

# SHAKESPEARE ILLUSTRATED IN EDWARD DE VERE'S NOTES IN SENECA

A Preliminary Report (draft 1.55, November 2025)

## ABSTRACT

The document presents the results of a twelve-year study of the marginal annotations of a 1563 copy of Seneca's Ten Tragedies to demonstrate two interrelated propositions: 1) they are in the handwriting of Edward de Vere, 17<sup>th</sup> Earl of Oxford, and 2) They reveal a series of intimate connections to Shakespeare's Senecan influences which permit the conclusion that these are Shakespeare's notes on Seneca. The study is premised on the writer's thirty-year experience with Edward de Vere's annotations, first in his Folger Shakespeare Library Geneva Bible (2002), and then in several books of Roman history now at Audley End in Essex (Stritmatter 2023; see Appendix A).

Roger Stritmatter, PhD

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## Contents

General Introduction.....	4
<b>Part I: De Vere is the Unknown Seneca Annotator.....</b>	<b>7</b>
I. Samples Used in this Study .....	8
II. Caveats and General Consideration .....	13
Caveat #1: Ink Deposits and Curvature.....	13
Caveat #2: Circumstances of Writing, including Spatial Limitations of Writing in the Margins .....	16
Caveat #3: Letters are More Upright in the Margins .....	19
III. Latin Letters and Bigrams.....	21
IV. Greek Letters, Bigrams, and Diacritics .....	52
V. Trigrams and Parts of Words in the Latin Alphabet.....	68
VI. Greek Whole Words.....	72
VII. Punctuation and Styles of Underlining.....	74
VIII. Numbers .....	90
IX. Grammatical Constructions.....	92
IX. Whole Words and Concepts.....	95
<b>Part 2: The Annotations and the Shakespeare Plays (Table of Annotations, 1563 Tragedies of Seneca).....</b>	<b>140</b>
General Introduction.....	<b>Error! Bookmark not defined.</b>
Senecan Parallels (already documented in existing literature) per Play .....	143
<i>Introduction</i> .....	144
<i>Hercules Furens</i> .....	146

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<i>Thyestes</i> .....	179
<i>Thebais/Phoenician Women</i> .....	200
<i>Hippolytus/Phaedra</i> .....	210
<i>Oedipus</i> .....	260
<i>Troades (Trojan Women)</i> .....	275
<i>Medea</i> .....	303
<i>Agamemnon</i> .....	328
<i>Octavia</i> .....	339
<i>Hercules Oetheus</i> .....	351
Table of Themes.....	376
Preliminary Bibliography.....	384

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## General Introduction

The present document represents evidence for two surprising but reciprocally verifying conclusions about a 1563 copy of Seneca's *Ten Tragedies*. Studied for over ten years by the present owner, the book contains many marginal notes and underlined passages in a mid-16<sup>th</sup> century italic handwriting. The book's provenance is unknown. It was purchased by the present owner in 2012 from an American book dealer, with the intent of studying its potential significance based on a preliminary analysis of the handwriting.

The first point demonstrated, with the help of a previous study (Appendix A), is that these annotations are in the handwriting of Edward de Vere, 17<sup>th</sup> Earl of Oxford (1550-1604).

De Vere has been known to book collectors and scholars as a "person of interest" in the Shakespeare question at least since 1920 (Looney 1920, Warren 2024). De Vere's copy of Herodotus – unannotated but with a title page inscription recording his ownership and gifting of the book to Thomas Berkeley sold by Forum Auctions ([https://www.forumauctions.co.uk/55435/Shakespeare.-Edward-de-Vere-39s-copy.-Herodotus.-Delle-Guerre-de-Greci-et-de-Persi-translated-by-Mattheo-Maria-Boiardo-Venice-Appresso-Lelio-Bariletto-1565?view=lot\\_detail&auction\\_no=1043](https://www.forumauctions.co.uk/55435/Shakespeare.-Edward-de-Vere-39s-copy.-Herodotus.-Delle-Guerre-de-Greci-et-de-Persi-translated-by-Mattheo-Maria-Boiardo-Venice-Appresso-Lelio-Bariletto-1565?view=lot_detail&auction_no=1043)) c. 2019 for \$60,000 (including premium, more than ten times the estimated value).

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Figure 1. de Vere copy of 1565 Herodotus in Italian gifted to Thomas Berkeley. See <https://shakespeareoxfordfellowship.org/earl-of-oxfords-1565-herodotus-volume-to-go-on-display-at-sof-hartford-conference/> or <https://shake-speares-bible.com/2022/04/20/ben-august-on-the-de-vere-herodotus/>.

The second proposition is that these notes and annotations show a level of conceptual correlation with major topoi in Shakespeare's known use of Seneca that supplies a Rosetta stone in Shakespeare studies. This book, in short, contains Shakespeare's notes on Seneca. It documents, in a tangible, material record, his reading of Seneca.

The evidence for this second conclusion not only corroborates the first one but discloses the imaginative topography of Shakespeare's engagement with Seneca.

This study is divided into three main component parts. In the first part, it is shown that the Unknown sample of handwriting in the Seneca volume is by Edward de Vere. This is shown using almost all the letters in both Latin and Greek alphabets, noting styles of underlining, and observing conceptual commonalities in both the Known and Unknown sample.

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The second considers the question of how the notes and underlining of the Seneca volume correspond to Shakespeare's well-documented reliance on the plays of Seneca as sources of inspiration for his plays.

The third consists of Appendices, including the complete text of the 2023 study establishing that Edward de Vere is the Audley End Annotator (Stritmatter 2023).

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### Part I: De Vere is the Unknown Seneca Annotator

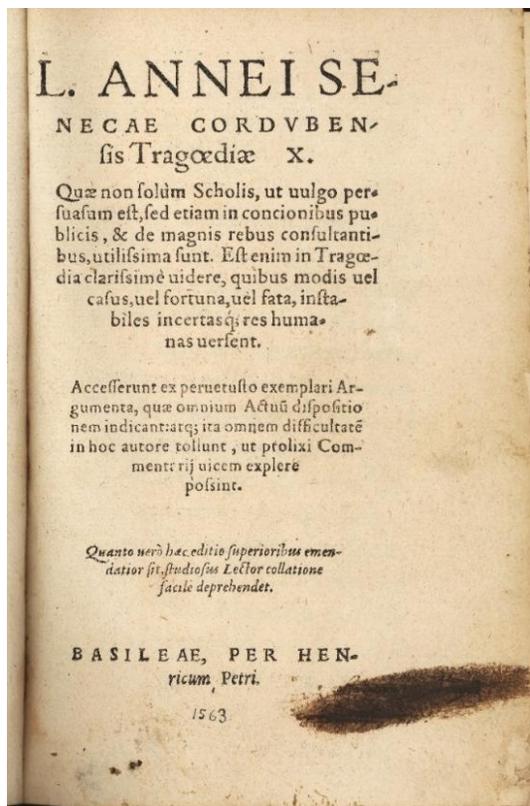


Figure 2. Title Page of 1563 Octavo (sixteenmo, 14.5x9.3 cm) Annotated Seneca with several hundred underlined passages and annotations. Who was the annotator? Does the mutilated inscription give the answer? Can other modes of forensic analysis answer the question?

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## I. Samples Used in this Study

For the purposes of this study, the Known hand is documented through three primary sets of documents:

- 1) the correspondence and memoranda of de Vere's hand, mostly in English and on full sheets of paper;
- 2) Three books at Audley End in Essex annotated by him, mostly in Latin and Greek (Stritmatter 2023, see Appendix A);
- 3) A 1569-70 Geneva Bible This sample furnishes several especially dramatic illustrations of the conceptual affinities between the Seneca sample and the Known de Vere samples. Purchased in 1925 by Henry Clay Folger and now in the Folger Shakespeare Library in Washington DC, the writer's 2001 PhD dissertation demonstrated over half of Shakespeare's most prominent clusters of biblical allusion are identified in some way in this book (Stritmatter 2001).

Of these three sets of input data, the Audley End materials are for many reasons the most important, and over 2/3 of the evidence shown in Part I of this book are from these books.

In the first section, we will examine letters, bigrams, and trigrams following the usual methodology of the forensic handwriting specialist. Noting many points of congruence between the two samples, we will also observe systematic deviations in the sample that are the result of the unusual writing circumstances of the questioned annotations, which are written in the margins of a very small duodecimo volume (9.5x14 cm), and with an extremely fine and tiny pen.

To test the proposition at hand, three control data sets, each written under distinct circumstances and each yield relevant data for the comparison. Compared to each of these three sets, the Audley End annotations are written with a considerably smaller pen, with a thinner line and smaller letter size.

The following Figures 3-10 illustrate the samples with approximate scaling.

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Figure 3 illustrates the Unknown Seneca sample sized to the ruler. The margins are ~2 cm. The first problem is to ascertain if the writer can be identified.

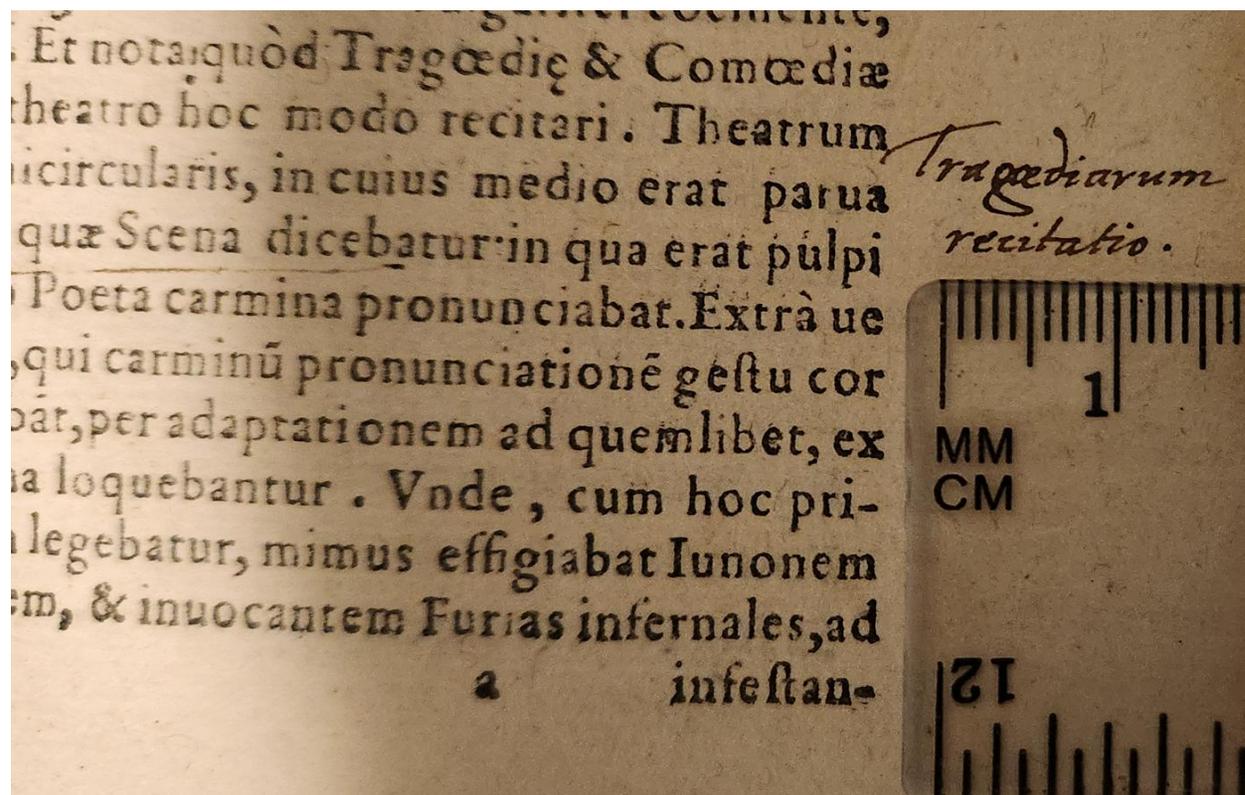


Figure 3. Unknown document (~2x natural scale). The Seneca note says "the recitation of the tragedies" and the underlining identifies the pulpit from which the tragic actor declaimed. The minims in this script are about 1 mm in height and slightly wider than 1 mm. The margin is ~2 cm.

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As previously noted, the opportunity to draw a firm conclusion about the origins of the Unknown Seneca annotations is substantially based on the availability of recently discovered annotations in several books at Audley End. Figure 4 illustrates the considerably larger text from two of the largest and most important of these books. Here the notes are written in Folio margins over twice as wide as those in the Seneca.

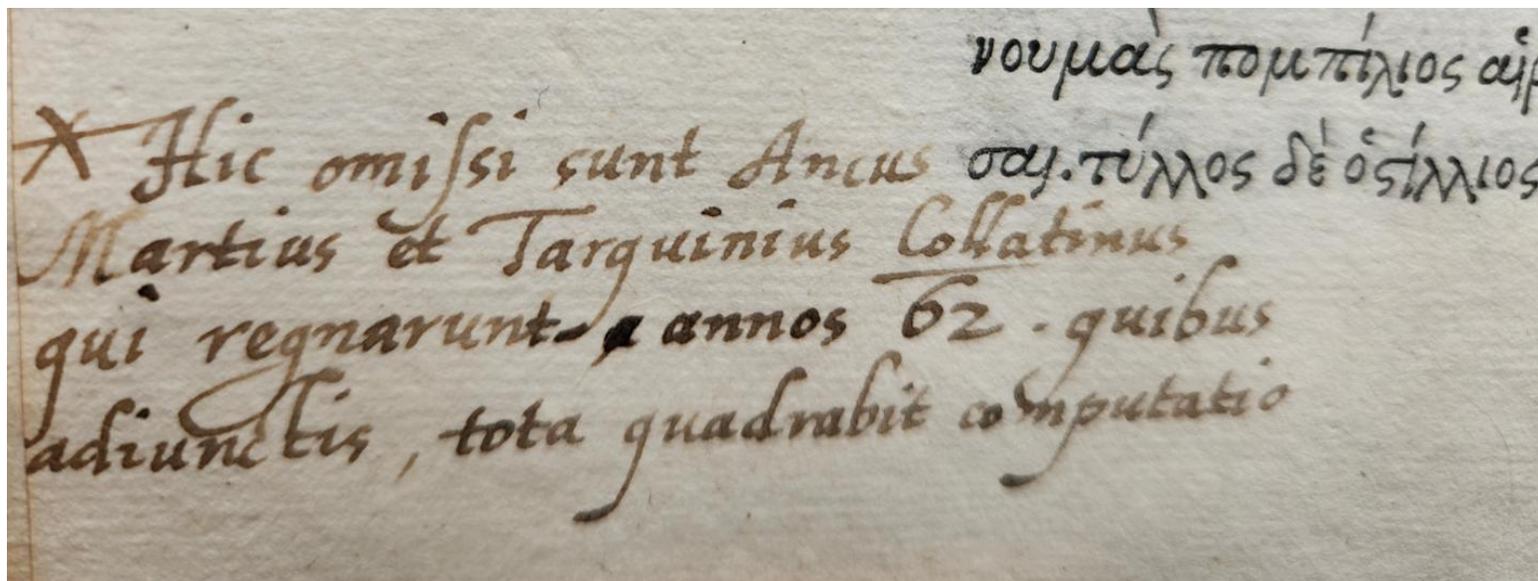


Figure 4. The Dionysius annotation (~2x natural scale), showing the much larger available space (~5 cm) in the margin, the much larger pen with wide nib allowing for significant variations in the thickness of the line. Taking advantage also of the bottom margin of the page, is here written: "Here are omitted Ancus Martius and Tarquinius Collatinus who reigned for sixty-two years altogether, which being added quadruples the count [of the years]." This is one of many annotations indicating incompleteness or error in the text. The annotations in this and three other books now at Audley End are used by permission of the Trustees of Audley End.

They are also (usually) inscribed with a larger pen with a thicker nib showing substantial variation in the thickness of the line. However, they have the advantage for comparing, being written in the same two languages as used in the unknown, and also being

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marginal notes. By far the greatest number of exemplars and notes in this study are from these books. The rare use of materials from the other two Known samples is noted whenever done. We will label this Known Sample 1.

Known Sample 2, from the de Vere Geneva Bible, consists of about 27 words written in an intermediate size (Figure 5).

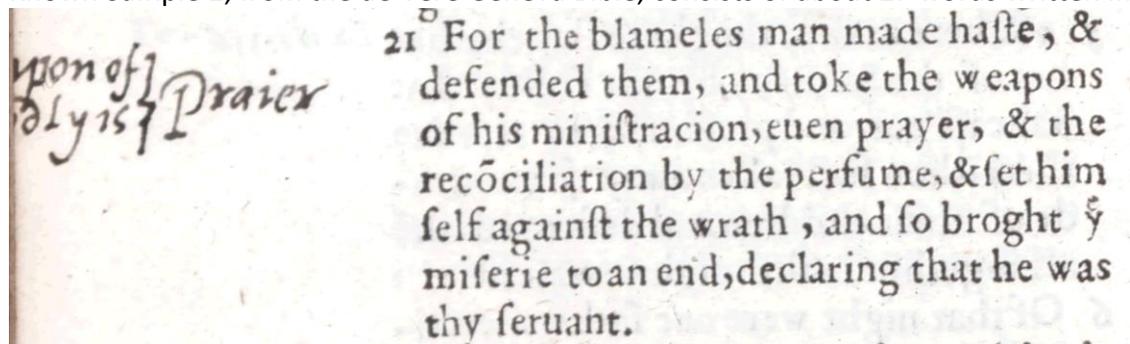


Figure 5. Geneva Bible annotation: [the wea]pon of [the go]dly is Praier. To approximate scale with other annotations. The book is a thick quarto with cropped margins of about 3 cm. Note the intermediate size and finer pen than the Dionysius but still larger than the Seneca. By courtesy of the Folger Shakespeare Library. Image ~2x natural scale.

This second Known sample consists of 28 words written in the margins of the quarto sized Geneva Bible annotated bound in de Vere's heraldic devices and recorded as purchased for him in a 1569-70 account book of the Court of Wards, the institution that managed his assets as a young nobleman whose father had died when he was twelve. These annotations were identified by board certified forensic analyst Emily Will in a 2001 report as being in Edward de Vere's handwriting (See Appendix B). This sample not only furnishes several conceptual parallels to the notes of the Unknown document and provides another sample of handwriting in annotated books; it also features – uniquely so far – samples of manicules drawn by the 17<sup>th</sup> Earl.

The third Known sample consists of a body of letters written by de Vere at various times and in various pens on various pieces of paper but having in common that they are written on full pages on paper designed for correspondence and not inscribed in the narrow margins of books written on paper designed for printing books on, from the author's archive with thanks to 1604 Productions and the 7<sup>th</sup> Marquess of Salisbury, the Huntington Library, and the British Library for permission to use these materials for research and scholarship. Consider Figure 6:

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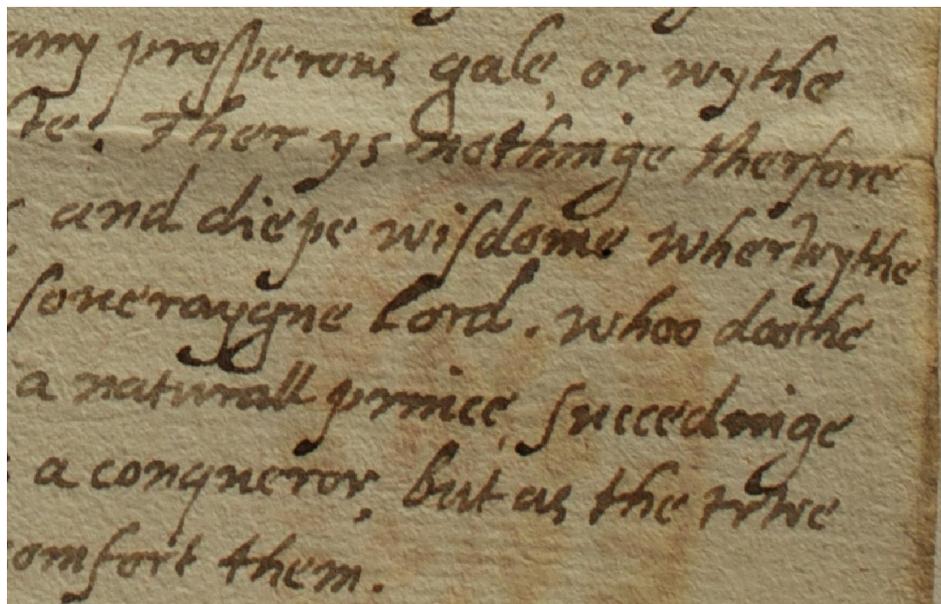


Figure 6. Known's 1603 letter to Sir Robert Cecil on the death of Queen Elizabeth I and the imminent accension of James VI of Scotland to the throne of the United Kingdom as James I. This represents de Vere's writing at its most precise and calligraphic. The size of the writing is average, the paper quite fine, and the variations in the width of the line are used for calligraphic effect, creating rhythms of emphasis through the sculpted terminations. To approximate scale. Courtesy Hatfield House and the 7<sup>th</sup> Marquess of Salisbury. *Ascertain/adapt the scale.*

Thirty-seven of these letters, preserved at Hatfield House, The British Library, and The Public Records Office, were first published by William Plumer Fowler in 1986. These and many others were later transcribed by Alan Nelson and made available on the Internet by Nina Green (<http://www.oxford-shakespeare.com/oxfordsletters.html>). Other de Vere holograph documents, primarily the so-called "tin-mining" memorandum, are today at the Huntington Library. This Known control is primarily used to illustrate conceptual parallels but sometimes exemplars from one or another of these letters have been used in what follows to provide a third point of comparison in the samples.

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## II. Caveats and General Considerations

### Caveat #1: Ink Deposits and Curvature

In a 2015 report on the Seneca annotations, summarizing a blinded study of five contemporaneous hands include a de Vere sample for a 1603 letter by de Vere to his brother-in-law Robert Cecil (Hand E), board certified forensic analyst Emily Will found that “Hand E is the most similar [to the Seneca sample],” but it “has every heavy pen deposits as compared to the questions document, and more curvature at the ends of strokes.”

Both features may be ascribed to the limited sample set from which the exemplars of Hand E were drawn (Figures 7 and 8).

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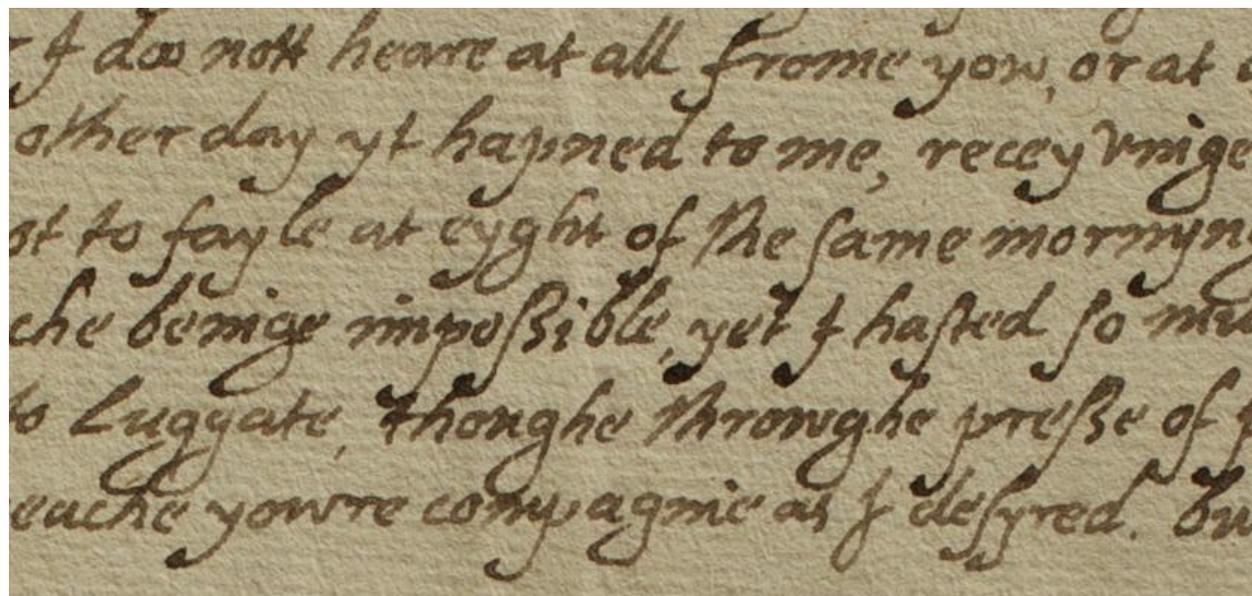


Figure 7. Excerpt from 1603 letter to Robert Cecil showing heavy ink deposits (shading, especially, e.g., in terminations of f, y, l or long-s.) and fully curved forms of letters. *Scale.*

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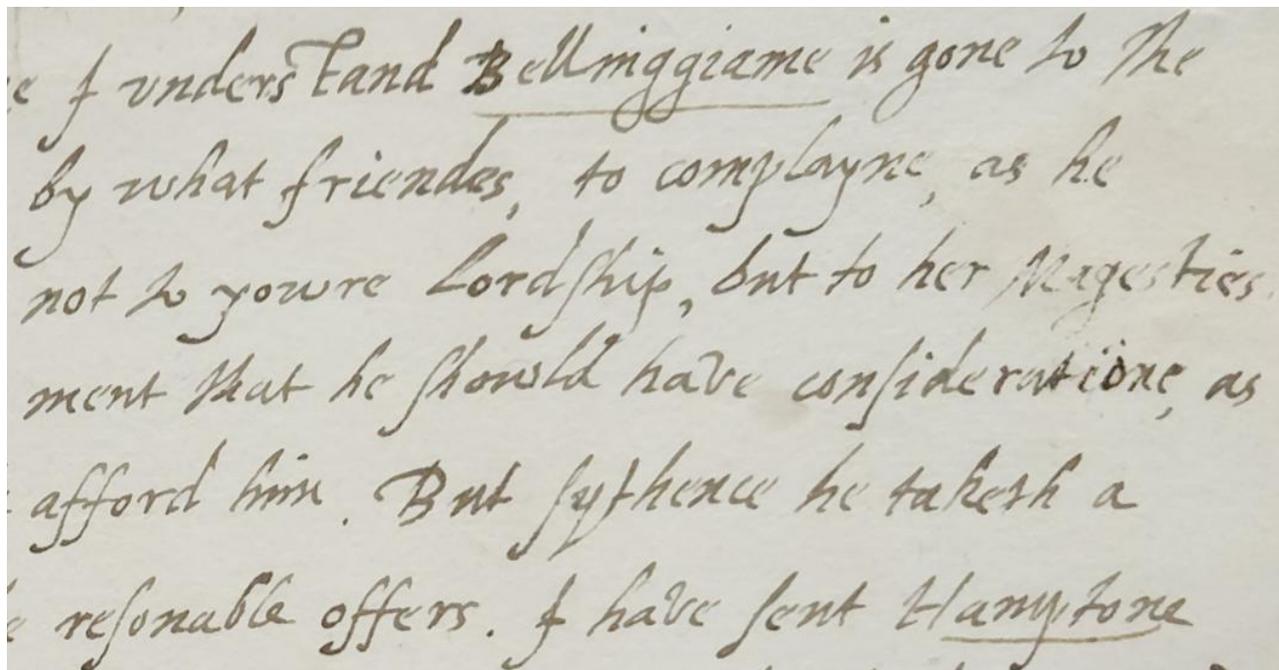


Figure 8. Letter showing minimal ink deposits and reduced curvature. Courtesy the British Library. *Scale.*

In his more casual writing, long-s and long-f typically exhibit more elongated and less curved forms. Also, the pen deposits represent a conscientious attempt at formal elegance that is again not typical of the wider corpus but usually seen only in letters of greatest poignancy and importance, such as the letter to Robert Cecil on Queen Elizabeth's death in April, 1603 or some of the Danvers Escheat letters to him during the period 1600-1603. These features occur, but far less frequently, in his more casual letters.

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### Caveat #2: Circumstances of Writing, including Spatial Limitations of Writing in the Margins

The unknown document is written in margins of approximately two cm, and the Audley End annotations are mostly in Folio-sized books with extra-wide margins, designed to accommodate the reader's annotations. Adjusting his approach in the narrower margins of the Seneca, the annotator uses a pen with a much smaller nib, allowing for precise lettering in a highly circumscribed space. The comparison of the Unknown Seneca with the Known Sample 1 shows the difference in size in the lettering and the considerably more gracile line of the Seneca document (Figure 9).

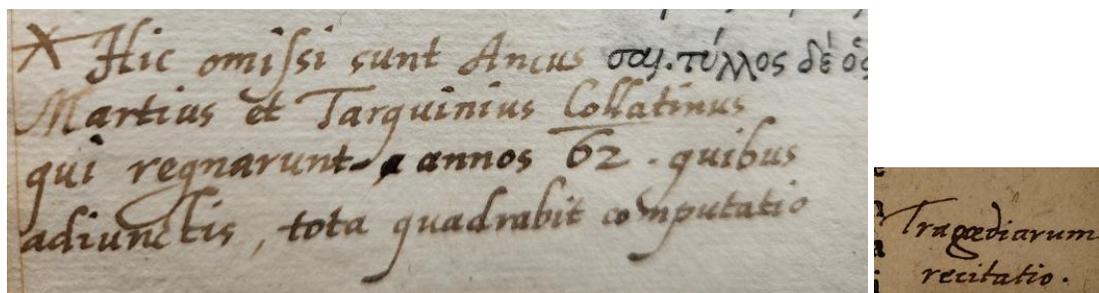


Figure 9 Size comparison between Known (Dionysius) and Unknown (Seneca) samples. *Images to approximate relative scale.* The pen in the Seneca unknown has a much smaller nib and the letters show a reduced variation in thickness when compared to the Audley End notes.

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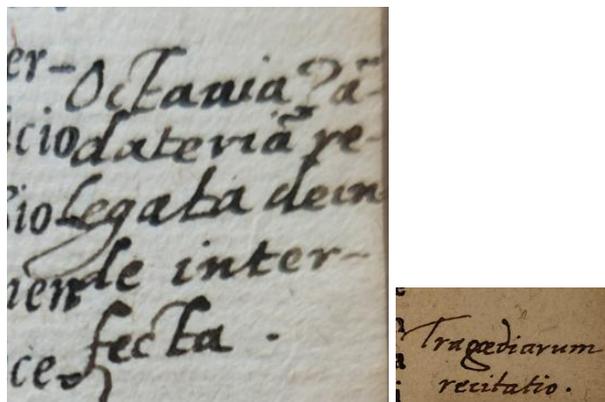


Figure 10. The Audley End Tacitus volume (left) has narrower margins than the Dionysius and Dio texts but is still written with a larger pen and in larger letters than the Seneca Unknown (right). *Images to approximate relative scale.*

In forensic handwriting analysis circumstance – including such as elements as type and size of writing implement and the qualities of the writing surface – may visibly inflect the character of inscriptions even when they are written by the same person.

Adaptation to new circumstance creates slight variations from the previous norm including in slant, speed of execution, and choice of allograph. In Stritmatter 2023, for example, it was shown that, in the samples under consideration, letters are more upright in marginal annotations. A further factor affecting the interpretation of this evidence is the tiny pen and miniaturized writing in very narrow margins of the Seneca Unknown sample. Some apparent discrepancies between the Known and Unknown samples, for example the excrescent ligature or “landing stripe” (Table 1) may be an artifact of these circumstances. These occur only on the letters *a*, *o*, *e*, *c*, *q*, and *d* and are not seen in the larger inscriptions in the Known samples.

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Table 1. Letters showing excrescent ligatures in Seneca Unknown Sample. The exemplars of this table are ~5x originals.

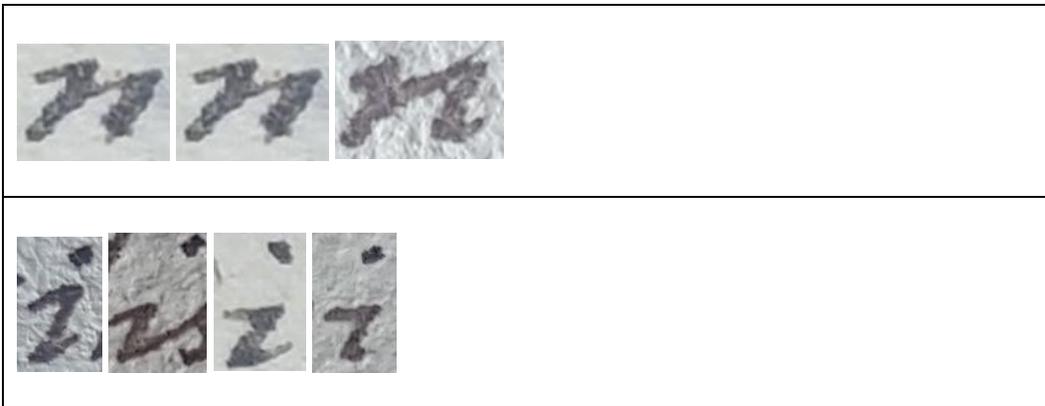


Several others – *i*, *n*, *u*, or *r*, for example, accommodate a very similar motion into the serifed design of the letter.

Table 2. *r*, *n*, and *i*, showing initial serif used as part of the design of the letter.



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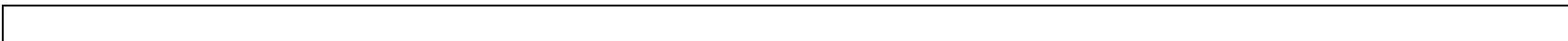
Comparing these two sets of exemplars suggests that this feature is the result of an attempt to stabilize and orient the pen when it first strikes the page in a forward motion, just as the serifs on the second set.

Another advantage of the three control sets is that the Audley End materials supply examples of writing in Latin and Greek, the two primary languages of the Seneca. This eliminates a major impediment to the direct comparison

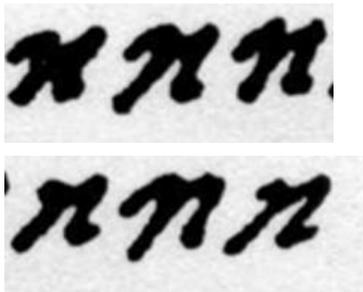
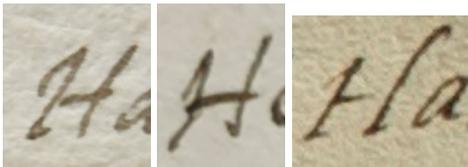
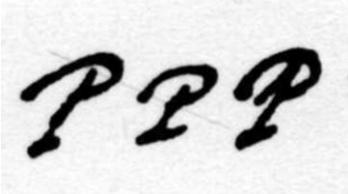
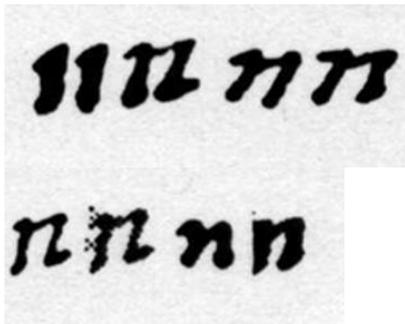
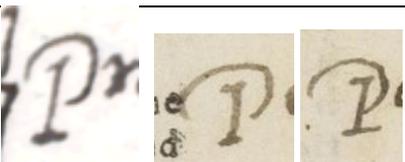
We are thus able to analyze not only the handwriting, but the conceptual self-portrait left in the reader's choice of what to underline and how to annotate this immensely vital literary text.

### Caveat #3: Letters are More Upright in the Margins

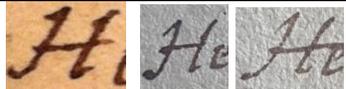
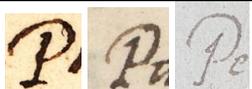
In Stritmatter (2023) it was shown that de Vere's handwriting in the margins of books is more upright by ~15 degrees. That difference is illustrated here in Table 3. The Table illustrates that the exemplars from both marginal data sets are more upright from the sample from correspondence as well as showing related adaptations.



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Table: Comparison of Known Exemplars ( <i>n</i> , <i>H</i> , and <i>P</i> ), in de Vere holograph and Geneva Bible marginal note, to the Seneca Unknown. Exemplars written in the margins in these samples are more upright in orientation more horizontally expansive in their forms. Read the table from top to bottom.			
	<b>n</b>	<b>H</b>	<b>P</b>
De Vere Holograph letters	 <p>De Vere Holograph Sample from Correspondence (~50°)</p>	 <p>De Vere Holograph from correspondence. Uses the standard de Vere serified first descender and plain second descender.</p>	
De Vere marginal notes	 <p>De Vere sample for Geneva Bible (~85°)</p>	 <p>De Vere sample for Audley End. The exemplars use a modified serified first line with a backward termination. They are somewhat wider and more upright, but the</p>	

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		second descender follows standard form.	
Seneca Unknown	 <p>Unknown Seneca (~70-60°). These show the same spreading effect as #2. Sample above.</p>	 <p>De Vere in Audley End. Uses modified serified first line with a backward termination. Is somewhat wider and more upright. Second descender follows standard form.</p>	

### III. Latin Letters and Bigrams Compared

Thanks especially to the new Audley End materials, a broad range of data, including exemplars of most in both large and small letters in the Roman alphabet are available for comparison with the Unknown Seneca hand.

Table 2: Latin Letters and Bigrams: A best attempt has been made to preserve the original size difference of the lettering of the two samples, but some inconsistencies of size may remain in the tables.

Character	Known Sample	Unknown Sample- Adjusted for size difference.	Commentary includes assessment of probability of common writership of the sample: consistent with, probability the same, or high probability the same.
/A/	 <p>As with M, the initial downstroke tends to have greater curvature than the Seneca unknown.</p>	 <p>As with M, the initial downstroke tends to be straighter, a response to the cramped conditions of the tiny writing.</p>	<p>Virtually identical construction.</p> <p>The second downward stroke connects to the first with a serif of varying size (perhaps better shown in the Seneca exemplars).</p> <p>The Seneca exemplars often show simplification of execution (less curvature in first descender) due to their tiny size. This feature is seen in many other letters, e.g. long-s and <i>f</i>.</p> <p>Probability the same.</p>

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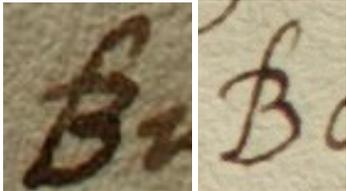
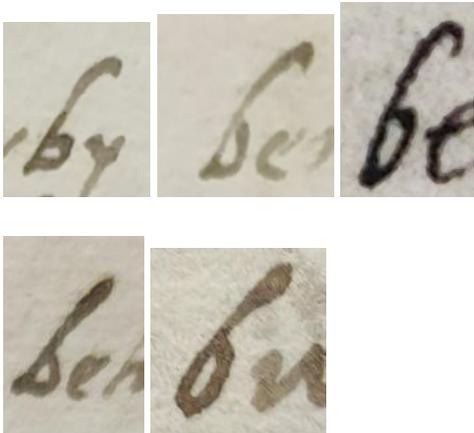
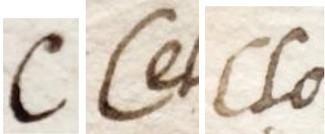
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/a/			<p>What Gerald Rendall says for the bibliographical scholar applies equally to the forensic handwriting analyst: “Small vowels (<i>a</i>, <i>e</i>, <i>o</i>, <i>u</i>) by themselves can hardly substantiate too broad or positive conclusions, but together they [can] create a strong balance in favor” of a proposition (38).</p> <p>In both samples these tend towards the angular or diamond shape although sometimes being more oval or rounded.</p> <p>In the unknown sample many (but not all) exemplars show the excrescent ligature discussed above in Table 1, p. 17-18.</p> <p>Probability the same.</p>
/ae/			

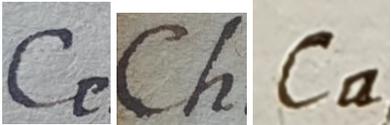
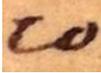
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			<p>These are quite uncommon in the English italic hand (See Stritmatter, "Audley End Annotations" (2023)).</p> <p>High probability the same.</p>
/ad/	 <p>From Tacitus. The form is here a typical response to limited space (see two forms of -d below)</p>		<p>Two letters are usually better than one, especially when one of them is a "small vowel" like /a/. Taken together as coordinated elements in the word /ad/ (a Latin preposition meaning <i>motion towards</i>) the exemplars show strong elements of similarity, including the jointure of the two letters, the elongated inner shape of the <i>a</i>, and the approximate direction, curvature, and range of the <i>d</i>.</p> <p>High probability the same.</p>
/B/		N/A	

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/b/			<p>The effects of miniaturized writing with a tiny pen are visible in these Unknown exemplars of /b/; compared to the known sample, the Seneca exemplars have poor line control. The weakness in the line might also be enhanced (or caused) by a more absorbent paper into which the ink has bled. But despite this difference, the exemplars are consistent enough in design and execution to suggest a common origin.</p>
/c/			<p>Termination comes close to subsequent letter or under it.  Probability the same.</p>

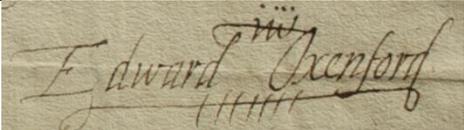
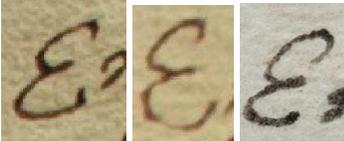
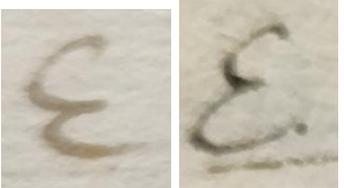
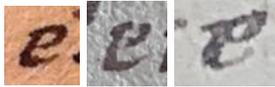
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	 <p>These go more below the baseline.</p>	 <p>These end closer to the baseline and tend more towards the round. However, they show the similar range of variation from the more elliptical or trapezoidal to rounder. They also share the characteristic of commencing at one of their widest points and terminating in a progressively thinning line.</p>	
/c/			
/co/			
/D/			

			<p>These illustrate the typical downstroke formed by a serified line that is characteristic of several capital letters as well as the small letter i. In Stritmatter "Audley End" it was shown that this construction is extremely rare in early English italic handwriting.</p> <p>Hight probability the same.</p>
<p>/straight-back d/</p>	 <p>De Vere Letters</p>  <p>Audley End</p>	<p>N/A</p> <p>No exemplars of this "straight-backed" <i>d</i> are known from the Seneca sample. The reasons can be shown through analysis of the second form of <i>d</i>, which occur in the de Vere sample in circumstances that approximate those of the Seneca sample (see <i>reversed-d</i> below).</p>	<p>This two stroke form is the standard form, but under special conditions de Vere uses the one-stroke "reversed back" form seen below and in the Seneca.</p> <p>N/a in Seneca.</p> <p>These forms are also rare in the Audley End Tacitus, which usually prefer the reversed-<i>d</i> shown below. The one-stroke form preferred in Tacius (below) is normally favored in exigent circumstance such as narrow margins or the ends of lines, or exceptional haste.</p>

<p>/Reversed/ se-d/</p>	 <p>~10% of /d/ in Known.</p>	 <p>100% of /d/ in QD.</p>	<p>In the known de Vere sample, these reversed-d forms are distributed in quite unequal distributions in different documents, with the more formal productions using them rarely if at all.</p> <p>In letters written in haste or under duress they become more common and sometimes predominate (e.g. in Lans. 38.62, written apparently in the heat of anger). Here, the exigent circumstance of tiny lettering produces the same simplification of the letter.</p> <p>High probability the same.</p>
<p>/E/</p>		<p>N/A</p>	<p>These the writer seems to have habitually associated with English writing; they are especially found in the signature subscriptions to his letters in the so-called “crown” or “coronet” signature</p>

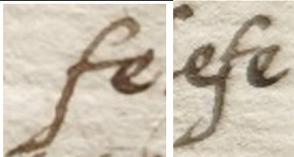
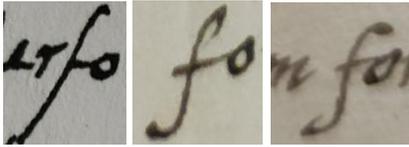
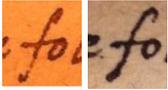
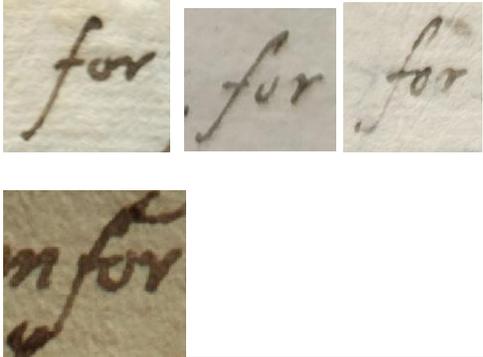
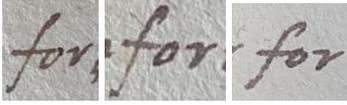
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/ε/	 		<p>This Greek epsilon is the most common form of the capital E in both samples.</p> <p>Consistent with the same.</p>
/e/	 <p>De Vere letters.</p> 		<p>Probability the same.</p> <p>This is almost invariably a two stroke letter in both samples.</p>

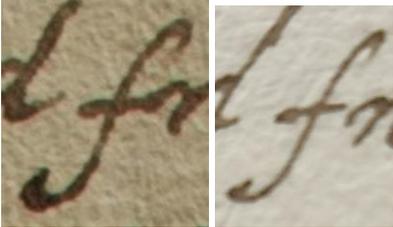
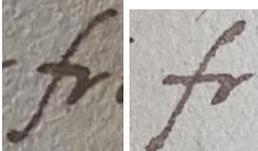
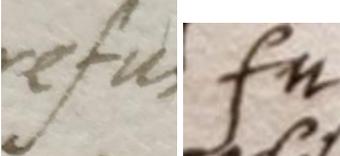
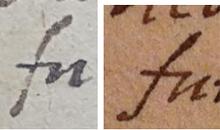
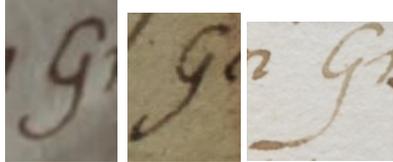
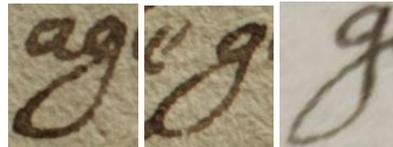
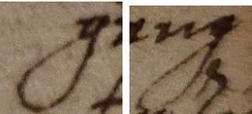
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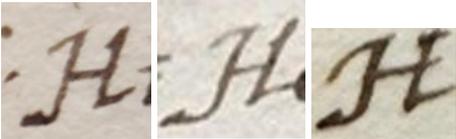
	Audley End.		
/F/			<p>Formed on the same basic pattern of <i>E</i> above.</p> <p>High Probability the same.</p>
/f/			<p>Many exemplars in the known hand show greater wave or curvature than those in the Seneca, but not always.</p> <p>High probability the same.</p>
/fe/			

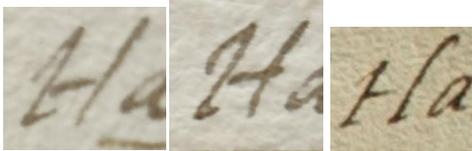
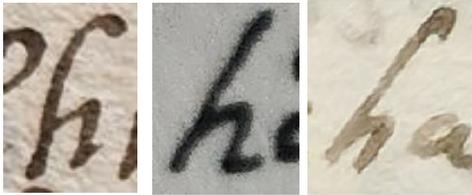
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			The two known exemplars illustrate the  Consistent with same.
/fi/			The way the crossbar intersects the subsequent letter (in this case, the initial serif on the <i>i</i> ) is an intriguing and perhaps telling shared feature.  High probability the same.
/fo/			The crossbar strikes the <i>o</i> in both samples.  High probability the same.
/for/			Viewed together, all three letters give a strong appearance of identity; while the /f/ crossbar usually connects to the /o/ but the /o/ rarely to the /r/.  High probability the same.

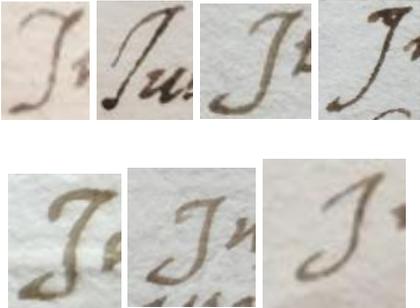
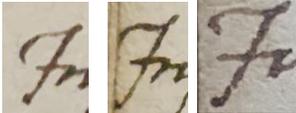
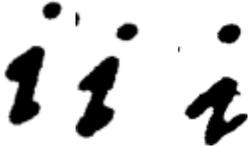
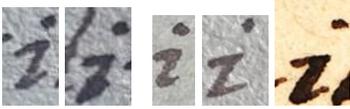
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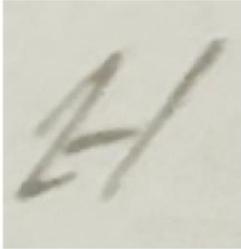
/fr/			High probability the same.
/fu/			High probability the same.
/G/		N/A	
/g/			<p>High probability the same.</p> <p>/g/ exists in two main allographs in both samples. Although there is much variation in the Known hand, in its “ideal form, “ the return loop of <i>g</i> at best aims to terminate at</p>

			the joint. The Seneca exemplars are in the one note written in German in a gothic hand but very evidently by the same writer as the other 102 notes.
Reverse loop g.	 <p>These sometimes show horizontal compression.</p>	 <p>These consistently show horizontal compression.</p>	<p>The reverse loop g is an alternative form present in several control documents but not in others. It may be a sign of haste, stress, or exigence (as in the tiny writing in a very small book in the UD), but it might also indicate an unidentified semiotic implication.</p> <p>While these forms are only consistent with the same, the fact that both samples contain both forms is more strongly suggestive of shared writership than is either one by itself.</p>
/H/			<p>Interestingly, the Audley End and Seneca forms of this letter, both written in the margins of books, share more common features than either does with the de Vere</p>

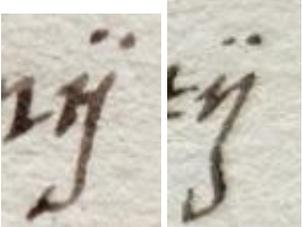
	<p>The Audley End forms (above) are slowed, with reversed terminations on the downstroke, from the forms written in correspondence:</p> 		<p>holograph letter forms, forming an independent illustration of how the hand varies in the cramped spaces of the margins of books (see Stritmatter 2023)</p> <p>High probability the same.</p>
/h/			<p>High probability the same.</p>
/l/	<p>Type 1 from de Vere letters: no crossbar, looping termination</p> 	<p>Type 1 from Seneca: Crossbar but otherwise more like Audley End but with simplified "button" termination as in other letters like long-s and f.</p>	<p>The letter is highly variable in de Vere's holograph. All exemplars in Seneca show the crossbar; this is usual but not invariably so in the de Vere letters and is never seen in the Audley End sample.</p> <p>Consistent with the same.</p>

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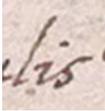
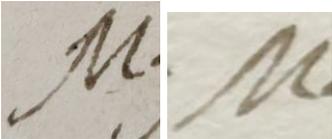
	<p>Type 2 from de Vere letters: crossbar, curved termination.</p>  <p>Type 3 from Audely End: no crossbar, curved termination.</p> 		
/i/	 <p>De Vere Bible</p>		<p>The shapes of the dots show the same range of variation from almost round to trapezoidal or rectangular.</p>

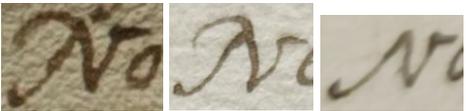
	 <p>Audley End</p>		<p>The letter also illustrates the characteristic double-serifed downstroke seen also in many other letters in de Vere's hand:</p>  <p>Figure 36. De Vere Capital H showing serified construction of first staff. This structure is commonly if not invariably replicated in many capital letters (Figure 35) and is seen in reduced form in the construction of <i>h</i>.</p> <p>High probability the same.</p>
<p>/ij/</p>	 <p>These first two are defective forms from Tacitus. Normally, as in Cassius Dio, these turn back on the model of /long-s/, /f/, and /j/:</p>	 <p>These are defective also. Note the close precision of the dotting of the /ij/ form in all exemplars.</p>	<p>High probability the same.</p>

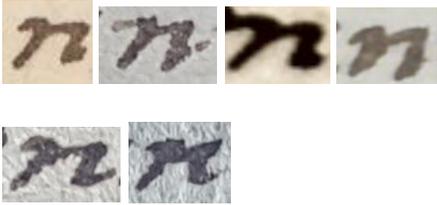
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/L/		 <p>This is the only exemplar from the Seneca sample. While this exemplar might be considered idiosyncratic, the known exemplars also illustrate a wide range of forms and modes of execution of this letter.</p>	Consistent with the same.
/I/			Consistent with the same.
/II/			<ol style="list-style-type: none"> <li>1. Probability the same;</li> <li>2. High probability the same.</li> </ol>

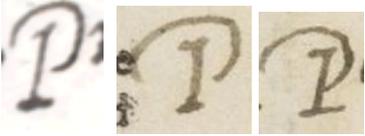
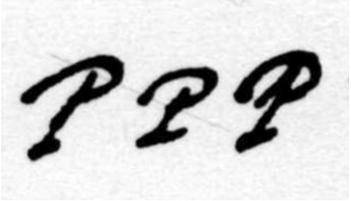
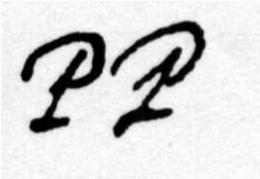
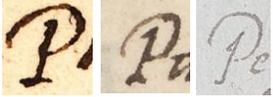
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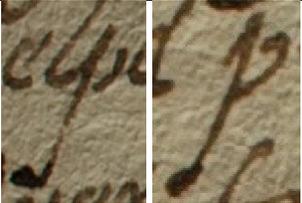
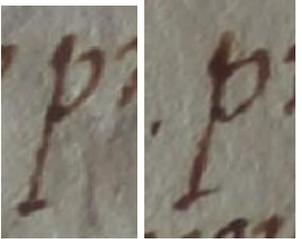
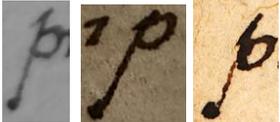
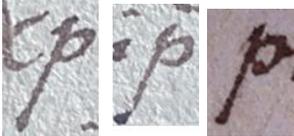
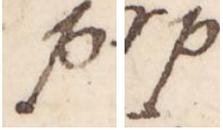
	 <p>1.</p> <p>2.</p>	 <p>1.</p> <p>2.</p>	<p>The second de Vere exemplar, from Dionysius, illustrates the mastery of shape seen in the best samples from his pen.</p> <p>A weak line control, is evident especially in the first two Seneca exemplars, apparently because of the tiny pen and writing, but the slant and general design are compatible in the first two.</p> <p>The connected variants below (2.) seem unlikely to have been produced by two different writers.</p>
/lis/			<p>Probability the same.</p>
/M/			<p>High probability the same.</p>

			<p>The letter begins with a sinuous long-s shape, followed by a serified descender makes a large V shape. The third, independent stroke, forms the final downslope of the letter. In more ideal forms the jointure is seamless or produces a slight thickening in the line.</p>
/m/			<p>In the Seneca QD samples, the slightly more upright and slightly broader forms of /m/ and /n/ are the result of accommodation to the narrow marginal space. The letter is usually executed in three strokes.</p> <p>See three-way comparison with de Vere Bible in Figure 2 for illustration of this effect.</p> <p>High probability the same.</p>
/N/	 <p>De Vere Correspondence.</p>		<p>High probability the same.</p> <p>Perhaps in part because it is (at minimum) a three-stroke letter, the</p>

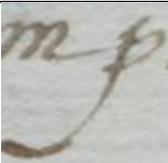
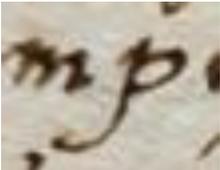
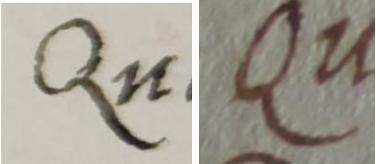
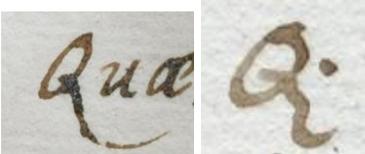
	 <p>Audley End</p>		<p>/N/ has a high range of variation within the Known Control hand. The variety seen here from the Seneca QD is easily matched from among the variants seen in the control hand.</p>
/n/			<p>Probability the same.</p> <p>See above note on /m/. #1 is untypically broad from the control sample but illustrates a good match for the broader and more upright forms from the Seneca QD. More typically, the /n/ in the control sample has a narrower and more slanted profile. Again, the difference is a consequence of the exigent circumstance of the Seneca QD.</p>
/o/			

			<p>Again, the weak pen control – a factor of the small pen and writing space – in the Seneca QD renders comparison difficult.</p> <p>Both samples tend towards oval or elliptical; executed counterclockwise. jointure near the top, sometimes imperfect; thicker lines top and bottom with thinner lines on the sides, but the Seneca exemplars show some trend towards roundness.</p> <p>Consistent with the same.</p>
/o/			<p>Like the Capital /o/ this letter tends more towards oval than round; the jointure is at or near the top (1-2). Som exemplars exhibit the more angular parallelogram-like structures seen in 3-4 in both samples.</p> <p>High probability the same.</p>
/P/			

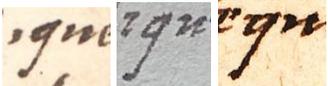
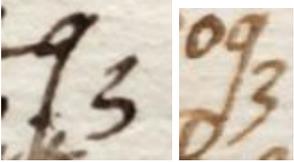
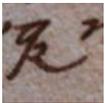
	 <p>1. De Vere Bible. Note upright position of marginal annotation as in the Seneca QD.</p>   <p>2. De Vere Tin Mining memoranda (note slant on full sheet of paper).</p>		<p>The distinction in slant characterizing the de Vere handwriting in books is especially evident in this letter, where the exemplars from the Bible are almost upright (~90) while those from de Vere correspondence (tin mining memoranda) have a consistent ~70. The slant of the Seneca Unknown, except that the slant is perhaps midway between the other two samples but still illustrates the same trend towards more upright forms in the margins.</p> <p>High probability the same.</p>
/p/			

 <p>1. Button</p>  <p>2. Stub</p>  <p>3. Foot</p>	 <p>1. Button</p>  <p>2. Stub</p>  <p>3. Foot</p>	<p>A complex and important letter showing many shades of design in de Vere's sample, including the three main types shown here: 1) straight descender terminates in a button; 2) straight descender terminates in a foot; 3) straight descender terminates in a stub.</p> <p>For a more complete typology of this highly variable letter comparing de Vere holograph to Audley End sample see Stritmatter 2023.</p> <p>Types 4 and 5 from the known sample introduce more expansive forms commonly used within the context of a larger horizontal space.</p> <p>Very high probability the same.</p>
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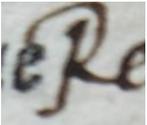
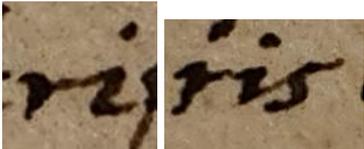
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	 <p>4. Curl</p>  <p>5. Hook</p>	4.	
/q/	 <p>De Vere Letters.</p> 	N/A	

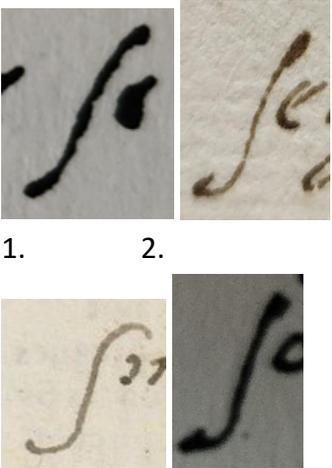
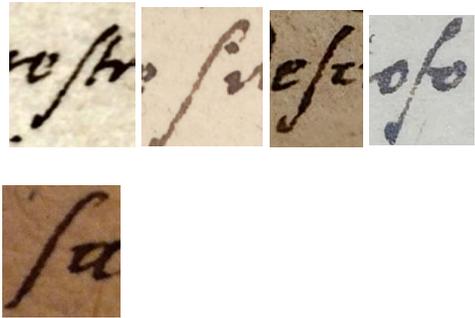
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	 <p>Audley End.</p>		
/qu/			Consistent with same.
/que/ (postpositive Latin abbreviation)	 <p>[postpositive abbreviation <i>que</i>]</p>	 <p>[postpositive abbreviation <i>que</i>]</p>	<p>The common Latin abbreviation is present in both.</p> <p>Unknown presents distinctive variation in the terminal stroke but is otherwise entirely in agreement with the known hand.</p>
/R/	 <p>1.                      2.</p>	 <p>3.</p>	<p>High probability the same.</p> <p>The two or three stroke letter begins with a usually serified backbone that may terminate in a</p>

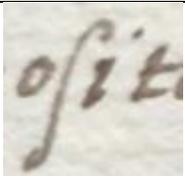
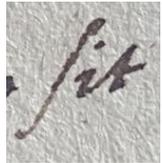
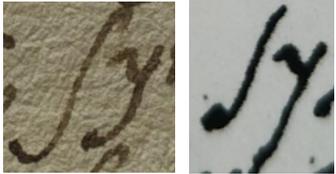
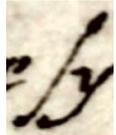
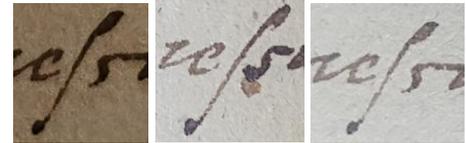
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	 <p>1.</p>		<p>button, a reverse turn (1), a foot (2), or a button (3).</p> <p>Like D or B, the bowl begins far back from and usually below the top of the backbone, forms a smooth semicircular bowl to join the backbone at about the halfway point and then terminates with moderate forward thrust often below a subsequent vowel.</p>
/r/			<p>High probability the same.</p>
/ri/			<p>Not the consistency in the placement, size, and shape of the dot on i.</p>

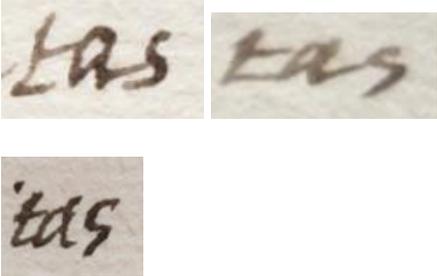
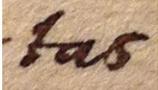
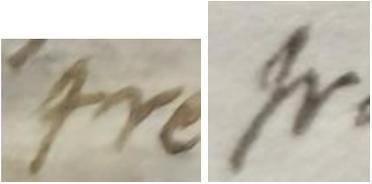
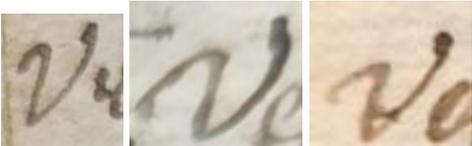
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<p>/S/</p>			<p>Consistent with the same.</p>
<p>/long-s/</p>			<p>High probability the same.</p> <p>Throughout de Vere Control sample this letter varies from almost straight, slightly waved about 75 degrees to the curvier variants as in # 3 from the de Vere Bible.</p> <p>The gracile variants seen in the tiny Seneca writing are frequently seen in the de Vere letters (1. &amp; 2.).</p>

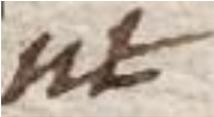
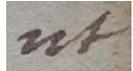
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/sit/			Consistent with the same.
/long-sy/			Very high probability the same.
/ss/			High probability the same.
/T/			Consistent with the same.

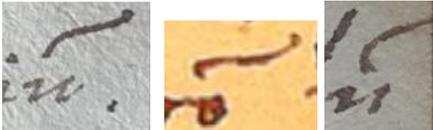
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/tas/			<p>In two of the three known exemplars and in the unknown Seneca all three letters are connected. The terminal /s/ forms in the Seneca more schematic, almost a <math>\sigma</math>, again an accommodation to the narrow lateral space for the inscription.</p> <p>Consistent with the same.</p>
/tr/			<p>Consistent with the same.</p>
/v/			<p>Consistent with the same.</p> <p>The narrower forms of the Seneca Unknown sample, with the straighter second stroke, indicate an adaptation to limited lateral space.</p>

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/u.v/			High probability the same.
/ut/			High probability the same.
/x/			High probability the same.  Executed right to left and then left to right. On the termination of the first stroke all exemplars share the feature of a concluding button, but in others the button shows at the start of the second stroke in the upper right quadrant.
/y/			High probability the same.

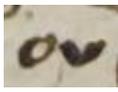
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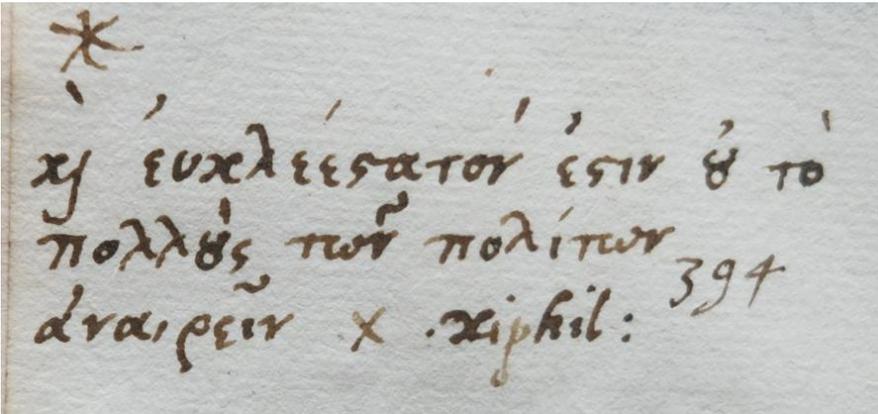
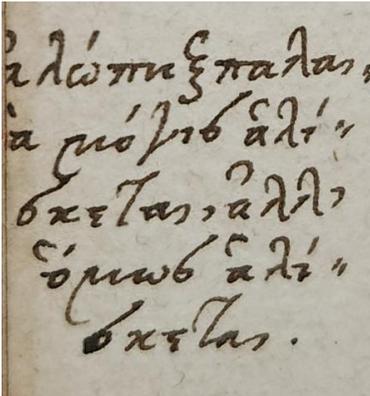
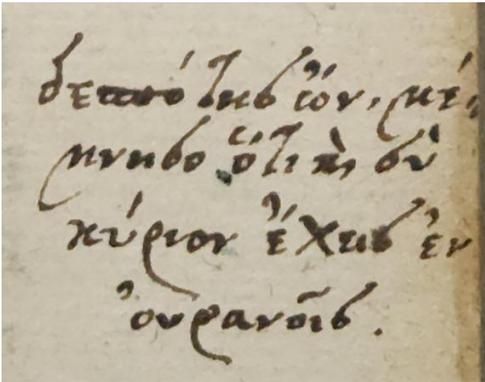
			<p>In the Seneca QD the descender tends to be more linear, with less curvature, but #1 shows the norm in the Known control.</p>
<p>/~/ Tilde.</p>			<p>Consistent with same.</p>

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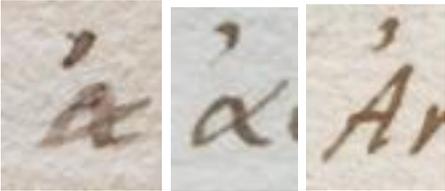
#### IV. Greek Letters, Bigrams, and Diacritics Compared

One huge advantage of the known and unknown data sets (once the Audley End notes are included) is that they contain materials in both Latin and Greek, which introduces the evidence of another alphabet for comparison. Additionally, Greek vowels use various diacritic marks which furnish a significant variety of forms for comparison, considerably more than the Latin alphabet. Such comparisons yield an abundance of further confirmation that the two samples are by the same writer but they also introduce new anomalies that could be used to make the contrary argument.

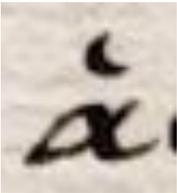
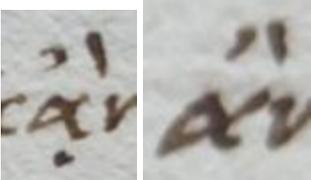
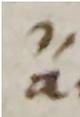
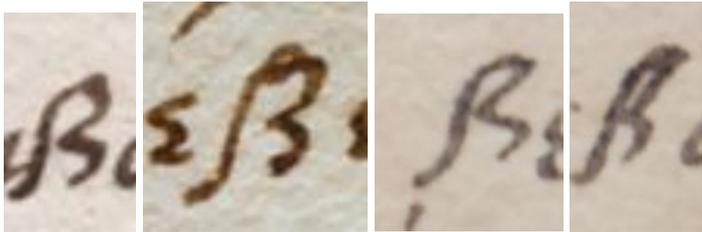
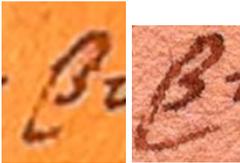
<p>Establishing conditions: use of variant allographs and range of variation in samples.</p>	<p>For some letters, these prefer a capital, e.g. H for η,  for . For others the letter is mostly the same but is formed with a distinctive termination, such as  for . This sample also uses the diphthong  for  (ou). Else a good, sometimes stunning, match.</p>	<p>This prefers  (σ) for  (also available in control). Else a good, sometimes stunning, match.</p> <p>On these discrepancies, please see discussion of alternate allographs below.</p>
<p>Examples in situ of longer</p>		

<p>Greek passages from both texts.</p>	<p>Χ[α]ι εὐκλέεσατον ἔσιν οὐ τὸ πολλοὺς τῶν πολιτῶν ἀναιρεῖν  Xiphil: 394</p>  <p>The most renowned in many of the cities lack virtue. Cross reference to Xiphilinus p. 394.</p>	<p>ἀλώπηξ παλας, ἀλλ' ὅμως ἀλίσκετας.</p>  <p>The old fox is hardly conquered, but all the same seems so (<i>Tro.</i> 246, 568-571).</p> <p>δεσπότης ὧν μέμνησο ὅτι [iii.] σὺ κύριον ἔχεις ἐν οὐρανοῖς.</p> 
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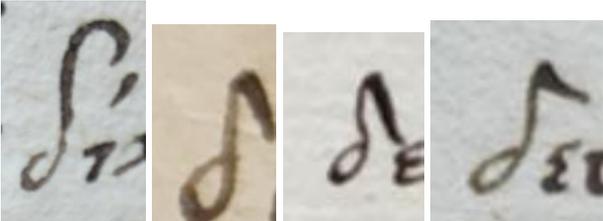
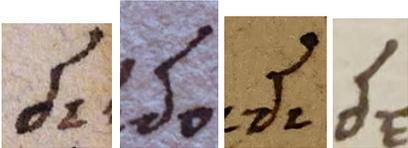
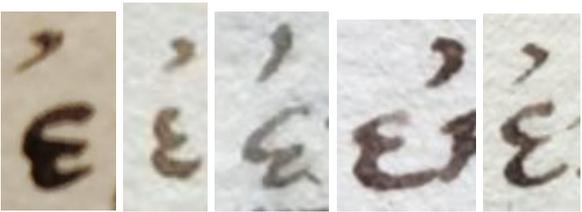
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		<p>Let you who are despots remember that you shall have your kingdom in heaven (<i>Thy.</i> 81, 607 et seq.).</p> <p>The syncretism of this note is astonishing. See discussion below under Part II #59, <i>Thy.</i> 107 et. seq.</p>
<p>α</p>	 <p>Usually overhand. But a few are instead formed like the Latin <i>a</i>:</p> 	 <p>Consistently formed like the Latin <i>a</i>, not overhand. These also show the skid marks.</p>
<p>ᾰ</p>		

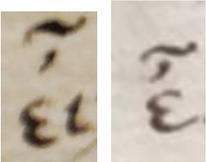
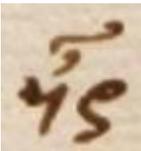
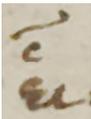
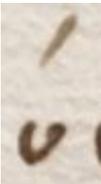
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<p>á</p>		
<p>ã or ä</p>		
<p>β</p>		 <p>These terminate in the opposite direction but are formed in the same way, so the variant termination has little force against the hypothesis of common writership and seems to be a result of the exigence of tiny size of both pen and note.</p>

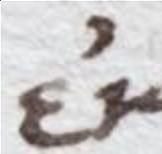
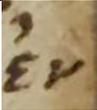
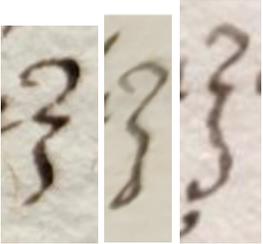
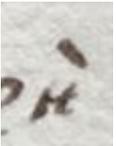
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γ		
δ		
ε		
ἐ		

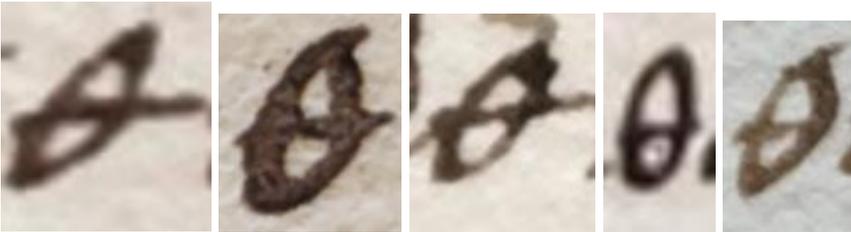
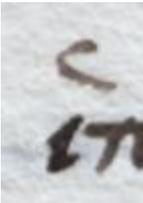
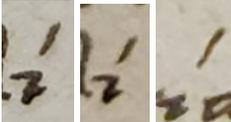
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<p>Ξ</p>		
<p>ε</p>		<p>N/A</p>
<p>Comparison of Greek diacritics.</p>	 <p>ηρ</p>	 <p>ελ</p>
<p>ύ</p>		
<p>έν</p>		

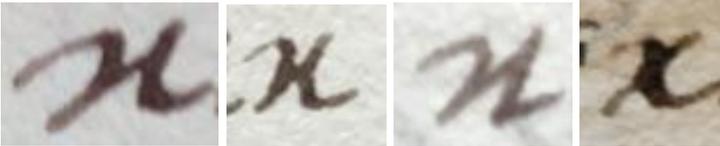
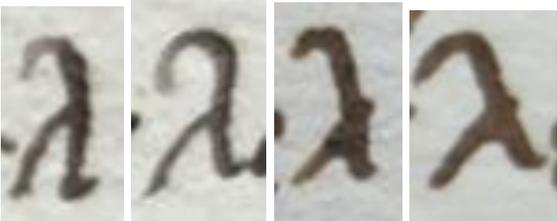
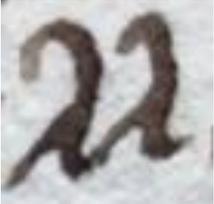
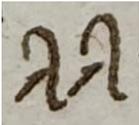
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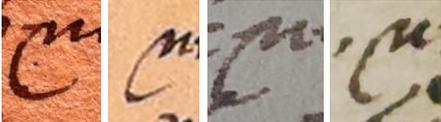
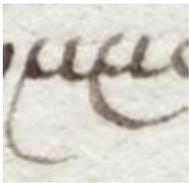
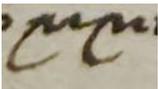
		
ζ		N/A
η	<p>These are all capital in form (Η).</p>  <p>A three stroke letter.</p>	<p>These are all small in form (η)</p> <p>None without accent. See exemplars below with acute accent.</p>
ή	 <p>This still appears to be a three-stroke letter, with a fourth stroke for the acute accent.</p>	 <p>This is a two-stroke or possibly one stroke letter, with a third stroke for the acute accent.</p>

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<p>θ</p>		
<p>λ</p>		
<p>ι</p>		<p>N/A</p>
<p>ι</p>		 <p>These exemplars show a common elongation of the acute accent over ι.</p>

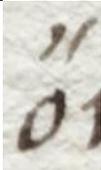
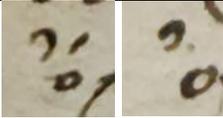
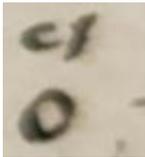
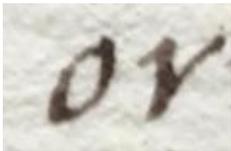
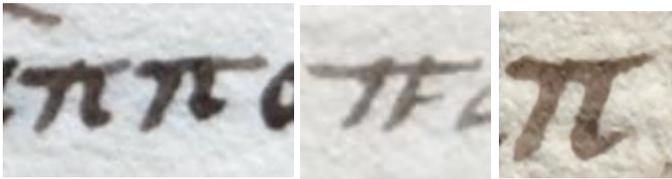
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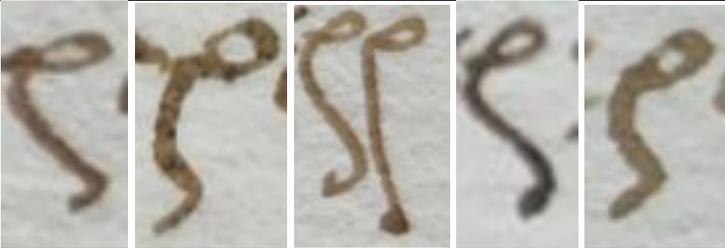
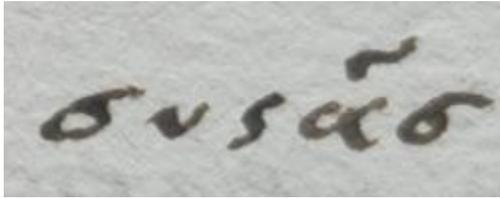
κ		
<p>λ</p> <p>Formed in two strokes, the second being the longer.</p>		 <p>Two of these show the short initial landing stroke seen on many other letters in this sample, apparently a result of the need to steady the tiny pen before starting the letter.</p>
λλ		

<p>μ</p>	 <p>A two or three-stroke letter written from right to left with the long termination being the final stroke. In these the bowls are rounder and the third stroke more varied in its descent, from nearly straight down to a range of different curving terminations.</p> <p>The termination may be straight, curved lightly clockwise, or more strongly counter-clockwise.</p>	 <p>This is also a two or three stroke letter formed using the same sequence of motions.</p> <p>The bowls are narrower and more angular, written with a smaller pen in a smaller space.</p> <p>The terminations turn counter-clockwise more consistently.</p> <p>In these smaller exemplars the jointures are more obvious.</p>
<p>μμ</p>		
<p>ν</p>		

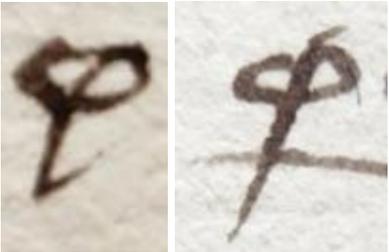
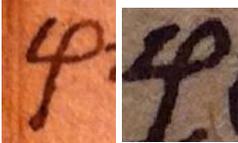
<p>ξ</p>	 <p>Three of the four exemplars execute a terminal loop to lead on to the next letter.</p>	 <p>None of these execute a terminal loop. They are written more slowly and more conservatively but are in all other respects comparable. See also #4 which also lacks the terminal look.</p>
<p>ο</p>		 <p>Follows the same pattern as English /o/ toward elongated and oblate.</p>
<p>ο̇</p>		
<p>ο̈</p>		

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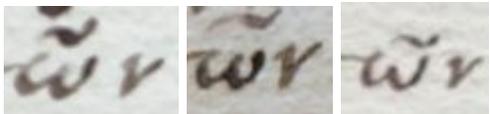
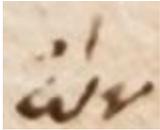
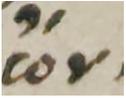
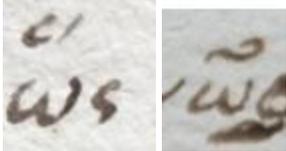
		
ö		
ov		
π	 <p>These tend to not intersect the next letter.</p>	 <p>These tend to intersect the next letter. The spatial constraint of the much narrower margin and the tiny lettering explain this.</p>
ρ		

		 <p>The range of variation in these exemplars is highly consistent with the hypothesis of common writership.</p>
σ	 <p>More commonly they are fully formed in this sample.</p>  	 <ol style="list-style-type: none"> <li>1. Simple Type.</li> </ol>  <ol style="list-style-type: none"> <li>2. Graphic extension form</li> </ol> <p>In Seneca these are of two types, the first, simpler and less frequent form a match to the Audley End Sample. The other variant in Seneca is calligraphic, like the terminations of /d/ and /t/ in the same samples.</p>
τ		

	 <p>These are based on a Roman Capital T.</p>  <p>This third exemplar, midway between the entire set of both samples, shows the range of variation of this glyph in the known hand.</p>	 <p>These differ from the I/J exemplars (p. 34-35) only in the forward terminal serif.</p>  <p>The third, defective, exemplar has reverted towards a typical Latin p stem in the known sample. Such reversions to the norm even in a new and rare letter form may be a significant indication of common writership.</p>
<p>υ</p>	 <p>Type 1: thin strokes with a commencing lip and terminal nob/thickening (less common; corresponds to Type 1 in unknown sample).</p>	 <p>Type 1: thin strokes, commencement lip, slight nob/thickening at termination (most common).</p> 

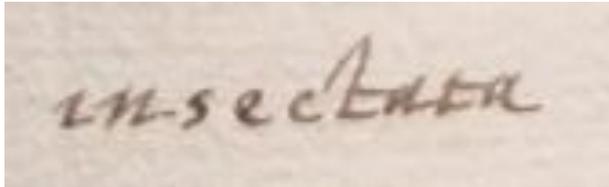
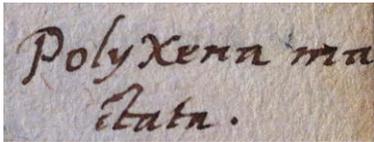
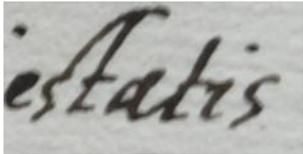
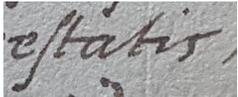
	 <p>Type 2: Thick side of the pen leads, followed by thinner stroke.</p>  <p>Type 3: thin strokes, no commencement lip, slight nob/thickening at termination (most common)</p>	<p>Type 2: Thick side of the pen leads, with variant terminations, thick and thin stroke.</p>
ϕ	 <p>These usually terminate with an upward stroke.</p>	 <p>These lack the upward stroke, tend more towards the square, especially on the first downstroke, and leave a larger gap at the top of the letter. They are, however, formed on the same one-stroke procedure.</p>
χ		

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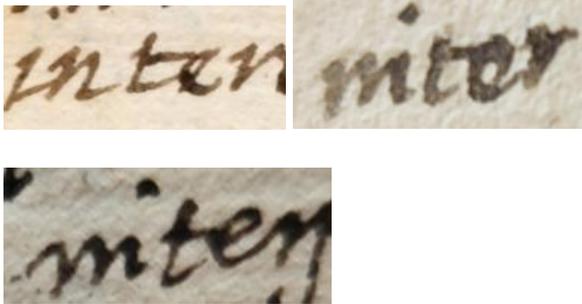
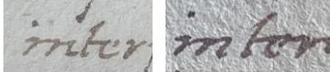
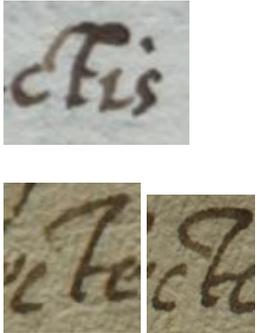
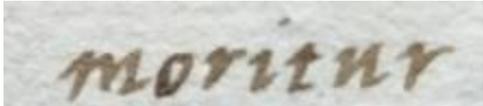
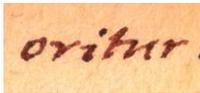
		the first stroke, right to left is thinner than the second stroke, left to right.
ω		
ων		
ων		
ω/ ωσ		

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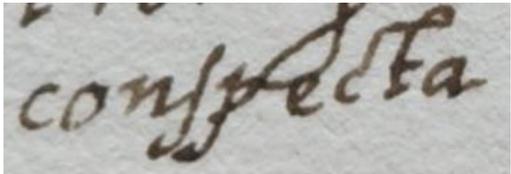
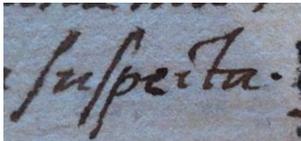
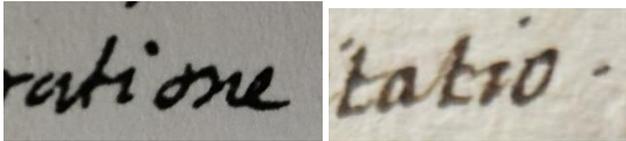
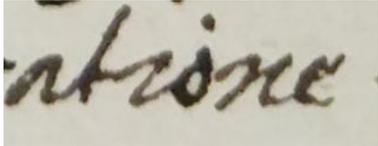
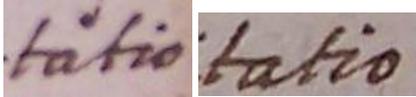
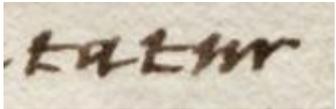
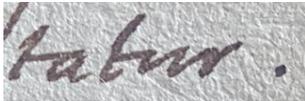
### V. Parts of Words in the Latin Alphabet Compared

<b>Table 7: Trigrams and Parts of Words</b>			Trigrams are not quite yet complete words, but they do convey more relationship about how letters are articulated one with another, and eventually they come to denote ideas.
<b>/-ctata/</b>			Probable the same.
<b>/-estatis/</b>			Consistent with the same.

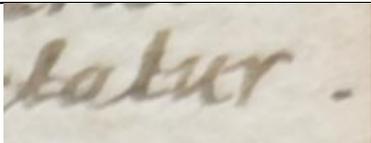
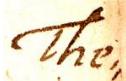
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<p>/inter-/</p>			<p>Consistent with same.</p>
<p>/Ct ligature/</p>			<p>Consistent with the same.</p>
<p>[M]oritur</p>	<p>Antonius [m] oritur Marco, Cicerone Marci filio ὕπατέυοντος.</p> 	<p><i>Amor ex ocio luxurioso oritur.</i></p> 	<p><i>Probable the same.</i></p>

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		Love arises from ( <i>oritur</i> ) swift luxury.	
<i>specta</i>	<p>Conspecta</p> 	<p>Suspecta</p> 	Highly probable the same.
<i>/-tatio -tatione/</i>	 	 	Consistent with the same.
<i>/tatur/</i>			<p>Probable the same.</p> <p>In the Dio, /t/ and /a/ consistently</p>

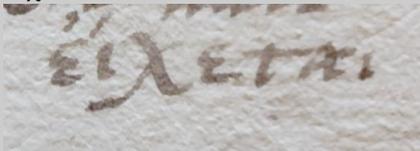
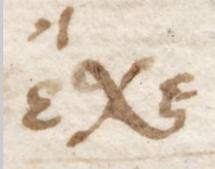
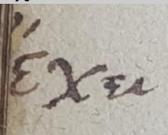
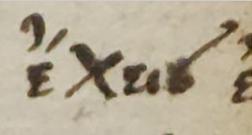
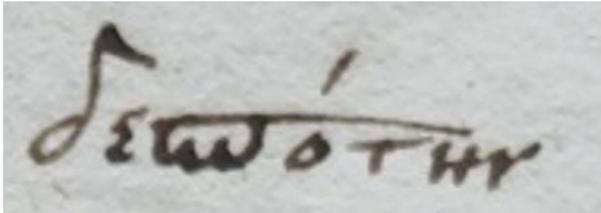
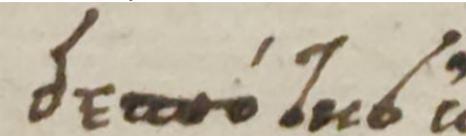
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	 <p>Note also the concluding period in both exemplars.</p>		<p>exhibit the more angular terminations seen here. That this is not a consistent feature of the hand is shown by /tatur/ below from the Tacitus, where the forms more closely match the somewhat more rounded and flowing terminations seen in these same letters in the Seneca.</p>
The			<p>Consistent with the same.</p>

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## VI. Greek Whole Words Compared

When whole words are available for comparison, their direct comparison may supply further data that can either disclose further elements of consistency across the samples or a set of systematic divergences that tend towards an opposite conclusion.

<p><b>Grk.: Ειχε/ι</b></p> <p>The oversized proportions of the Greek letter χ in both exemplars is noteworthy.</p>	<p>ἔιχεται</p>  	<p>ἔχει</p>   <p>These are remarkable in their consistency across the samples.</p>
<p>The exemplars illustrate not only the occurrence of the Shakespeare key word “despot” (see analysis</p>	<p>δεωσότην</p> 	<p>δεωσότης</p>  <p>Tyrant</p>

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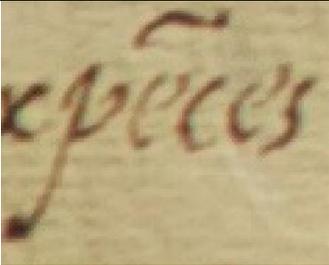
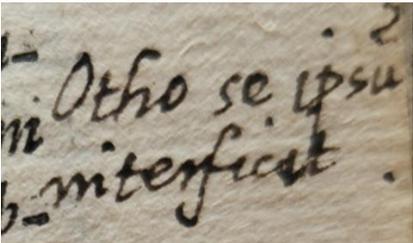
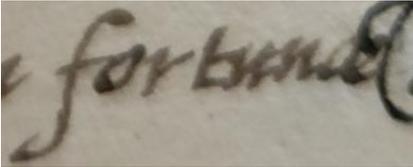
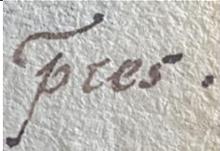
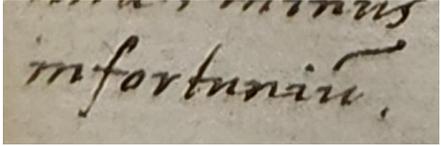
<b>below), but also illustrate striking occurrence of the obscure Renaissance Greek diphthong <i>sp</i>.</b>	Tyrant.  The line extending forward from the omega constitutes the abbreviation for <i>sp</i> .	The same obscure abbreviation for $\sigma\pi$ appears in both samples, showing both striking similarities and some divergences when viewed in wider context. On the variant forms of $\delta$ , $\tau$ , $\eta$ , and $\sigma$ , see “Establishing Conditions” Cell, p. 50.
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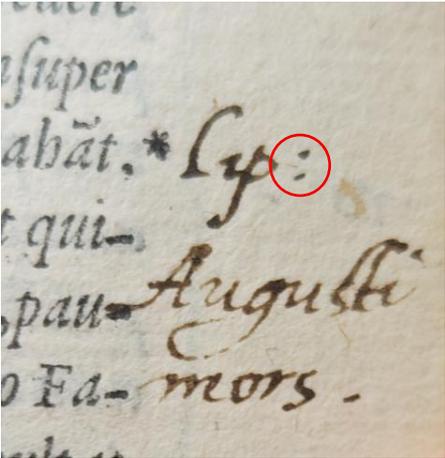
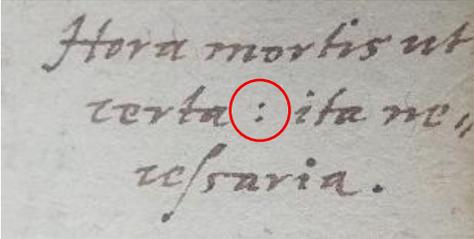
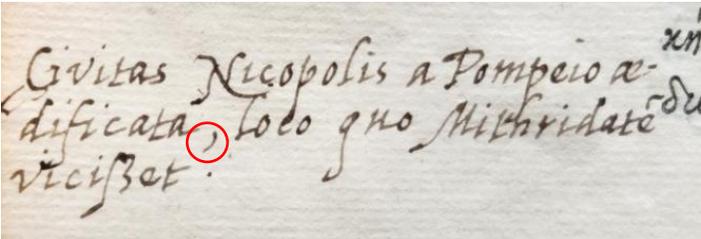
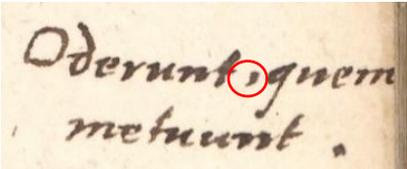
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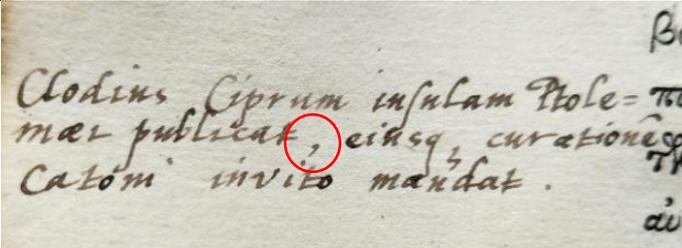
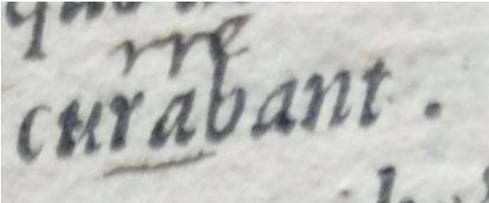
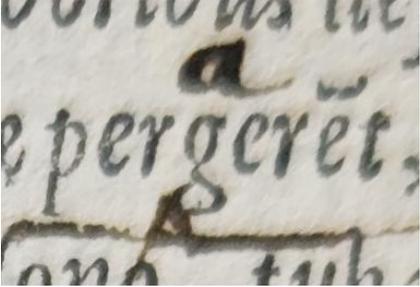
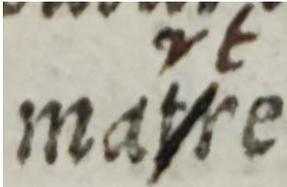
## VII. Punctuation and Styles of Underlining Compared

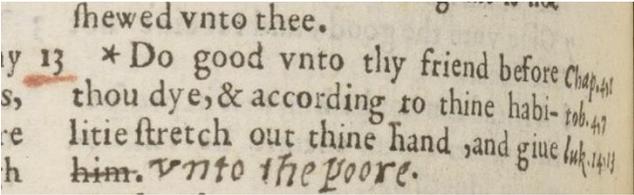
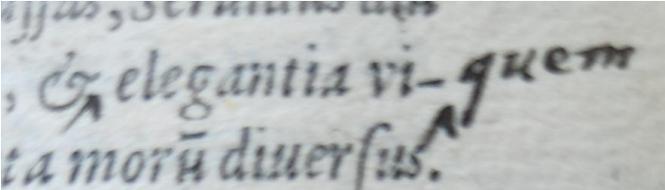
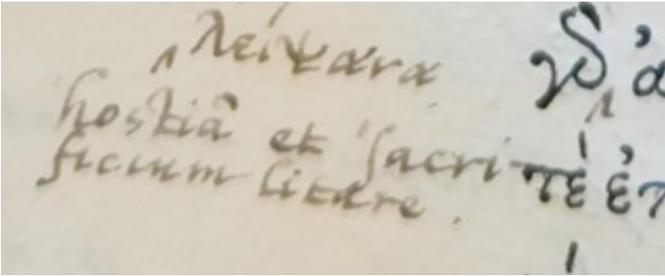
Two commonly used modes of annotation, for example, are the fleur-des-lis and the manicule or pointing hand, used since the Middle Ages to point out a passage to which a scribe wished to draw special attention. But modes of annotation also include the use, placement, orientation and shape of punctuation marks, brackets, and other visual elements as well as patterns of underlining

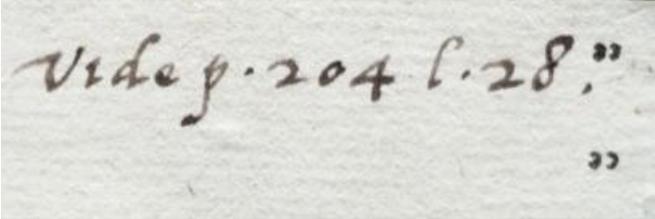
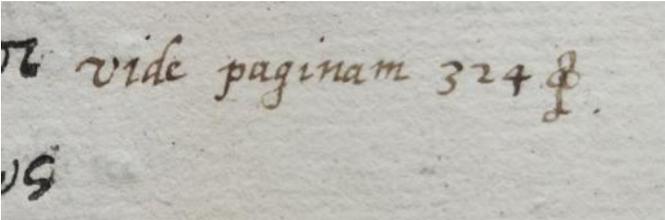
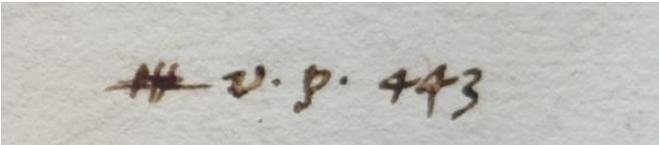
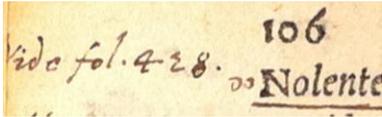
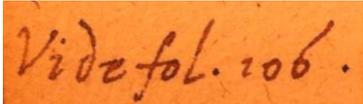
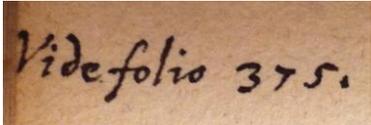
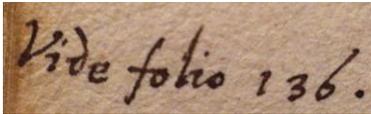
	<b>Known Sample</b>	<b>Questioned Document Sample</b>	<b>Commentary</b>
			<p>Ranked as “Highly Probable the Same,” “Probable the Same,” “Consistent with the same” or “Not consistent with the same,” or N/A for comparison.</p> <p>No comparisons were found to be inconsistent with the same writer producing both samples.</p>
<b>Circumfl ex – may indicate</b>		Preces	

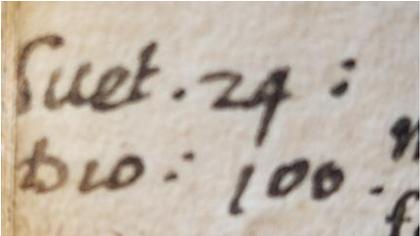
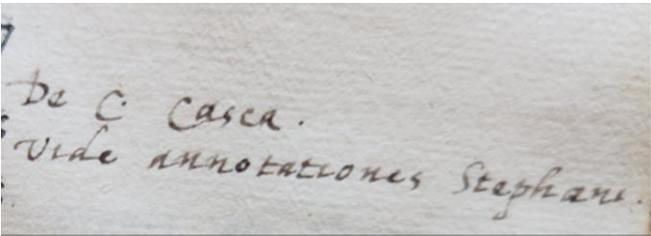
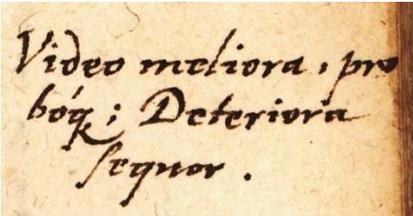
<p><b>different sounds depending on context.</b></p>	 <p>[Ex]penses</p> <p>Circumflex = n</p> <p>Otho se ipsum interficit.</p>  <p>Otho kills himself.</p> <p>Circumflex = m</p>  <p>fortunae</p>	 <p>Prayers.</p> <p>Circumflex = re</p> <p>Infortunium.</p>  <p>Misfortune.</p> <p>Circumflex = m</p>	
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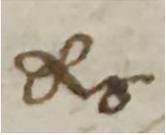
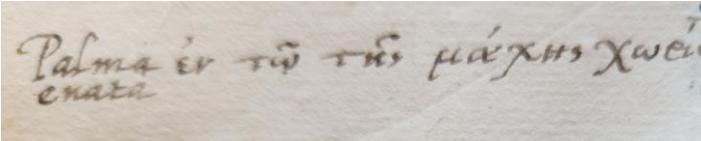
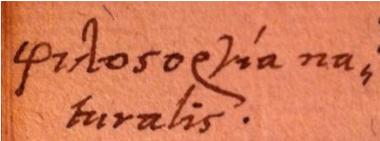
<p><b>Colon</b></p>	 <p>...super abāt. * Lyc: ...qui- ...pau- Augusti ...Fa- mors.</p>	 <p>Hora mortis ut certa: ita ne- cessaria.</p>	<p>Probable the same.</p>
<p><b>Comma</b></p>	 <p>Civitas Nicopolis a Pompeio a- dificata, loco quo Mithridate vicisset.</p> <p>The city of Nikopolis having been built by Pompey, in which place he had conquered Mithridates.</p> <p>Pompey captures the city of Jerusalem, the temple excepted.</p>	 <p>Oderunt, quem metuunt.</p> <p>They hate those whom they fear.</p>	<p>Consistent with same</p>

	 <p>Clodius Ciprum insulam Ptolemaei publicat, eiusque curationem Catoni invito mandat.</p>		
<p><b>Corrections to the text</b></p>	 <p><i>Curabant</i> (they were taking charge of) is corrected to <i>currebant</i> (they were hurrying).</p>  <p><i>Pergeret</i> (s/he had proceeded straight on) is corrected to <i>perageret</i> (s/he had completed).</p>	 <p><i>Matre</i> (mother) is corrected to <i>marte</i> (Mars).</p>	<p>Probable the same.</p>

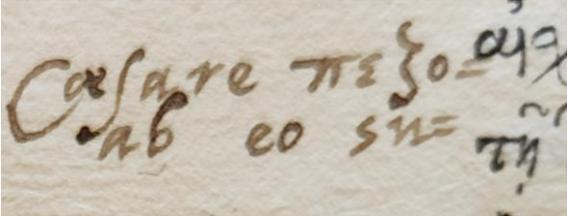
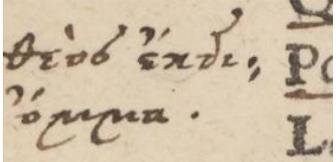
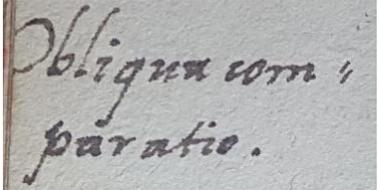
	 <p>De Vere Geneva Bible</p>		
<p><b>Correctio ns using caret</b></p>	<p>^ ^ quem</p>  <p>Insert <i>quem</i>.</p>  <p>The Greek word, λείψανα (“remains”) with two carets marking the point of insertion and the word to be inserted. The text is here defective, as explained by modern editors (<a href="#">cite</a>).</p>	<p>N/A</p>	

<p><b>Cross-reference to same book</b></p> <p><b>Both samples contain multiple cross-references to parallel themes or motifs within the book in which they occur, often labeled <i>vide</i>.</b></p>	<p>Vide cross references.</p>   	<p>Vide cross references.</p>     <p>The precise formula varies, with the Audley End cross references using the word “pagina” or the abbreviation p. and the Seneca the word “folio.” The variations in form in the letters v/V and d are perhaps not as indicative of different writership as immediate impression might suggest.</p>	<p>Consistent with same.</p> <p>See numbers, below.</p>
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		<p>On the reverse-d form (<b>d</b>) see Latin letters below under /d/. on /V/, see V in Latin Letters and Bigrams.</p>	
<p><b>Cross-reference or allusion to another source</b></p>	<p>Suet. 24: Dio: 100</p>  <p>Suetonius says the number is 24, Dio that it is 100.</p> <p>De. G. Casca vide annotationes Stephani.</p>  <p>Concerning G. Casca see the annotations of Stephanus.</p>	<p>Video meliora probo; Deteriora sequor.</p>  <p>I see better and approve, but I follow the worser path (quoted from Ovid, <i>Meta.</i>, VII, 20) alongside underlining:</p> <p><u>Quae memoras scio</u> <u>Vera esse, nutrix; sed furor cogit</u> <u>sequi</u> <u>Peiora. Vadit animus in praeceptis</u> <u>sciens</u> <u>Remeatque frustra sana consilia</u> <u>appetens.</u></p> <p>(<i>Hipp.</i> 135, 177-180)</p>	<p>Consistent with same.</p>

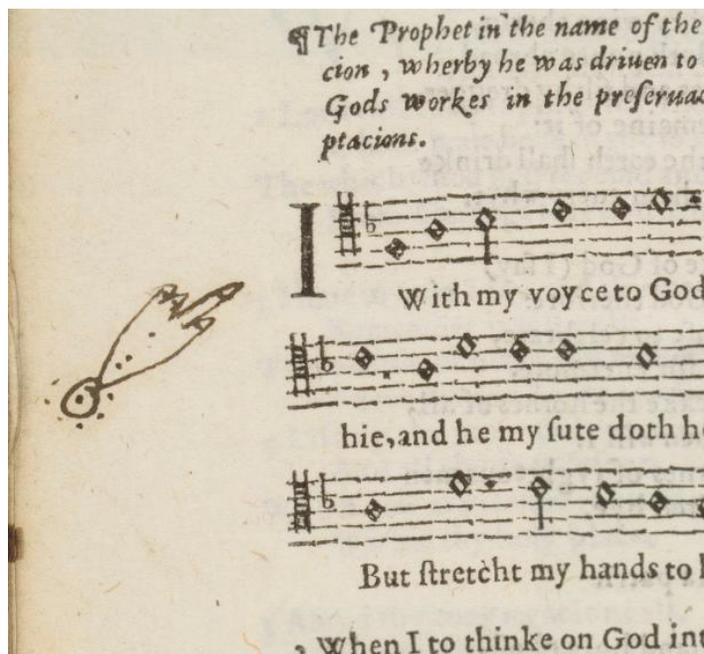
<p><b>Fleur-de-lis, triple counter-clockwise</b></p>			<p>Consistent with same.</p>
<p><b>Greek-Latin Mixed Expression</b></p>	<p>Palma εν τῷ τῆς μάχης χωρίῳ enata</p>  <p>The palm springing forth in the place of the battle.</p>	<p>φιλοσοφία naturalis.</p>  <p>Natural love energy (<i>Med.</i> 308, 926-944).</p> <p>Both data sets show this linguistic feature several times. In each case the annotator is highly fluent in both Latin and Greek, but while writing primarily in Latin, when a Greek term is closer to his meaning, he shifts to Greek. A few</p>	<p>Highly probable the same. There is little evidence for this being a widespread practice among renaissance readers, and it is a pronounced feature of both the unknown and known (Audley End) samples.</p>

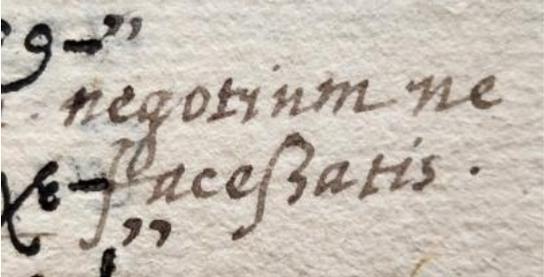
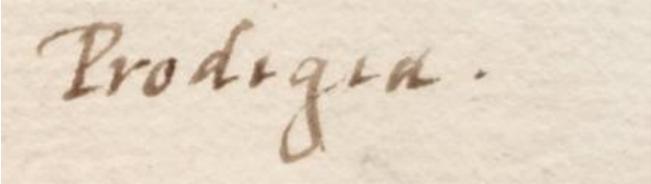
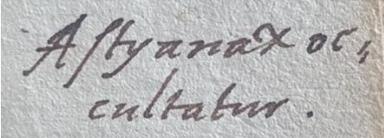
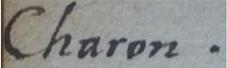
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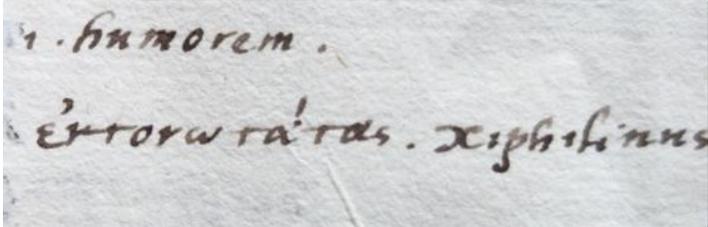
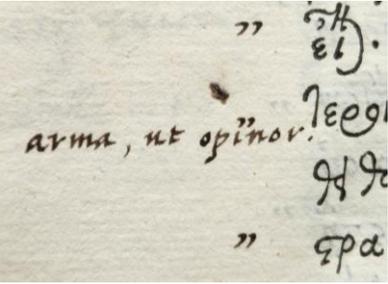
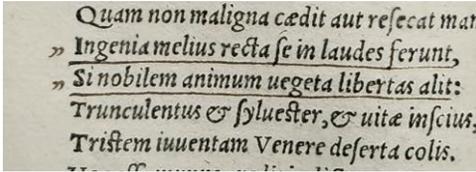
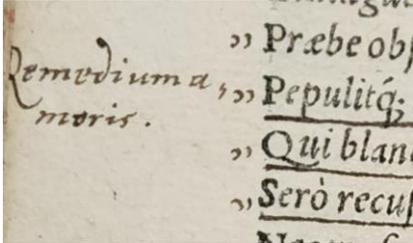
		notes (see below) are completely in Greek.	
<b>Hyphens, double</b>	 <p>Caesare in a battle of archers by him is ov[ercome].</p> <p>These are level or slant up slightly.</p>	 <p>God has an unju[st] eye.</p>  <p>Oblique com=parison</p> <p>The upward slant up of the double hyphen in the Seneca unknown appears to be another adjustment to the limited writing space and the tiny writing and quill.</p>	Consistent with same.
<b>Manicule</b>		<p>N/A. Also N/A in Audley End sample.</p> <p>As of May, 2025, the only known book of de Vere's surviving</p>	DNA



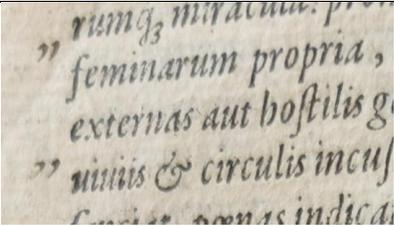
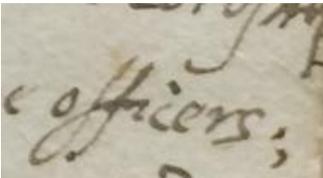
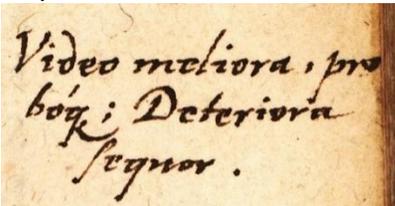
containing manicules is the Geneva Bible.

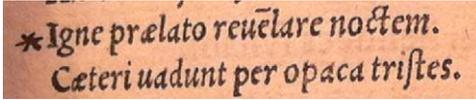
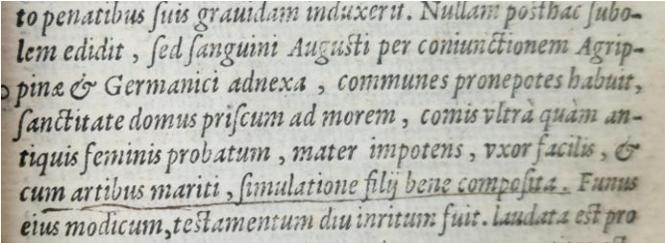
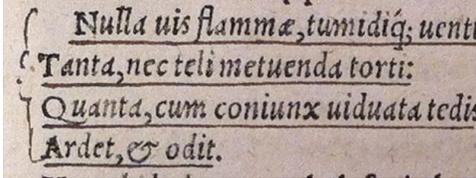
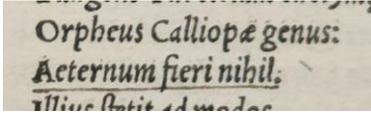


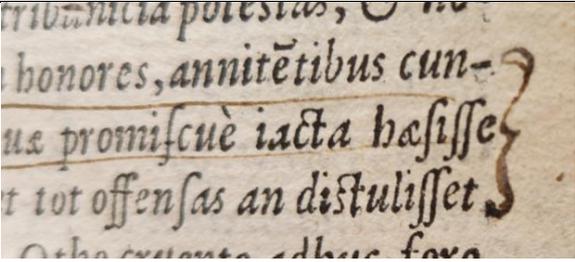
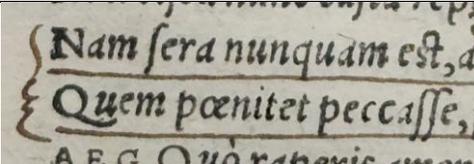
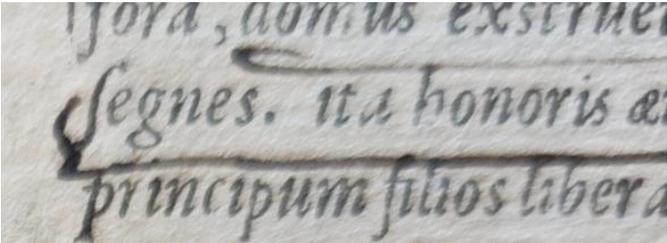
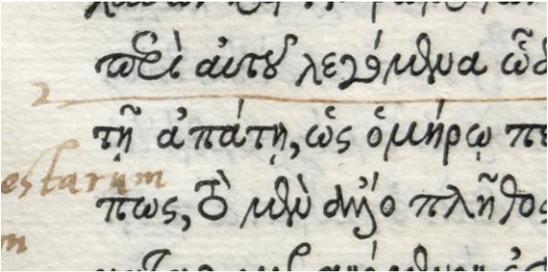
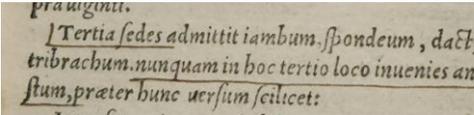
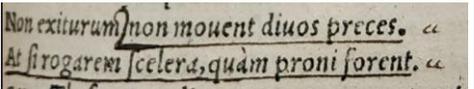
<p><b>Period frequently used even after one or a few words.</b></p>	<p>Negotium ne facessatis.</p>  <p>Don't negotiate.</p> <p>Prodigia.</p>  <p>Prodigies.</p>	<p>Astyanax occultatur.</p>  <p>Prince Astyanax is concealed.</p> <p>Charon.</p>  <p>Charon, guardian of Hades.</p>	<p>Probable the same.</p>
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	<p>1 .humorem. έντονωτάτας. Xiphilinus<sup>1</sup></p>  <p>Humor.</p> <p>The word in Xiphilinus is "greatest tension."</p>		
<p><b>Quotation marks to signal "quotable" or "quote," reversed</b></p>	<p>Cassius Dio:</p>  <p>Tacitus:</p>	 	<p>Reverse quotes, printed or in annotations, are common in the texts of the period.</p> <p>Consistent with the same.</p>

<sup>1</sup> Refers to the Epitome of Cassius Dio as edited by Xiphilinus, published by Robert Stephanus in

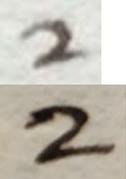
			
<p><b>Semicolon</b></p>	<p>officers;</p>  <p>From de Vere letters. The cursive looping long-f is quite rare in de Vere's hand but does appear, sometimes much more than once, in a few of his less formal productions.</p>	<p>Video meliora probo; Deteriora sequor.</p>  <p>I see better and approve, but I follow the worser path (quoted from Ovid, <i>Meta.</i>, VII, 20) alongside underlining:  <u>Quae memoras scio</u>  <u>Vera esse, nutrix; sed furor cogit</u>  <u>sequi</u>  <u>Peiora. Vadit animus in praeceptis</u>  <u>sciens</u>  <u>Remeatque frustra sana consilia</u>  <u>appetens.</u></p> <p style="text-align: right;">(<i>Hipp.</i> 135, 177-180)</p>	<p>Consistent with same.</p>

Star	N/A		
Underlining	<p>9 I wil beare the wrath of the Lord because I haue sinned against him, vntil he pleade my cause, and execute iudgement for me : <u>then wil he bring me forth to the light, &amp; I shal see his righteousnes.</u></p> <p>Micah 7.9. Neat in Bible.</p>  <p>Tacitus. Less neat.</p> <p>Varies from very neat to somewhat casual depending on the book (i.e., bible underlining considerably more precise than Audley End.</p>	 <p>There is no force of flame, nor of wild gust of swelling wind nor twisting spear, so much to be feared as a wife when she is widowed by a roving spouse.</p>  <p>Nothing is made in eternity.</p> <p>Usually very neat.</p>	Probable the same.
Underlining with brackets			Consistent with same.

	 <p>Tacitus.</p>		<p>The stylization varies but apparently within the range of natural variation in the hand.</p>
<p><b>Underlining starts with enclosing line (rare in both samples)</b></p>	 <p>Tacitus.</p>  <p>Dionysius.</p>	  <p>Both sets of exemplars are two stroke, usually showing a jointure of some kind between the two strokes.</p>	<p>Probable the same.</p>
<p><b>Underlining individual words</b></p>	<p>Bible:</p>	<p>Flavus. . . rubor</p>	<p>Probably the same. This does not seem to be a common feature in renaissance</p>

<p>13 Because of the foolish deuises of their wickednes wherewith they were deceiued, and worshiped serpents, that had not the vse of reason, &amp; vile beastes, y<sup>e</sup> fendidst a multiude of vnreasonable beastes vpon them for a vengeance, y<sup>e</sup> they might knowe that wherewith a man sinneth, by the same also shal he be punished.</p> <p>Sinneth</p> <p>Tacitus:</p> <p>Captains . . . tent companions</p>	<p>Gold. . . red.</p>	<p>annotated books, but more work on this is required to be definite about how rare it is.</p>
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### VIII. Numbers Compared

	1	2	3	4	5	6	7	8
Known							 	 
Unknown		 Unknown shows land - ing stripe or excrescent ligature also		 Both samples show idiosyncratic reverse terminations.		 Unknown shows a reverse termination.		

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		visible in other letters (see Table 1, p. 17-19)						
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While the numbers 2,3,6, and 7, offer incomplete or contradictory signs of shared writership, numbers 1, 4, and 5 even these few exemplars disclose clear commonalities:

- The exemplars of 1 have a trend toward the balanced serif construction that is so basic to this hand, but frequently one of the serifs is reduced in size or omitted.
- Both exemplars of 4 show a termination in idiosyncratic rightward hook. This form occurs frequently in the known sample.
- Figure 5 is of the same basic one stroke formation
- The exemplars of 8 show the same patterns of weakness in the upper left and lower right quadrants of the construction.

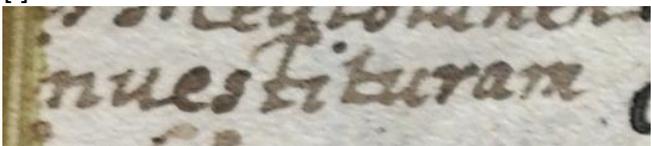
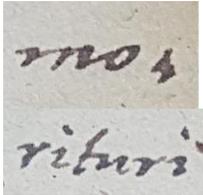
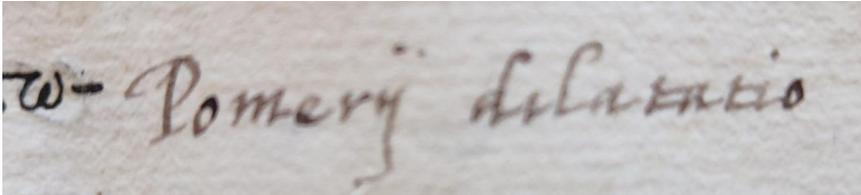
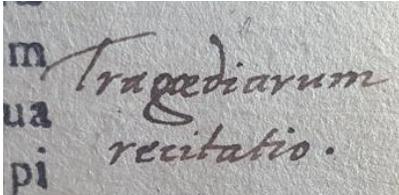
These eight tables complete part I of our inquiry, during which we have focused on the visual evidence to support the conclusion that one writer is responsible for both sets of annotations. To summarize the results, given the differing circumstances of production, it is submitted that the visual evidence supplies a strong preponderance of forensic evidence for identifying the annotator as Edward de Vere, 17<sup>th</sup> Earl of Oxford.

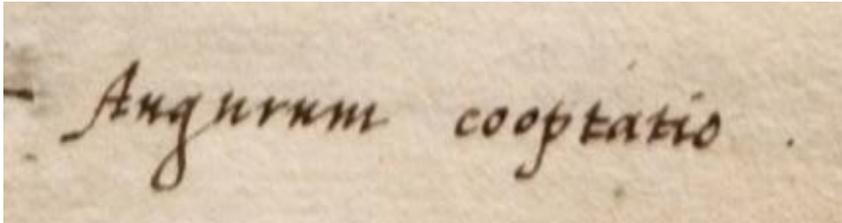
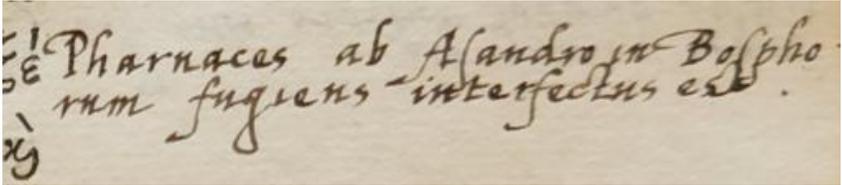
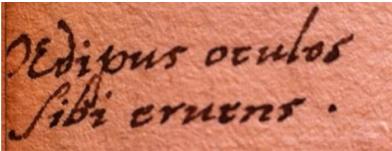
Our inquiry is now moving out of the domain of the evaluation of material, strictly “forensic” evidence into consideration of how semantic or conceptual evidence can be added to an inquiry of a previously material character.

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### IX. Grammatical Constructions Compared

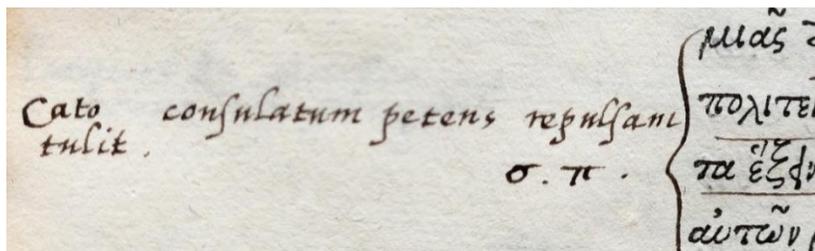
Moving from the purely forensic analysis of the formal attributes of these inscriptions, to more conceptual evidence, the following examples show that the two annotation samples make use of some of the same grammatical constructions.

<p>Future participle</p>	<p>[i]nvestituram.                    "She about to be invested" as in "investiture" (Guicciardini).</p>	<p>Mor= ituri                    "Those about to die"</p>
<p>Genitive plus abstract nouns ending <i>latio/tatio</i>.</p>	<p>Pomerii dilation                    Of Pomerus the delay.                  Augurum cooptatio</p>	<p>Tragediarum recitatio.                    Of the tragedies the summary.</p>

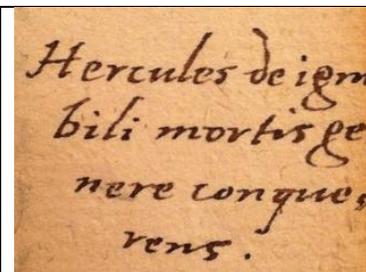
	 <p>Of the augurs the choosing.</p>	
<p>Present participle construction. The 1-6<sup>th</sup> words supply a unit; the 1-4<sup>th</sup> words supply a unit; the 1-6 words supply a unit.</p>	<p><i>Pharnaces ab Asandro in Bosphorum fugiens interfectus est.</i></p>  <p><i>Pharnaces fleeing towards the Bosphorus, is killed by Asandrus.</i></p>	<p><i>Oedipus oculos sibi eruens.</i></p>  <p><i>Oedipus plucking out his own eyes.</i></p> <p>Hercules de ignobili mortis genere conquerens.</p>

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Cato consulatum petens repulsani tulit.



Cato seeking to be Consul receives a defeat.



HO 437 (1171 et seq.): Hercules conquering the ignoble type of death.

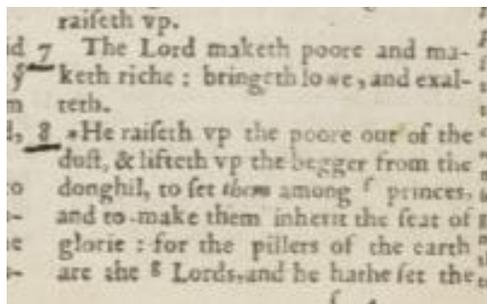
## IX. Whole Words and Concepts Compared

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This table expands the concept of evidence beyond the purely forensic considerations of handwriting analysis to observe linguistic and conceptual alliances in the data. Words may be compared not only note for note, but notes may be compared to underlined passages expressing parallel concepts. Whole words and concepts are taken together here to supply what is hoped might become a final point of proof, corroborating the purely forensic inquiry about handwriting by not only disclosing further parallelisms of writing execution but further illustrating the purely cognitive element of the annotator's repeated preference, in both sample sets, for certain key words or key ideas common to both data sets. These include such shared conceptual idioms include prayer, prophecy, theatre, misfortune, shipwreck, description, theodicy, exile, God's eye, law, divine judgement, theatre, duality (antithesis, paradox), mercy, Nero, music, sin, and suicide.

### Casus/Downfall/fortune

De Vere Bible



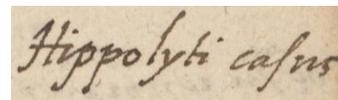
I Sam. 2.7-8

Habere regnum casus est, virtus dare.

To have the reign is the work of chance (*casus*), bestowing of it, virtue's.  
(*Thy.* 529)

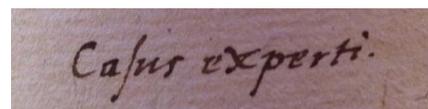
Note: Hippolyti casus

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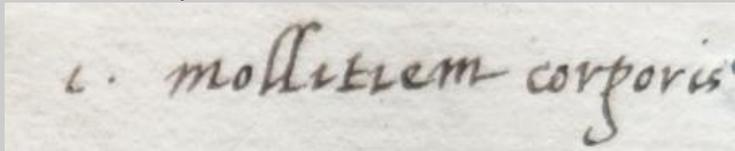
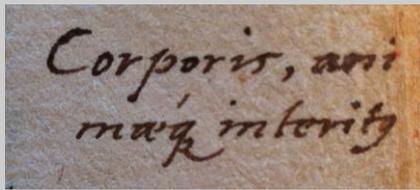
Hipp. 171 (1085-1104): The *downfall* of Hippolytus.

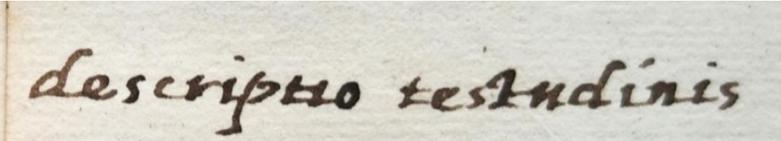
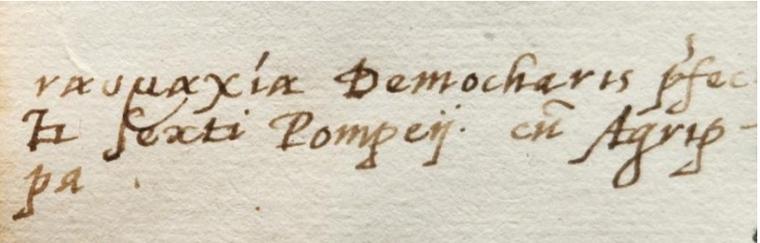
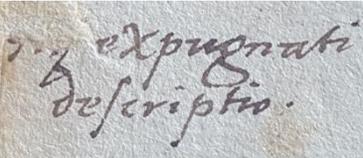
Note: Casus experti

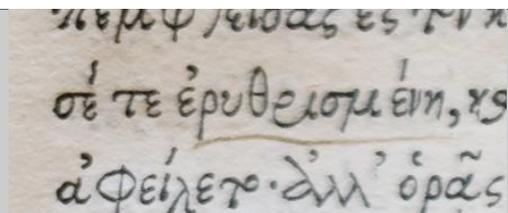


Med. 291 (518-519): The tragedies experienced

The focus on this word shows how closely the annotator is thinking about a word central to the theory of tragedy, being variously translatable as chance, downfall, fate, or fortune – as well as tragedy.

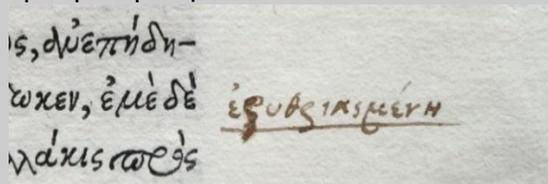
<b>corporis</b>	Mollitiem corporis  The softness of the body ( <i>corporis</i> ).	Corporis, animaeque, interitus 
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		Tro. 239 (396-402): The destruction of the body ( <i>corporis</i> ) and the soul.
<b>Battle</b>	<p>Descriptio testudines</p>  <p>Description of the Tortoise [Roman battle strategy]</p> <p>Naumachia Democharis praefecti Sexti Pompeii cum Agrippa.</p>  <p>The sea battle of Demochares, the praefect of Sextus Pompeius with Agrippa.</p>	<p>[Trojan] expugnati descriptio.</p>  <p>Tro. 224 (19-28): Description of the siege/assault/attack.</p>
<b>Blush</b>		Phil...is pace tellus plena, si nullae gemunt



περὶ φησὶς ἐς τὴν κ  
σέ τε ἐρυθρίασμένη, καὶ  
ἀφείλετο· ἀλλ' ὄρα

ερυθρίασμένη.



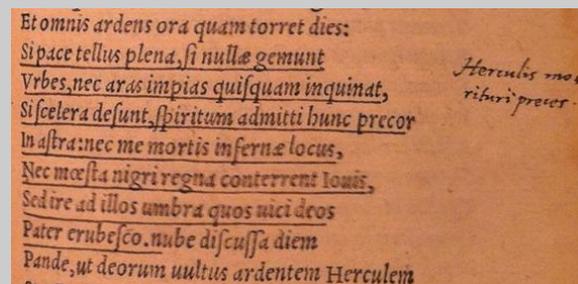
ἰς, ἀνεπτήθη-  
ωκεν, ἐμέδ' ἐρυθρίασμένη  
λάκισ τῶος

She, blushing.

Shakespeare uses variations on the word “blush” 97x, an average of three per play.

On the further relevance of “blushing” (and in particular the location of this note, which refers to Cleopatra blushing in the presence of Caesar, as she does in A&C 5.1) in Shakespeare, see Stritmatter “Mind Map” or “From the Margins.”

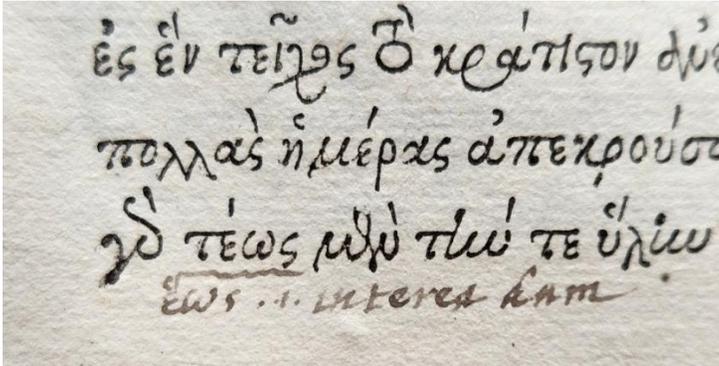
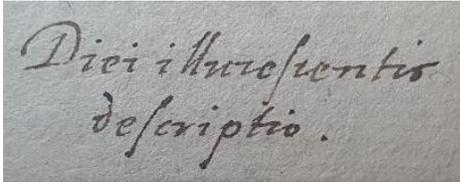
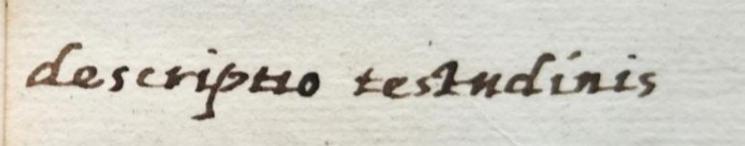
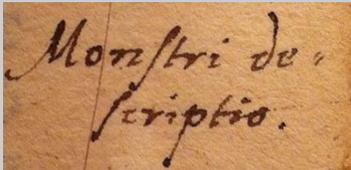
urbes nec aras impias quisquam inquinat,  
si scelera desunt, spiritum admitte hunc,  
precor,  
in astra. non me noctis infernae locus nec  
maesta nigri regna conterrent louis, sed ire  
ad illos umbra, quos uici, deos,  
pater, erubescō. (~1696-1706)

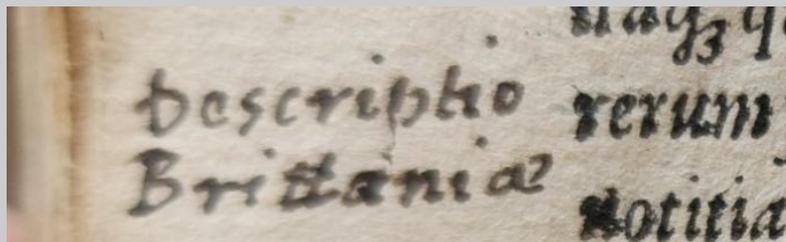


Et omnis ardens ora quam torret dies:  
Si pace tellus plena, si nullæ gemunt  
Urbes, nec aras impias quisquam inquinat,  
Si scelera desunt, spiritum admitte hunc precor  
In astra: nec me mortis infernae locus,  
Nec maesta nigri regna conterrent louis,  
Sed ire ad illos umbra quos uici deos  
Pater erubescō, nube discussa diem  
Pande, ut deorum uultus ardentem Herculem  
Herculis mos  
ribori precor.

If peace fills all the earth; if no cities groan and no man stains with sin his altar-fires; if crimes have ceased, admit this soul, I pray thee, to the stars. I have no fear of the infernal realm of death, nor do the sad realms of dusky Jove affright me; but to go, naught but a shade, to those gods I overcame, O sire, I am ashamed.

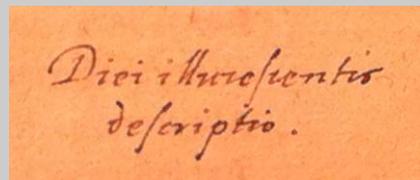
*Erubescō*, which the Loeb translates “I am ashamed” literally means “I blush.” See *HO* #244, 1696-1706 for another underlined passage that concerns *blushing/shame*.

		This is marked in the notes as “The prayer of Hercules about to die.”
<p><b>Dawn</b></p>	<p>ἕως. 1. Interea dum.</p>  <p>The annotator corrects τέως (meanwhile/until) to ἕως, dawn. Meanwhile the Latin <i>interea dum</i> glosses the original Greek.</p>	<p><b>Note:</b> Diei illuscentis descriptio.</p>  <p>HF 7 (125 et seq.): description of a more shining day. <i>Illūscēntis</i> is an adjective from <i>in-lūcēscō</i>, to grow light, to dawn.</p> <p>On the significance dawn for Shakespeare, see part II below, where this note is assessed for its Shakespearean character.</p>
<p><b>Descriptio (rhetorical figure)</b></p>	<p>description (<i>descriptio</i>) of a tortoise.</p>  <p>Description (<i>Descriptio</i>) of Brittania.</p>	<p>Monstri description.</p> 



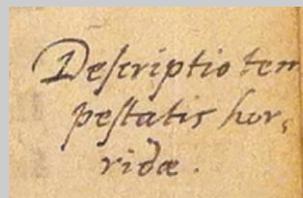
Hipp. 169 (1034-1049): Description of a monster

Die illucescentis description.

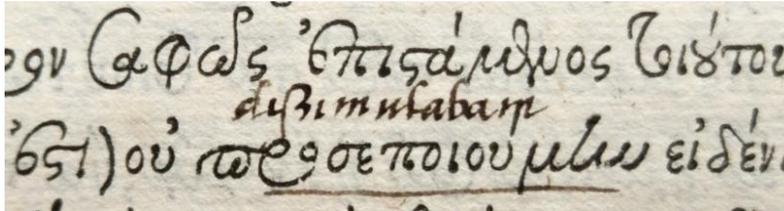
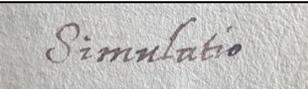
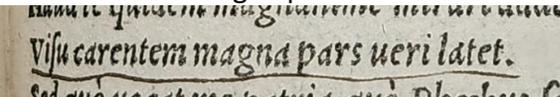
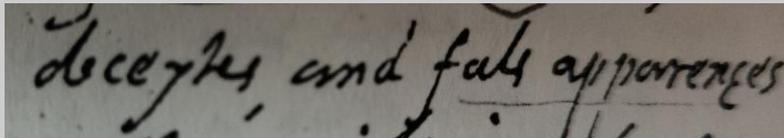
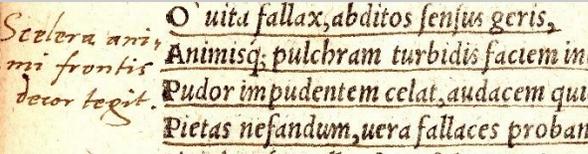


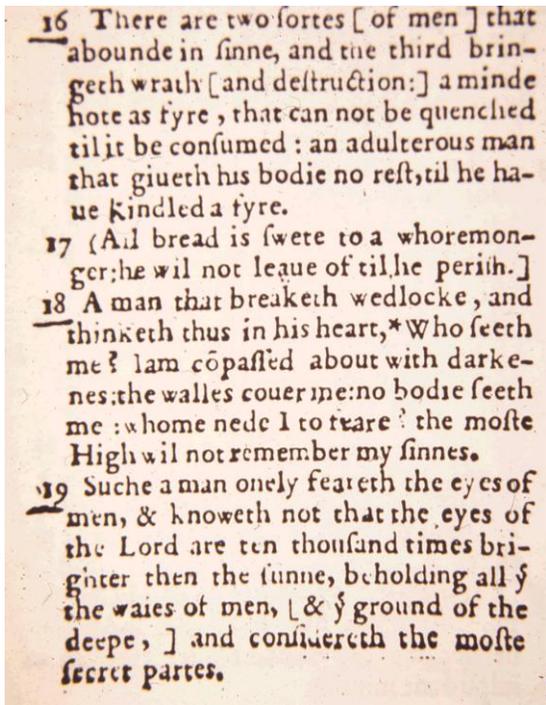
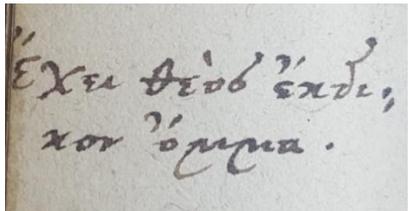
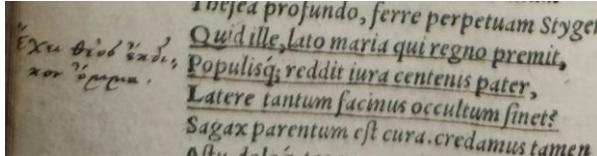
HF 7 (125 et seq.): Description of a brighter day.

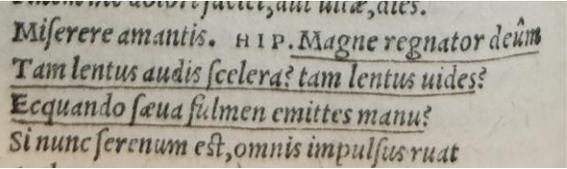
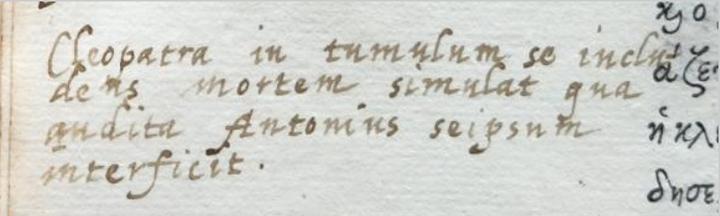
*Descriptio tempestatis horridae.*

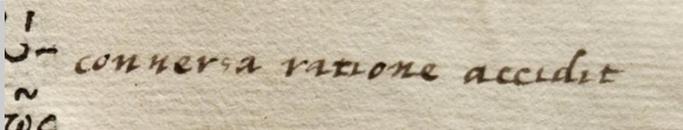
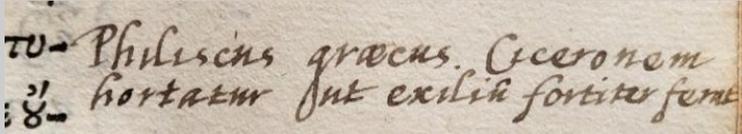
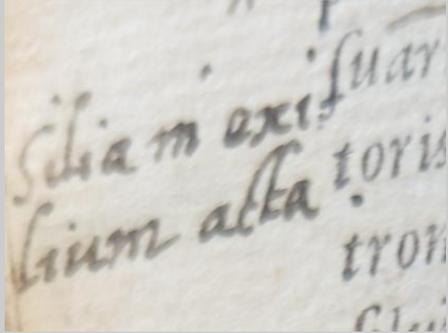
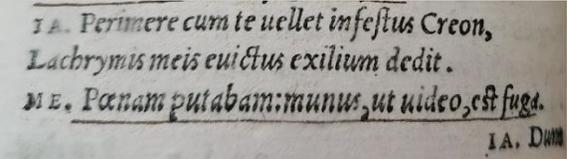


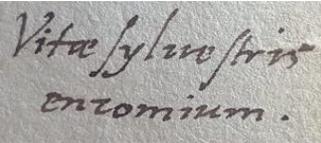
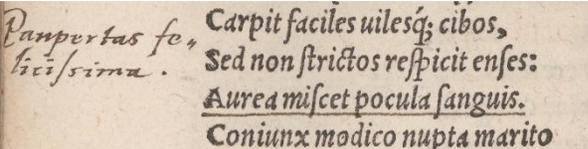
Ag. 331 (469-490): Description of a terrible tempest.

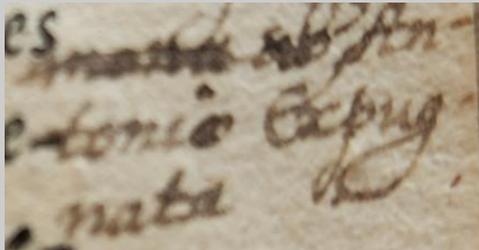
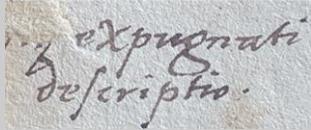
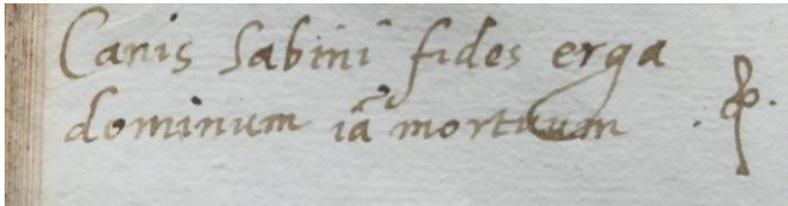
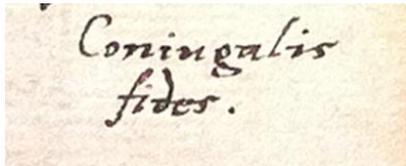
<p><b>Dissimulation</b> .</p>	<p><i>I was dissimulating (dissimumulabam)</i></p> 	<p>Pretense (<i>simulatio</i>)</p>  <p>Thy. 77 (507-511): Pretense.</p> <p>Visu carentem magna pars veri latet.</p>  <p>A large part of the truth is hidden from those who lack vision.</p> <p>The concept is fundamental to Shakespeare's rhetoric and epistemology.</p>
<p><b>Dissimulation take #2.</b></p>	 <p>Deceyts and fals apparençes [Francophonic English], tin mining memorandum 2335, courtesy Huntington Library.</p> <p>Bible. 2 Corinthians 11.14 1 Samuel 16.7</p>	<p>Scelera ani=mi frontis décor tegit.</p>  <p>The décor of the face covers the sins of the soul.</p> <p>Traces of this underlined speech can be detected throughout the Shakespeare plays</p>

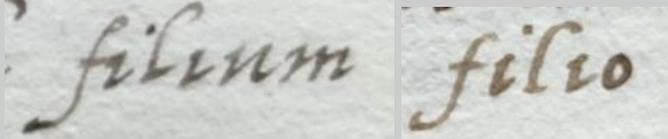
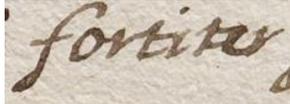
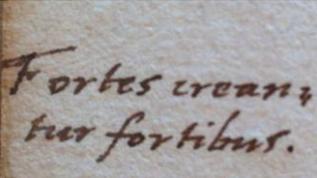
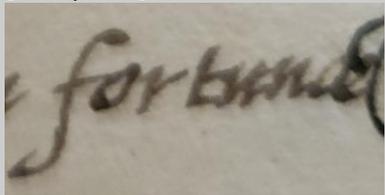
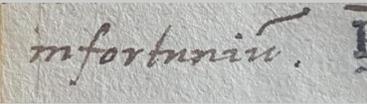
	<p>This theme forms one of the most stable clusters in the de Vere Bible and is consistently and profoundly reflected in Shakespeare.</p>	<p>and are echoed in the known samples through such instances as “deceits false appearances” or the frequent allusions to such Bible verses as 2 Corinthians 11.14 etc.</p>
<p><b>Theodicy/Divine Vision/Justice (God’s Eye)</b></p>	 <p>16 There are two sortes [ of men ] that abounde in sinne, and the third bringeth wrauth [ and destruction: ] a minde hote as fyre , that can not be quenched til it be consumed : an adulterous man that giueth his bodie no rest, til he haue kindled a fyre.</p> <p>17 (Ail bread is swete to a whoremonger; he wil not leaue of til he perih. ]</p> <p>18 A man that breaketh wedlocke , and thinketh thus in his heart, *Who seeth me ? lam cōpassed about with darke-nes: the walles couer me: no bodie seeth me : whome nede I to reare ? the moſte High wil not remember my ſinnes.</p> <p>19 Suche a man onely feareth the eyes of men, &amp; knoweth not that the eyes of the Lord are ten thousand times brighter then the ſunne, beholding all ſ̄ the waies of men, [ &amp; ſ̄ ground of the deepe, ] and conſidereth the moſte ſecret partes.</p>	<p>έχει τεός έκδικον ὄμμα.</p>  <p>Hipp. 134 (149-151) God has an unjust eye.</p>  <p>The underlined text reads: “What of he – your father – who rules the wide seas and distributes law over a hundred peoples? Will he allow so great a crime to remain concealed?” (my translation).</p> <p>See also, <i>Thy.</i></p>

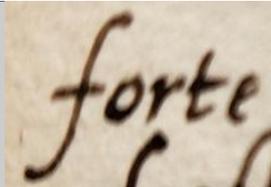
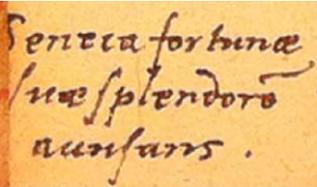
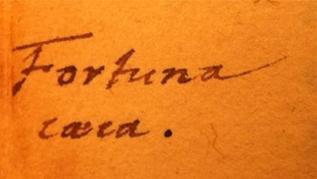
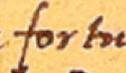
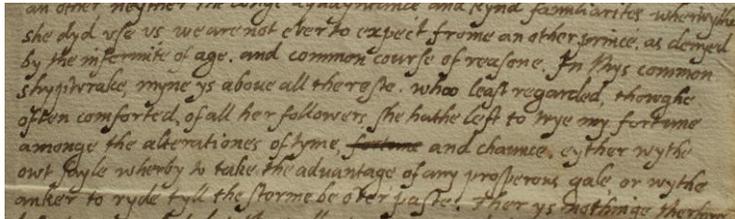
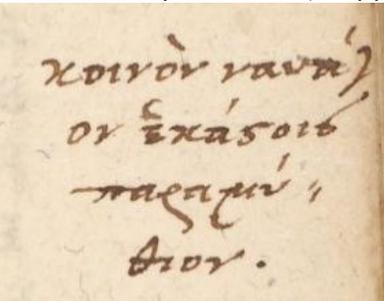
		 <p><u>Great ruler of the gods, dost thou so calmly hear crimes, so calmly look upon them? And when wilt thou send forth thy thunderbolt with angry hand, if now 'tis cloudless?</u> (Hipp. (671-73).</p>
<p><b>Dramatic Reversal (Irony)</b></p>	<p>Antony and Cleopatra suicide pattern.</p> <p>Cleopatra in tumulum se includens mortem simulat qua audita Antonius seipsum interficit.</p>  <p>Cleopatra enclosing herself in her monument (tumulum) pretends death. Hearing this, Antony kills himself.</p> <p>Conversa ratione accidit.</p>	<p>See <i>Fortune, compared to shipwreck</i> and <i>transient</i> below.</p> <p>Antony kills himself on the false understanding that Cleopatra has already killed herself, but she was just pretending (<i>simulat</i>).</p>

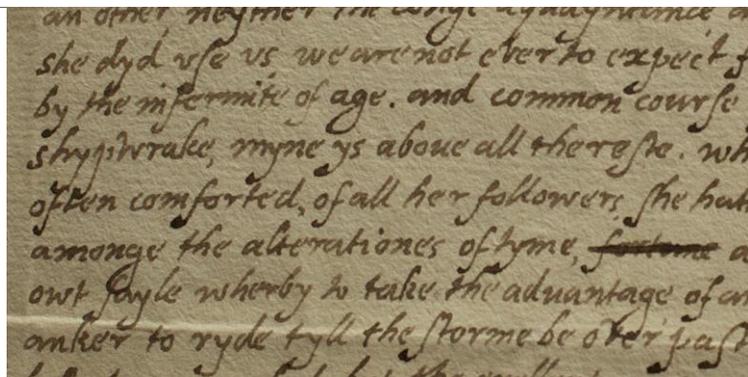
	 <p>By a converse reason, it happens. Dio, 46 (197).</p>	
<p><b>Exile</b></p>	<p>Philiscus graecus Ciceronem hortatur ut exilium fortiter ferat.</p>  <p>The Greek Philiscus urges Cicero that he ought to bear exile with fortitude.</p> <p>Silia in exilium acta.</p>  <p>The acts of Silia during her exile.</p>	<p>Poenam putabam: munus, ut video, est fuga.</p>  <p>I supposed it was a punishment, but I now see [exilium, previous line] is a gift.</p>

<p><b>Country life in Exile.</b></p>		<p>Vitae sylvestris encomium.</p>  <p>Hipp. 139 (483-539): In praise of the woodland life.</p> <p><u>Secura duro membra laxantem toro,</u> <u>Non in recess furta et obscure improbus</u> <u>Quaerit cubili (521-23)</u></p> <p>The man who rests his carefree limbs on a hard bed. He does not shamefully look to conceal his actions in seclusion on a dark couch.</p> <p>See also <i>Oeteus</i>:</p> <p>Paupertas felicissima.</p> 
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		<p>HO. 418 (657): The pauper’s life is happiest. Seneca’s underlined line reads: “golden cups mixed with blood.” It is a vivid metaphor for the conspiratorial politics of the 16<sup>th</sup> century English court, just as it was for Seneca of the Roman court during the decadent decades of the empire under Tiberius and Caligula.</p>
<p><b>/expugnati/nata/</b></p>	<p>Antonio expugnata.</p>  <p>[Cities] assaulted (<i>expugnata</i>) by Antony.</p>	<p>[ill.] expugnati description.</p>  <p>Description of the assault (<i>expugnati</i>).</p>
<p><b>Fides (loyalty, faith)</b></p>	<p>Canis Sabini fides erga dominum iam mortuum.</p> 	<p>Coniugales fides.</p> 

	The faith ( <i>fides</i> ) of a dog towards his deceased master.	HF 19 (414-421): The faith ( <i>fides</i> ) of a spouse.
/Filiu.oru. o.os/		
<b>Fortes/fortiter</b>	fortiter  With fortitude	Fortes creantur fortibus  Troas 244 (536 et seq.): Strengths ( <i>Fortes</i> ) bring for strengths ( <i>fortibus</i> ).
<b>Fortune/forte</b>	[Templum] fortunæ  The temple of fortune ( <i>fortunæ</i> ).  Forte.	Infortunium.  Hipp. 172 (1123-1127): Misfortune.  Seneca fortunæ suae splendorem ausans.

	 <p>Perhaps.</p>	 <p>Oct. 368 (377-384): Seneca during the splendour of his fortune (<i>suæ fortunæ</i>).</p> <p>Fortuna Caeca</p>  <p>Hipp. 166 (977-988): Blind fortune (<i>Fortuna</i>).</p>  <p>Fortu[nae].</p>
<p><b>Fortune, comparative (with shipwreck analogy)</b></p>	<p>De Vere Letter:</p> 	<p>κοινὸν ναυάγον ἐκάσοις παρμύθιον.</p> 



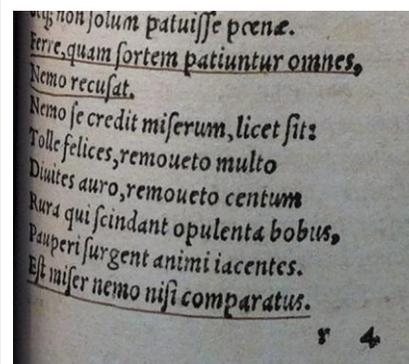
And in this common shipwreck mine is above all the rest, who least regarded, though often comforted, of all her followers she hath left to try my fortune among the alterations of time and chance, either with out sail wherby to take the advantage of any prosperous gale, or with anker to ride till the storm be overlapped.

The lamentation of the shipwreck (ναυαγον) common to all (εκάσοις) (Tro. 263, 1009-1055)

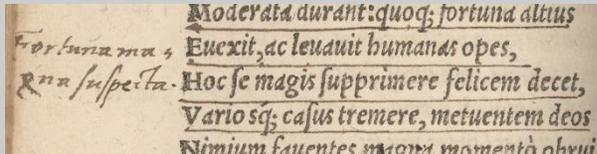
This note, about the “common” (κοινὸν εκάσοις) shipwreck (ναυάγον) is accompanied by the two underlined passages below, which confirm the connection the annotator’s mind between “shipwreck” and “common disaster” as seen in the de Vere letter.

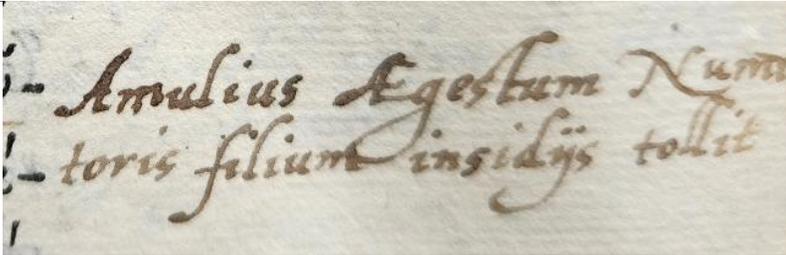
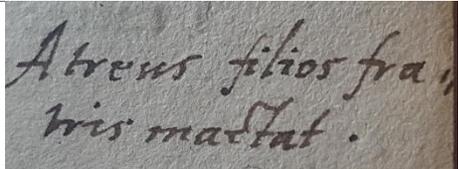
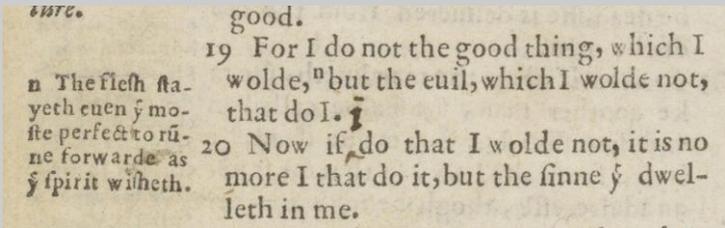
Ferre, quam fortem patiuntur omnes  
Nemo recusat.

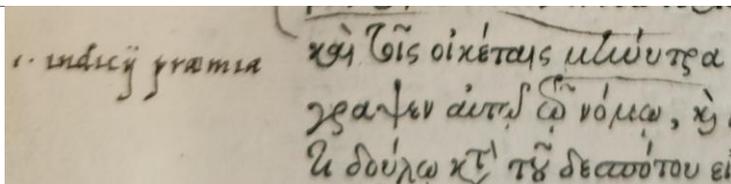
Est miser nemo nisi comparatus.



Troa. 1016-1017, 1023. No one objects to bearing a lot which all endure. . . No one is wretched except by comparison.

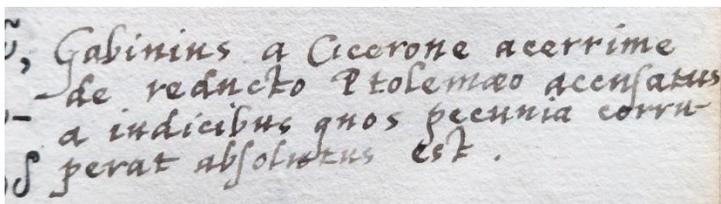
		See #160 for analysis.
<b>Fortune, transience of</b>  N/A  Fall on pavement.		Fortuna magna suspecta   <p>Troas 234 (258-291): Great fortune [should not be] trusted.</p> <p>Underlined with the note:</p> <p><u>Power used violently is held by no one for long; used with restraint, it lasts. The higher Fortunate raises an exalts human might, the more the fortunate should humble themselves and tremble at shifting circumstance, fearing overly favorable gods.</u></p>
<b>Fratricide/kill ing of nephews</b>	Amulius Ægestum Numitoris filium insidiis tollit.	Atreus filios fratris mactat.

	 <p>Amulius kills Ægestus, son of [his brother] Numitor, by means of plots. Dionysius #21.</p>	 <p>Thy. 85 (712 et seq.): Atreus destroys/sacrifices the sons of his brother.</p>
<p><b>Guilt and intent</b></p>	 <p>Now if I do what I would not, it is no more I that do it, but the sinne that dwelleth in me.</p> <p>Romans 7.19-20 in the de Vere Geneva Bible showing annotator's correction of supplying the missing first person pronoun.</p>	<p><u>Haud est nocens, quicumque; non sponte est nocens</u> (Thy. 886)</p> <p>Not at all is he guilty, whoever is not guilty by intent</p>
<p><b>Judge</b></p>	<p>Iudicii praemia.</p>	



The prizes of judgement.

Gabinus a Cicerone acerrime de reducto Ptolemæo accusatus a iudicibus quos pecuni corruperat absolutus est.

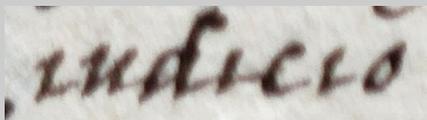


Gabinus having been by Cicero most swiftly accused over the returned Ptolemæus is absolved by judges he had corrupted.

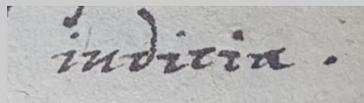
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Judgement

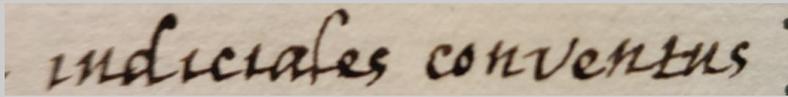
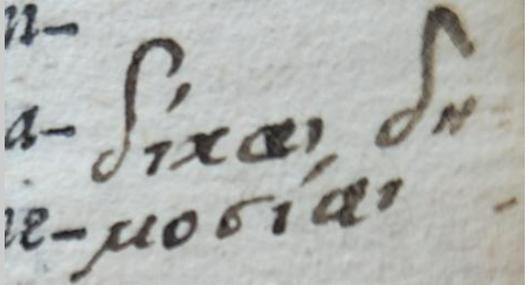
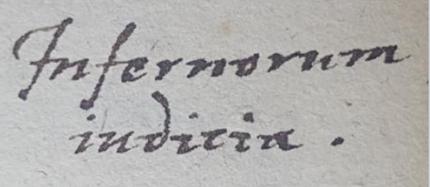
iudicio.

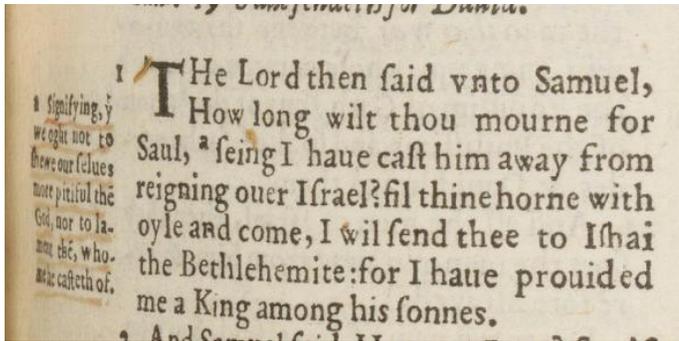
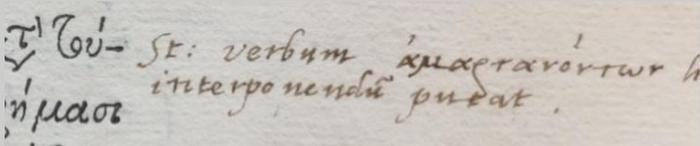
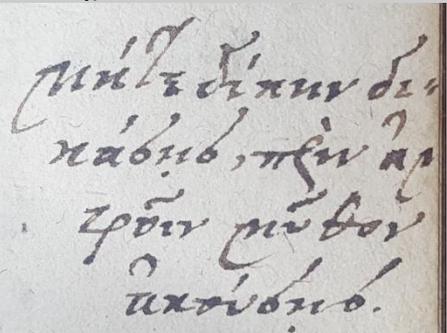


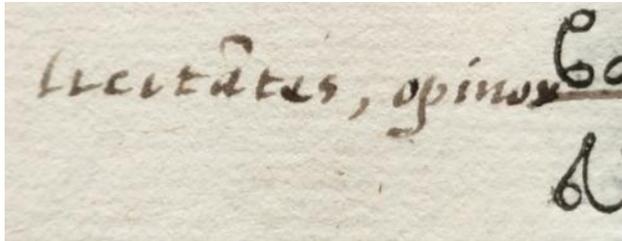
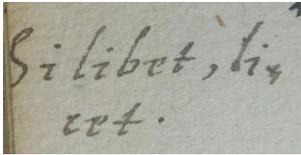
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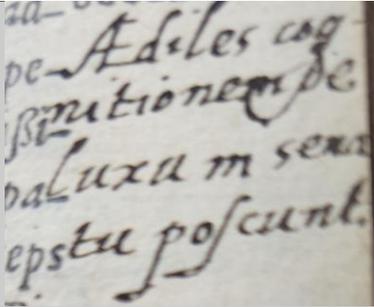
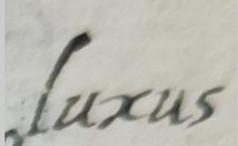
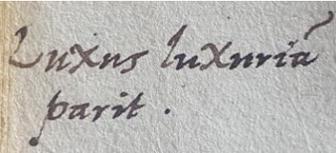
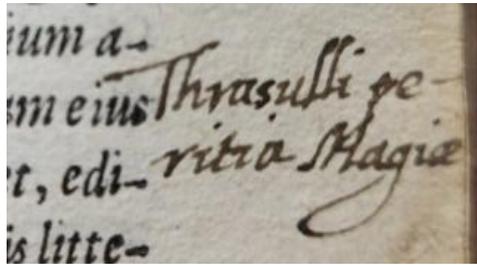
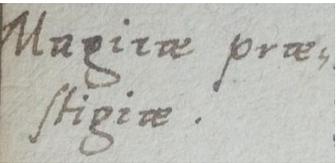


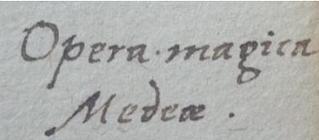
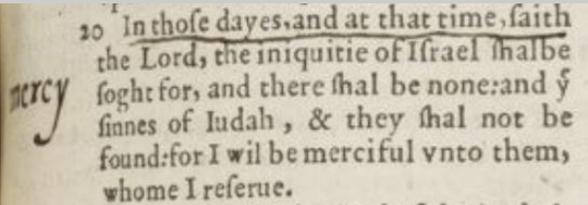
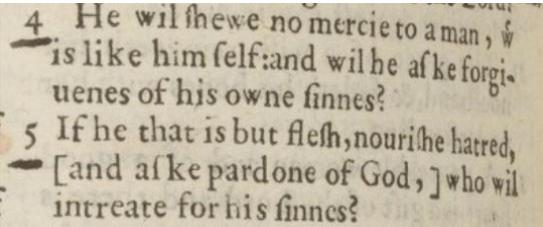
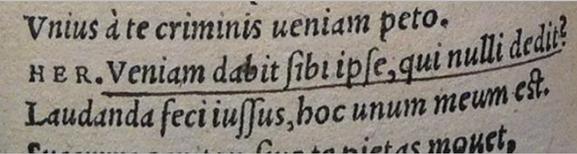
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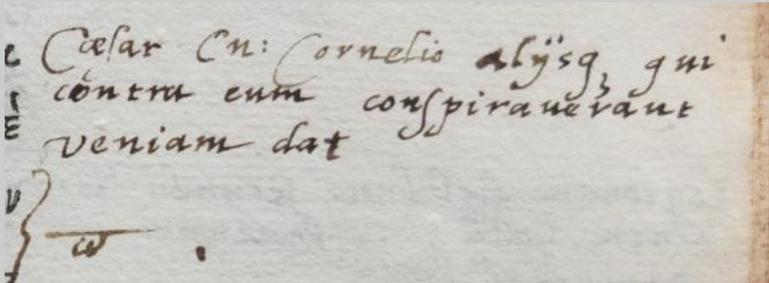
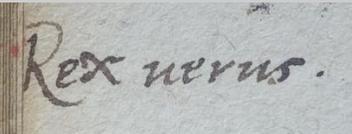
	<p>In judgement.</p> <p>.1. iudiciales conventus</p>  <p>Judicial assembly.</p>	<p>Judgments.</p>
<p><b>Judge, not in one's own case.</b></p>		<p><u>Nemo nocens sibi ipse poenas irrogat.</u> (Thy. 899)</p> <p>Nobody guilty himself annuls his own punishment.</p>
<p><b>Justice Judgement</b></p>	<p>Δίκας δημοσiai</p>  <p>Tacitus 465: The people's justice.</p>	<p>Inferorum iudicia.</p>  <p>HF 29 (727-730): The judgments of hell.</p>

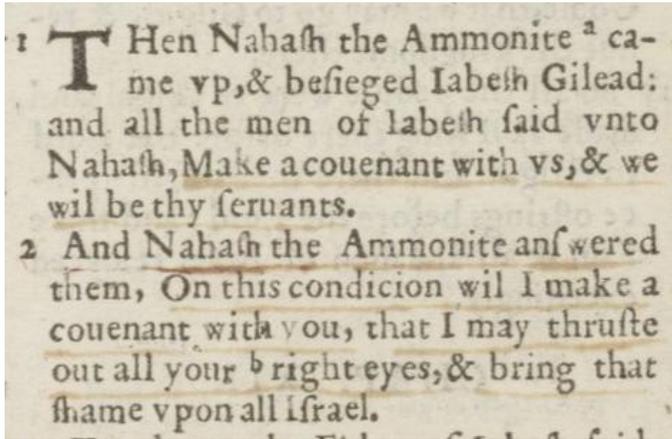
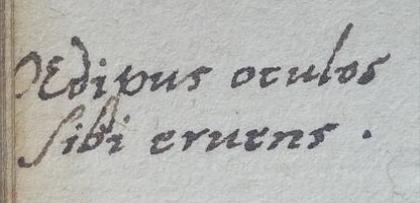
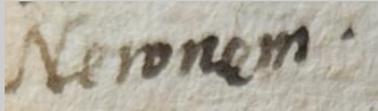
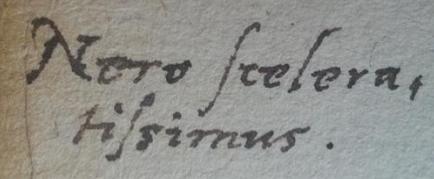
<p><b>Lamentation</b></p>	<p>De Vere Geneve Bible I Sam. 14.1 note a</p>  <p>I Sam. 14.1: Underlined note: <u>Signifying yt we oght not to shewe our selves more pitiful then God, nor to lament them whom he casteth of.</u></p>	<p><b>Ul.</b> <u>Fletus aerumnas levat.</u> (H.O. 765) Weeping eases troubles</p> <p><b>Ul.</b> <u>Rumpe iam fletus, parens;</u> <u>Magnus sibi ipse no tacit finem dolor.</u> (785-86)</p> <p>Break off your weeping now, mother; great grief sets itself no limit.</p>
<p><b>Law, witnesses.</b></p>	 <p>Stephanus supposes that the word “without witnesses” (ἀμαρτανόντων) must be interpolated.</p>	<p>μήτε δίκυν δεκασησ, πρην ἀμφθιν μῦθον ἀκουσησ.</p> 

		<p>Med. 279 (200): Do not judge corruptly until you have heard both accounts/witnesses. Μήτε is most commonly used in a doubled construction, expressions, i.e., for example, “either. . . or.” Liddell and Scott translate the word “and not.” The verbs are δικζω (to bribe or corrupt judges, L&amp;S 177) and ἀκούω (to hear or have hearing of, L&amp;S 29). In this expression, with a pair of subjunctive verbs, Μήτε has the force of a negative imperative.</p>
<p><b>Licitantes</b>  (“things allowed”)</p>	<p>Licitantes, opinor</p>  <p>“Things allowed,” I suppose.</p>	<p><b>Note:</b> Si libet, li=cet.</p>  <p>Tro. 236 (335): If it is desired, it is allowed.</p>
<p><b>Luxus</b>  (extravagance)</p>	<p>Aediles cognitionem de luxu in senatu poscunt</p>	<p>Luxus luxuriam parit.</p>

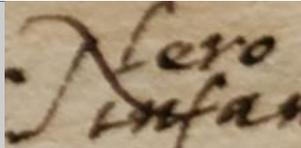
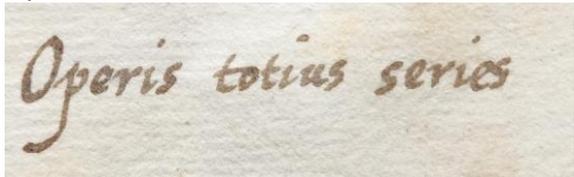
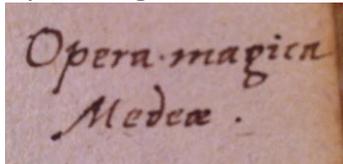
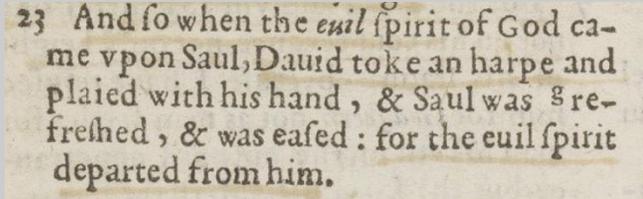
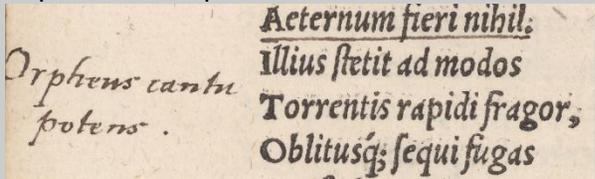
	 <p>Tacitus 237: The Aediles demand consideration in the Senate concerning extravagant consumption (<i>luxu</i>).</p>  <p>Tac. Extravagant consumption.</p>	 <p>Extravagance gives birth to [more] extravagance.</p>
<p><b>Magic</b></p>	<p>Thrasulli peritia Magiae.</p>  <p>Tacitus 340: the skill of Thrasullus in magic.</p>	<p>Magicae praestigiae</p>  <p>Medea 300 (705-739). Magic illusions</p> <p>Opera magica Medea.</p>

		 <p>Med. 301 (740-770) Magic works of Medea.</p>
<p><b>Mercy</b></p>	 <p>De Vere Bible Jeremiah 50.2: Mercy.</p>	<p>See specific variants below.</p>
<p><b>Mercy, reciprocal</b></p>	<p>He will show no mercy to a man who is like himself: and will he ask forgiveness of his own sinnes?</p>  <p>Ecclus. 28.1-5 in de Vere Geneva Bible.</p>	<p>Veniam dabit sibi ipse, qui nulli dedit?</p>  <p>Furens (1267) Shall he pardon himself who pardoned no one else?</p> <p>See the same idea expressed at Ag. 267:</p> <p><u>Det ille veniam facile cui venia est opus.</u></p>

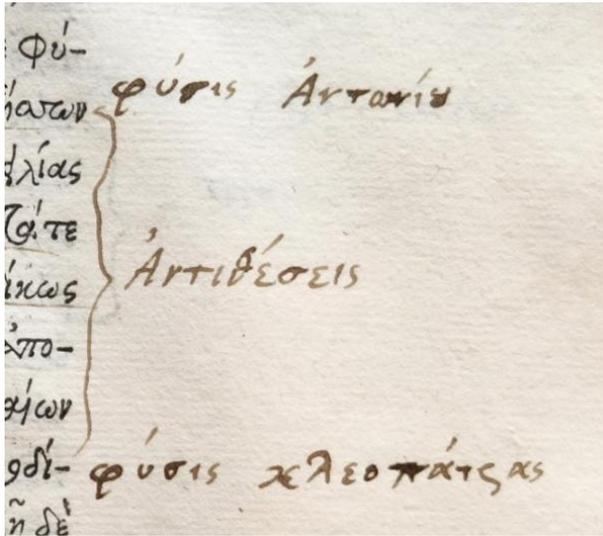
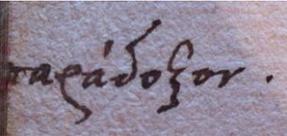
		<p>Forgiveness should be granted readily by one who needs forgiveness.</p>
<p><b>Mercy, Justice of monarch</b></p>	<p>Cæsar Gn: Cornelio aliisque, qui contra eum conspiraverunt, veniam dat.</p>  <p>To Gaius Cornelius and others who plotted against him Cæsar offers mercy.</p> <p>De Vere Letter: "Nothing adorns a King more than justice, nor in anything doth a King more resemble God than in justice, which is the head of all virtue, and he that is endued therewith hath all the rest" ([=40] Cecil Papers 99/161: Oxford to Cecil, 7 May [1603]) (Fowler 771 et seq.).</p>	<p><b>Note:</b> <i>Rex verus</i> (cf <i>Tyrannis vera</i>, 65)</p>  <p>Thy. 70 (344 et seq.): A true king.</p> <p>The notation accompanies a passage translated in Loeb as follows:</p> <p>A king <i>is not made</i> by wealth          Nor the color of Tyrian robes          Nor the sign of royalty on his brow          Nor roofbeams gleaming with gold.          A king is one rid of fear          And the evil of an ugly heart....</p> <p>This underlining confirms the emphasis:</p> <p><u>Hoc reges habent</u>  <u>Magnificum et ingens, nulla quod rapiat</u>  <u>dies:</u>  <u>Prodesse miseris, supplices fido lare</u></p>

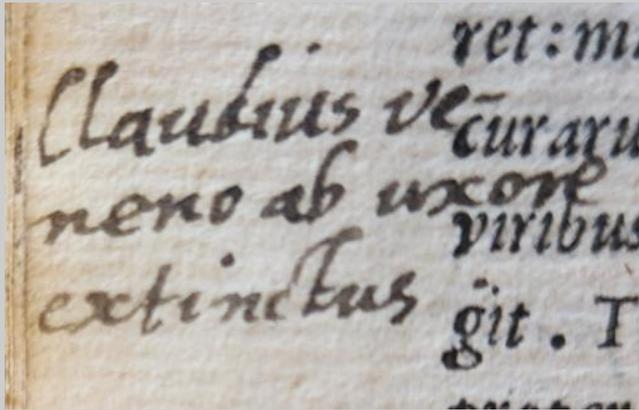
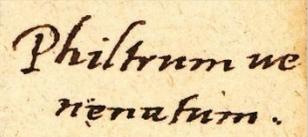
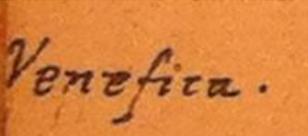
		<p><u>Protegere.</u> (222-25)</p> <p>This is the immense and magnificent asset of kings, which no day can steal from them: to help the wretched, to give suppliants protection under a safe roof.</p>
<p><b>Ocular Violence</b></p>	 <p>I Samuel 11.1-2.</p>	<p>Oedipus oculus sibi eruens.</p>  <p>Oed. 218 (965-979): Oedipus plucking out his own eyes.</p>
<p><b>Nero</b></p>	<p>Nero</p>  <p>Nero</p>	<p>Nero sceleratissimus.</p> 

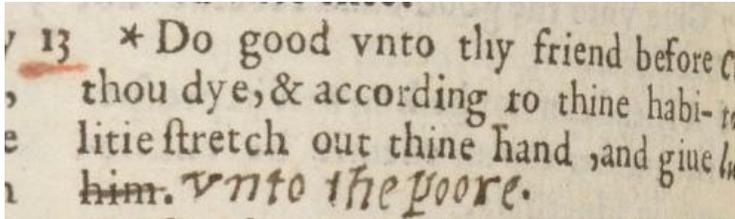
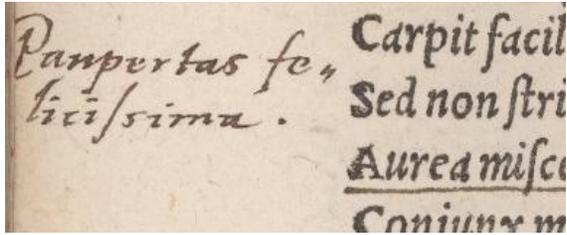
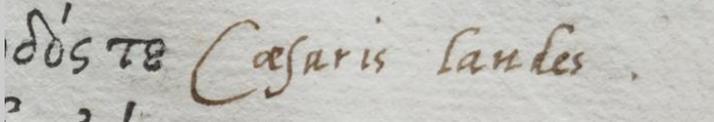
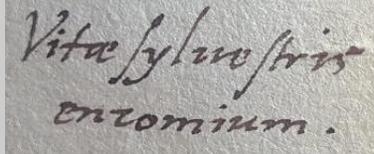
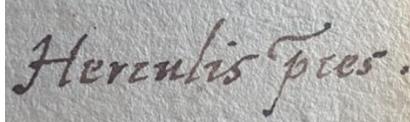
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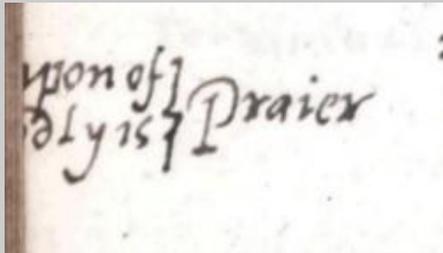
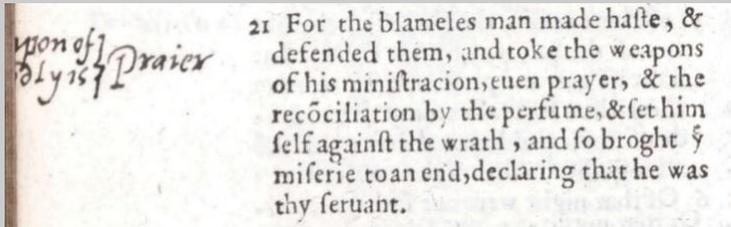
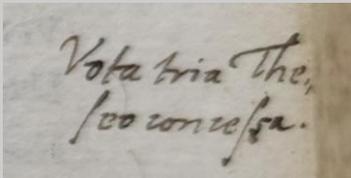
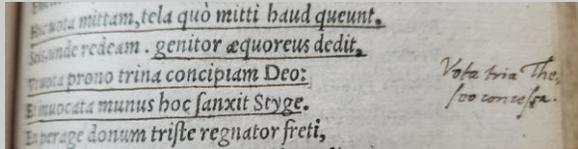
		<p>Nero most sinful.</p>
<p><b>Operis/opera</b></p>	<p>Operis totius series</p>  <p>The series of the whole work (<i>totius operis</i>)</p>	<p>Opera magica Medea.</p>  <p>The magic works (<i>Opera magica</i>) of Medea.</p>
<p><b>Power of Music</b></p>	 <p>David heals Saul by playing on his Harp (Sam. 16.23)</p>	<p>Orpheus cantu potens</p>  <p>Orpheus, potent in singing (HO 432, 1031-1130).</p> <p><u>Cuiusq; muros natus Amphion iove</u>  <u>Struxit canoro saxa modulatu trahens</u>          (~260)</p>

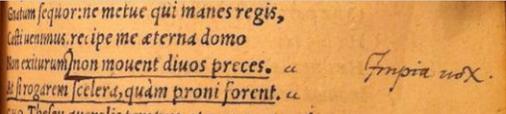
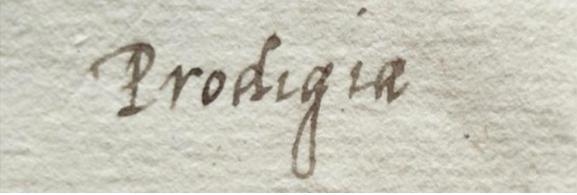
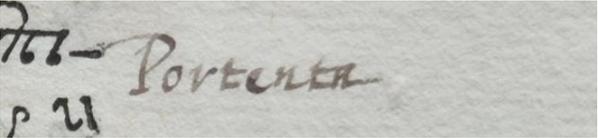
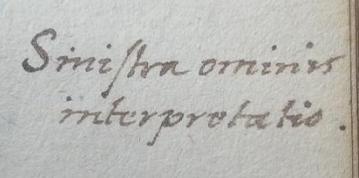
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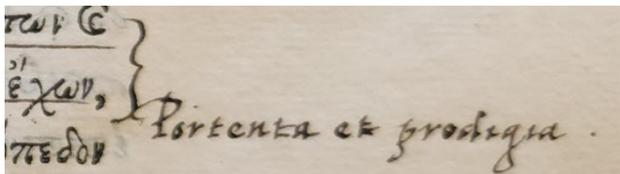
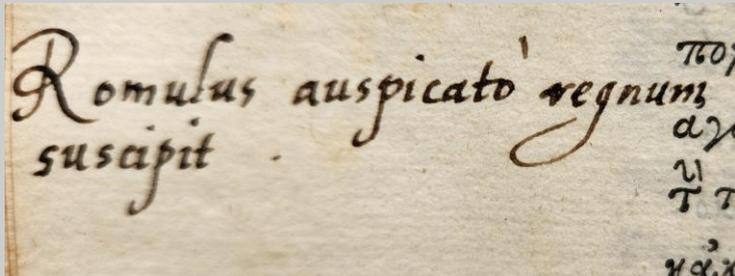
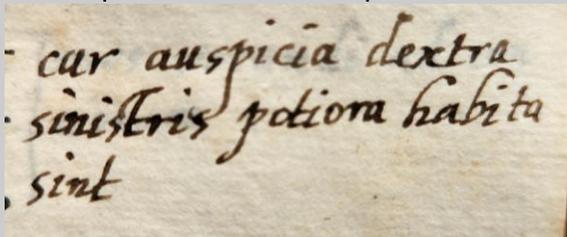
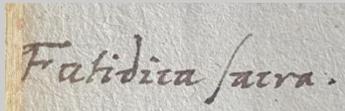
		<p>The city whose walls Jove's son, Amphion, built, drawing its stones by his tuneful melodies.</p>
<p><b>Duality/Antithesis/Paradox</b> x</p>	<p>Φυσις Αντονιου          Αντιθεσεις          Φυσις κλεοπατρας</p>  <p>The character of Mark Antony</p>	<p>Παράδοξον.</p>  <p>Paradox.</p>

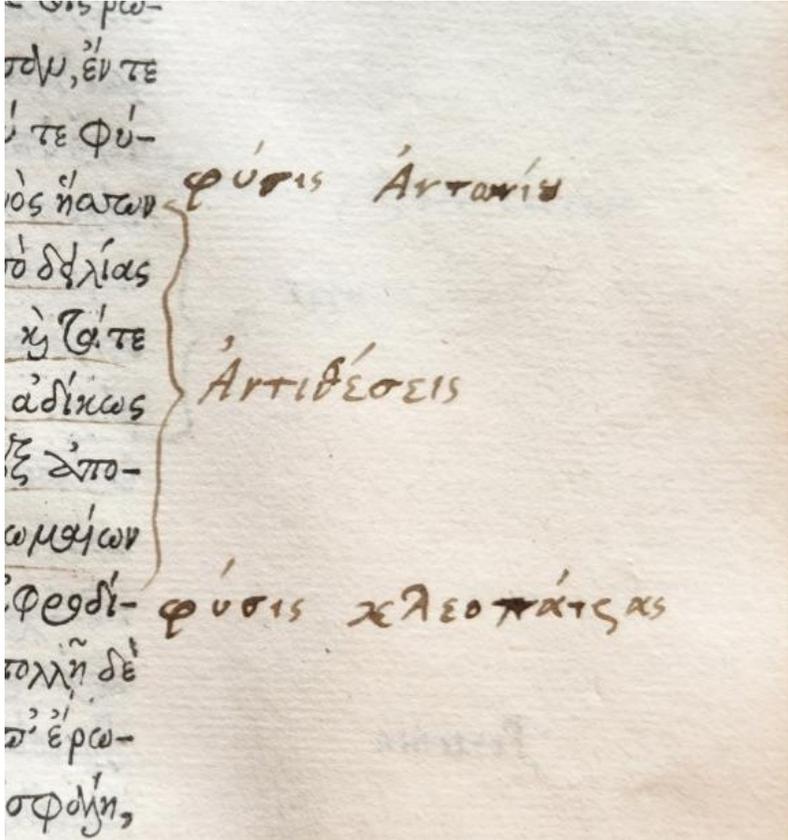
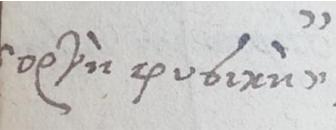
	<p>Antithesis The character of Cleopatra</p>	<p>For a discussion of paradox and antithesis as fundamental modes of Shakespearean thought and rhetoric, see “Seneca Table of Annotations.”</p>
<p><b>Poison</b></p>	<p>Claudius Veneno ab uxore extinctus.</p>  <p>Claudius is killed with poison prepared by his wife. (Dio 61.31)</p>	<p>Philtrum venantum.</p>  <p>The poisoned love potion (HO 413 (527 et seq.))</p> <p>Venefica</p>  <p>Sorceress (skilled in poisons and potions)</p> <p>With underlined note:</p> <p><u>Artibus magicis fere</u> <u>Coniuga nuptae precibus admixtis ligant.</u></p>

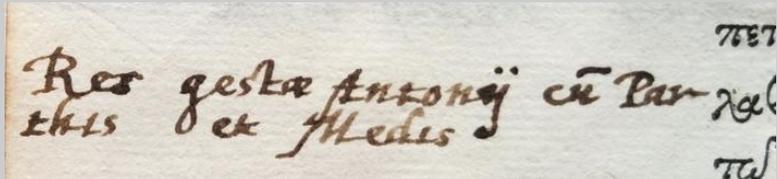
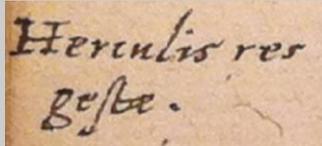
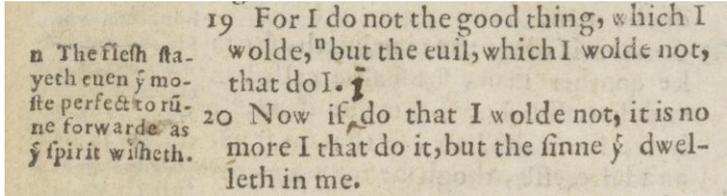
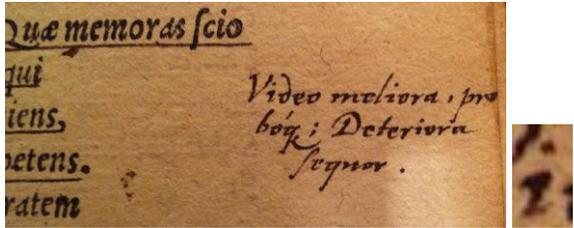
		<p>Nurse. By magic arts and prayers commingled do wives oft hold fast their husbands.</p>
<p><b>Poverty</b></p>		 <p>The poor are most happy.</p>
<p><b>Praise/encomium</b></p>	<p>Caesaris laudes</p>  <p>Of Caesar the praises (<i>laudes</i>).</p>	<p>Vitae sylvestris encomium.</p>  <p>Of the woodland life the praise (<i>encomium</i>).</p>
<p><b>Prayer</b></p>	<p>A Godly p[raier] (cropped note).</p>	<p><b>Note:</b> <i>Herculis preces</i></p> 

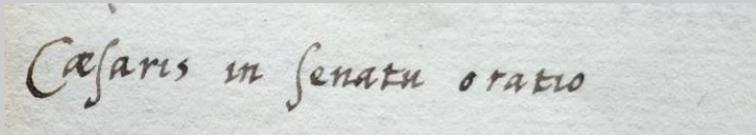
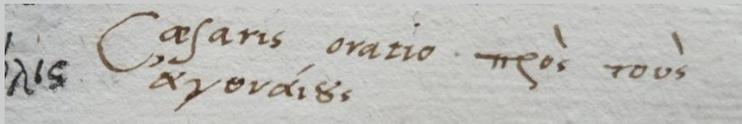
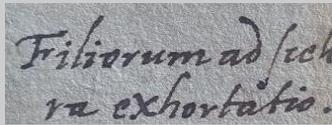
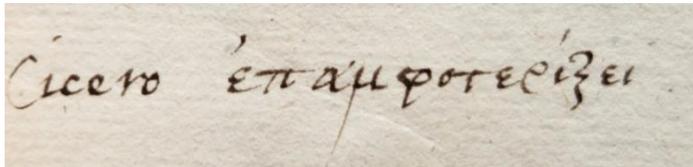
<p>vp.          20 O Lord that liuest for euer, which be-          holdeft from aboue that which is abo-          ue, and in the ayre,          21 Whose throne is inestimable, &amp; his          glorie incomprehēfible, before whome          the hoſte of the Angels ſtād with trem-          bling,</p> <p>De Vere Bible II Esdras 8.20-21.</p>	<p>HF 38 (926 et seq.): The prayers of Hercules.</p>	
<p><b>Prayer as a          weapon.</b></p>	<p>The wea]pon of the [Go]dly is Praier.</p>   <p>(Wisdom 18.21, de Vere Geneva Bible)</p>	<p>Vota tria Theseo concessa.</p>  <p>Three vows given to Theseus.</p> <p>Underlined alongside the three vows:          “Where I am unable to hurl my spears, there          I will throw my prayers.”</p>  <p>Again, the idea is the same, once in the          Biblical and then in the Senecan idiom.</p> <p>Note: Impia vox</p>

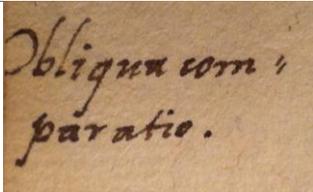
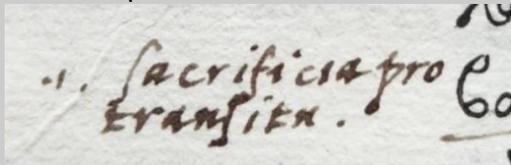
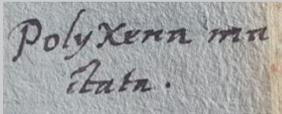
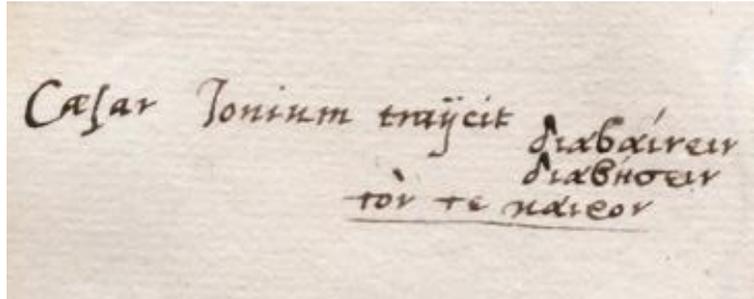
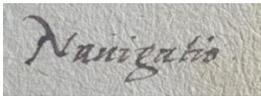
		 <p>Non mouent diuos preces at si rogarem scelera, quam prouisi forent. Prayers do not move the Gods, but if I begged for crimes, how eager they would be.</p> <p>profane prayer.</p>
<p><b>prodigies/portents and omens</b></p>	<p>Prodigia.</p>  <p>Prodigies.</p> <p>Portents.</p>  <p>Portenta.</p> <p>Portenta et prodigia.</p>	<p>Sinistra ominis interpretation.</p>  <p>The sinister (i.e., left-hand) interpretation of the omen (<i>ominis</i>).</p>

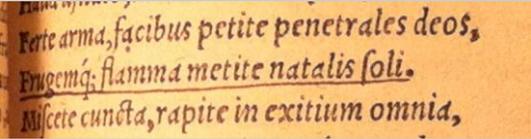
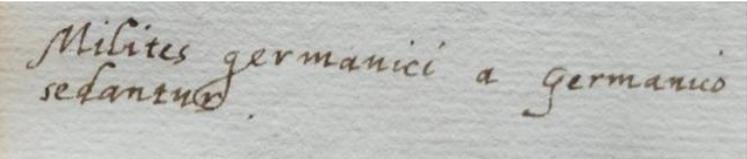
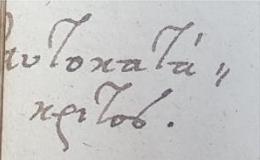
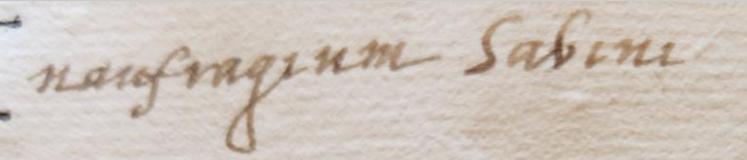
	 <p>Portents and prodigies.</p>	
<p><b>Auspices/Fatidica</b></p>	<p>Romulus auspicato regnum suscipit</p>  <p>Romulus undertakes the reign by means of an omen (<i>auspicato</i>). (Dionysius).</p> <p>Cur auspicia dextra sinistris potiora habita sint.</p>  <p>Why omens on the right-hand side are more propitious than those on the left.</p>	<p>Fatidica sacra</p>  <p>Oed. 192 314-320: Prophetic sacraments</p> <p>Fatidica= from Grk., φατις, an oracle.</p>

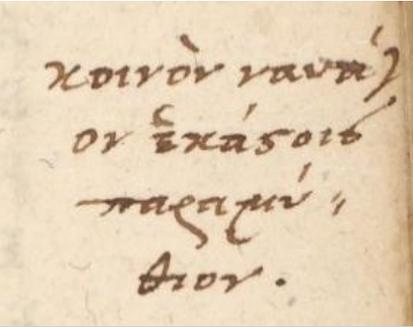
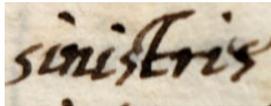
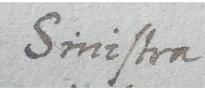
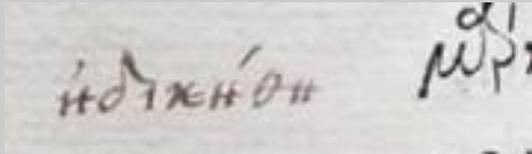
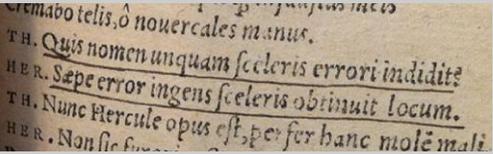
<p><b>Φύσις/ φύσικὰ</b></p>	<p>Φύσις Ἀντονίου</p> <p>Ἀντιθέσεις</p> <p>Φύσις κλεοπάτρας</p>  <p>The nature (φύσις) of Antony.</p>	<p>Οργή φύσικὰ</p>  <p>Natural (φύσικη) passion (Hipp. 1114-1117).</p>
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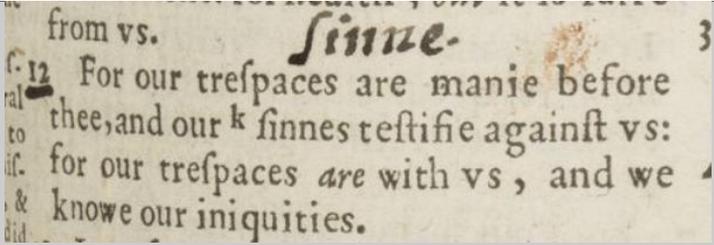
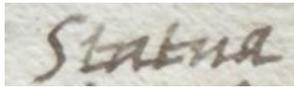
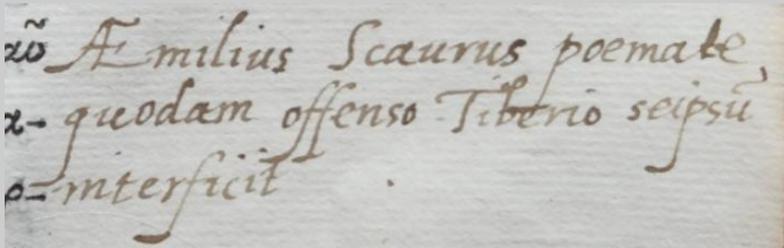
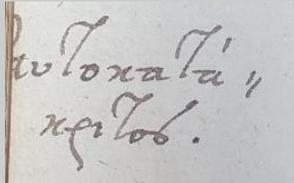
	<p>The nature (<i>φύσις</i>) of Cleopatra.</p>	
<p><b>Res gestae</b></p>	<p>Res gestae Antonii cum Parthis et Medis</p>  <p>The done deeds (<i>Res gestae</i>) of Antony with the Parthians and Medes.</p>	<p>Hercules res gestae</p>  <p>The done deeds (<i>res gestae</i>) of Hercules</p>
<p><b>Responsibility / theory of the will.</b></p>	 <p>Now if I do what I would not, it is no more I that do it, but the sinne that dwelleth in me.</p>	<p>Video Meliora, proboque; Deteriora sequor.</p>  <p>Hipp. 135 (177-180): I see, and approve, a better way, but follow the worsor.</p>

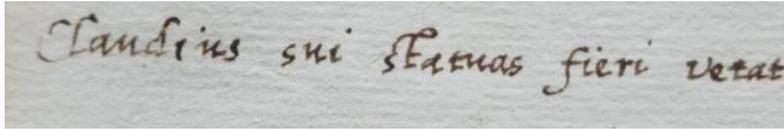
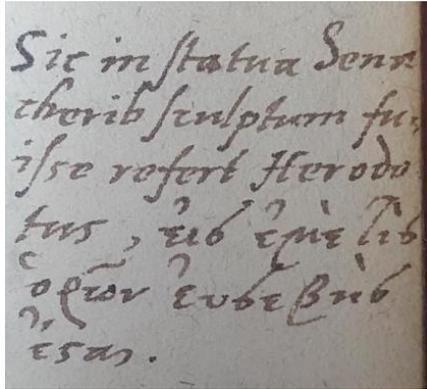
	<p>Romans 7.19-20 in the de Vere Geneva Bible showing annotator's correction of supplying the missing first person pronoun.</p>	<p>This is Ovid's restatement (<i>Met.</i> VII.20) of the idea of Romans 7.19-20. Here it illustrates the annotator's close memory of the parallel though to Phaed. 177-180.</p>
<p><b>Rhetorical address</b> (<i>oratio</i>, <i>exhortation</i>, etc.)</p>	<p>Caesaris in Senatu oratio.</p>  <p>The speech of Caesar in the senate.</p> <p>Caesaris oratio προς τους αωναιους.</p>  <p>The speech of Caesar to the childless.</p>	<p>Filiorum ad sclera exhortatio</p>  <p>Tro. 115 (337-347): Exhortation of the sons to crimes (<i>scelera</i>).</p>
<p><b>Rhetorical Figure</b></p>	<p>Cicero επαμφοτερίζει.</p> 	<p>Obliqua comparatio.</p>

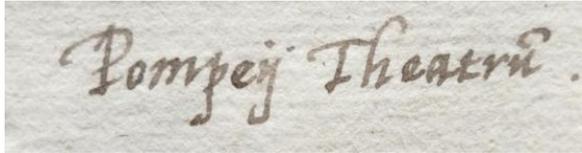
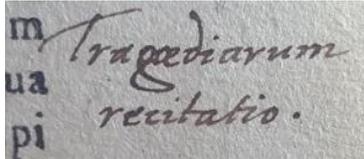
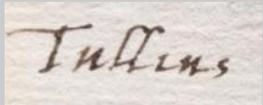
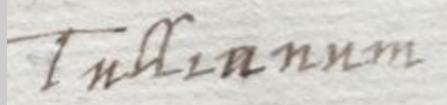
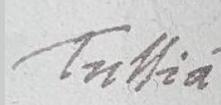
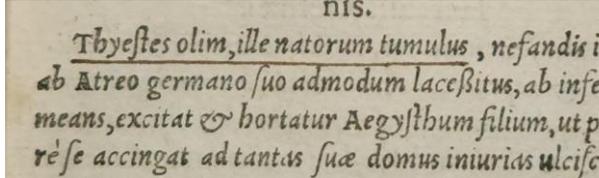
	<p>Cicero speaks ambiguously.</p>	 <p>Hipp. 146 (646 et seq.): An oblique comparison.</p>
<p><b>Sacrifice</b></p>	<p>Sacrificia pro transitu</p>  <p>Sacrifices on behalf of the crossing.</p>	<p>Polyxena mactata.</p>  <p>Tro. 269 (1144-1164): Polyxena sacrificed.</p>
<p><b>Sailing</b></p>	<p>Caesar Ionium traicit.</p>  <p>Caesar crosses to Ionia. To cross. To have crossed. The kairos.</p>	<p>Navigatio</p>  <p>Med. 283 (301-328): Navigation.</p>

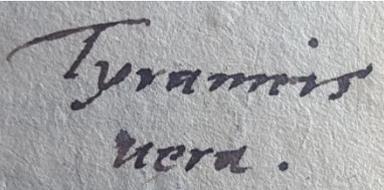
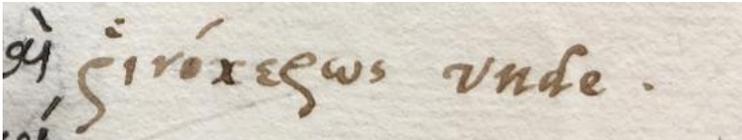
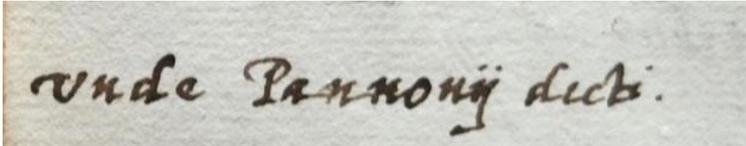
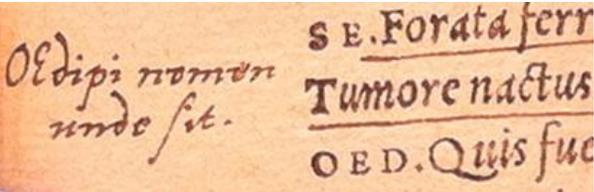
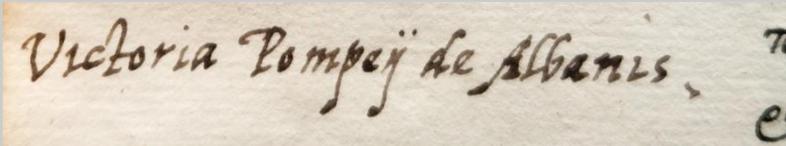
<p><b>Self-Destruction</b></p>	<p>This underlined figure of speech occurs in Oxford’s 1573 preface to <i>Cardanus Comforte</i> when he laments that in publishing the work against the translator’s wishes “I am forced like a good and politic captain oftentimes to <i>spoil and burn the corn of his own country</i>, lest his enemies thereof do take advantage.”</p>	<p>Frugemque flamma metite natalis soli.</p>  <p>Bring weapons...reap the grain of your native land with fire.</p>
<p><b>Self-reflexivity</b></p>	<p>Milites Germanici a Germanico sedantur</p>  <p>The soldiers of Germanicus are pacified by Germanicus.</p>	<p>Αυτοκατάκριτος</p>  <p>Hipp. 176 (1201-1244): self-condemned</p>
<p><b>Shipwreck</b></p>	<p>Naufragium Sabini</p>  <p>The shipwreck (<i>Naufragium</i>; <i>Latin</i>, ναύαγον) of Sabinus.</p>	<p>κοινὸν ναύαγον ἐκάσαις παρμύθιον.</p>

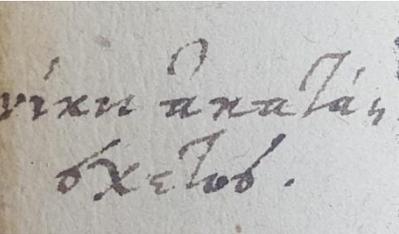
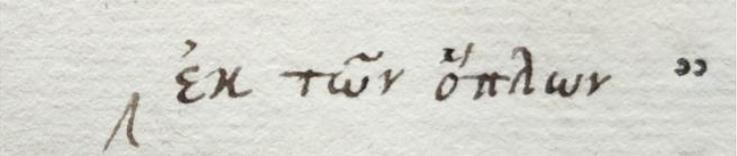
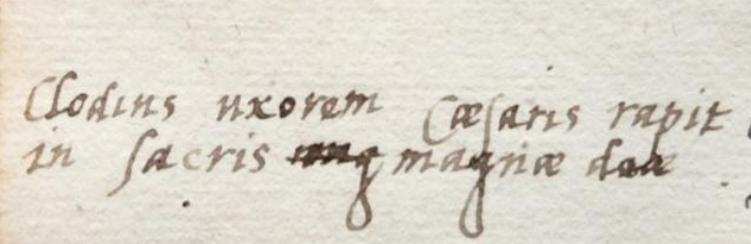
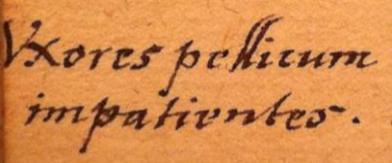
		 <p>Tro. 263 (1009-1055): The lamentation of the shipwreck (ναυάγιον) common to all (κοινὸν ἐκάσοις).</p>
<p>Sinistris/a</p>		
<p>Sin/error/crime</p>	 <p>ἠδικήθη          ἀδικέω, to be ἄδικος, do wrong, those who have sinned.          A persistent theme in the de Vere Bible notes.</p>	 <p><b>Amph.</b> Quis nomen usquam sceleris errori addidit?  <b>Her.</b> Sape error ingens sceleris obtinuit locum.</p>

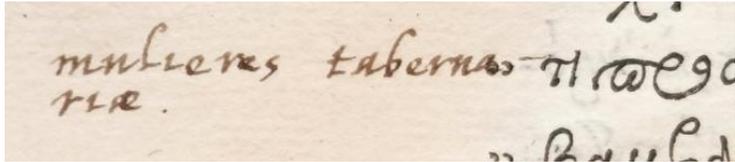
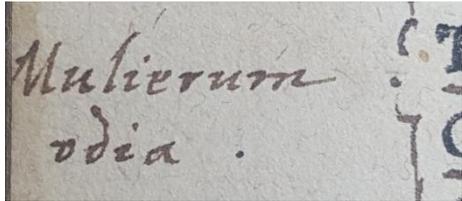
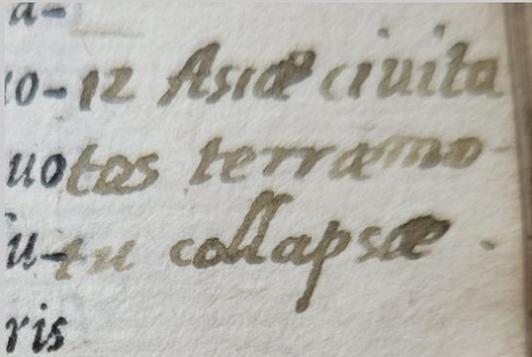
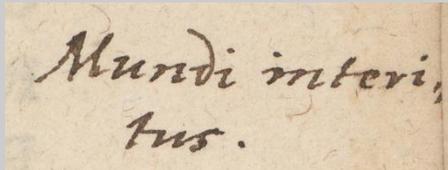
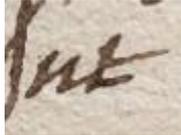
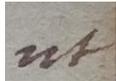
	 <p>De Vere Geneva Bible Isaiah 59.12. One of several notes on this theme.</p>	<p><b>Amph.</b> Whoever gave mistaken action the name of crime?          Her. A great mistaken action often has the standing of a crime.</p> <p>The same intense sensitivity to questions of moral responsibility is evident in both sets of annotations, including here.</p>
<p><b>Statua</b></p>		
<p><b>Suicide/self-loathing</b></p>	<p>Aemilius Scaurus poemate quodam offenso Tiberio seipsum interficit.</p>  <p>Aemilius Scaurus having offended Tiberius in a certain poem kills himself.</p>	 <p>Hipp 176 (1201-1244): Self-loathing</p>

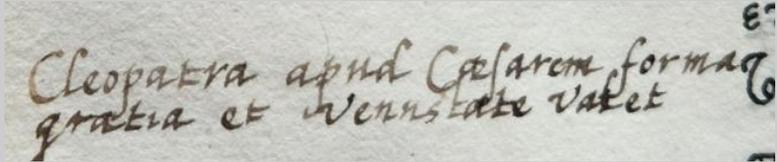
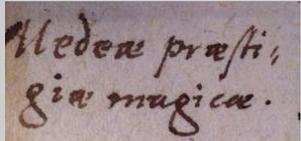
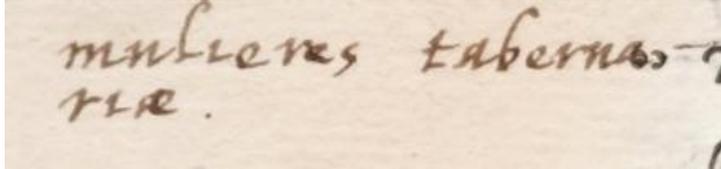
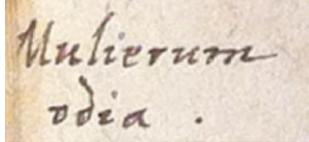
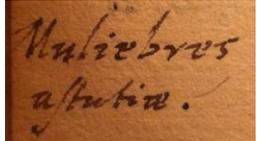
<p><b>Statues of monarchs</b></p>	<p>Claudius sui statuas fieri vetat.</p>  <p>Claudius prevents a statue of him being made.</p>	<p>Sic in statua Sennacherib sculptum fuisse refert Herodotus,</p>  <p>Tro. 223 (1-5): Thus Herodotus says of the statue of Sennacherib:</p> <p>“Anyone who looks on me, let him be awestruck.”</p> <p>This refers to the victory statue of The Assyrian monarch Sennacherib, who after vanquishing Egypt caused a statue to be erected in his honor, with a mouse in his hand, in the temple of Vulcan with the legend: “Whoever looks on me, let him revere the Gods.”</p>
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<p><b>Theatre/Tragedy</b></p>	 <p>The theatre of Pompey.</p>	<p>Tragoediarum recitatio.</p>  <p>Of the tragedies the summary.</p>
<p><b>Tullia/etc.</b></p>	<p>Tullius                      Tulianum</p>   <p>Tullius                      Tulianum</p>	<p>Tulia</p>  <p>Tullia</p>
<p><b>Tumulum/s</b></p>		<p>Thyestes olim, ille natorum tumulus. nis.</p> 
<p><b>Tyranny/Tyrant</b></p>	<p>An interest in both kingship and tyranny – an inquiry into the nature and qualities of both – is evident throughout the Audley End annotations, but the word “tyrant” does not appear in any of the notes.</p>	<p><b>Note:</b> Tyrannis vera.</p>

		 <p>Thy 65 (214-215): True tyranny.</p>
<p><b>Unde (etymology)</b></p>	<p>ῥινόκερως unde.</p>  <p>From whence (<i>unde</i>) the word "Rhinoceros."</p> <p>Unde Pannonii "dicti."</p>  <p>From whence (<i>unde</i>) they are called "Pannonians."</p>	<p>Oedipi nomen unde sit.</p>  <p>Oed. 212 (812-813): From whence the name "Oedipus" may come.</p>
<p><b>Victory</b></p>	<p>Victoria Pompeii de Albanis</p> 	<p><b>Note:</b> νίκη ἀκατάσχετας.</p>

	<p>The victory of Pompey over the Albanians.</p>	 <p>Tro. 234 (277-281) Victory unstoppable.</p>
<p><b>Weapons</b></p>	 <p>From the weapons</p>	<p><u>huc uota mittam, tela quo mitti haud queunt</u></p> <p>(Hipp. 941)</p> <p>Where <i>weapons</i> cannot be hurled, there will I hurl my prayers.</p>
<p><b>Wife/wives</b></p>	<p>Clodius uxorem Caesaris rapit in sacris magnae deae.</p>  <p>Clodius rapes the wife (<i>uxorem</i>) of Caesar in the cloister of the great goddess.</p>	<p>Uxores pellicum impatientes.</p>  <p>HO 402 (233-253): Wives (<i>Uxores</i>) impatiently suffering mistresses.</p>

<p><b>Women</b></p>	<p>Mulieres tabernae.</p>  <p>Tavern women.</p>	<p><b>Note:</b> Mulierum odia.</p>  <p>Med. 249 (579-582): The hatred of women.</p>
<p><b>World, destruction of</b></p>	<p>12 Asiae civitates terrae motu collapsae.</p>  <p>Twelve cities of Asia destroyed by an earthquake.</p>	<p>Mundi interitus.</p>  <p>HO 435 (1110 et seq.): The destruction of the world.</p>
<p><b>Ut (introduces a clause)</b></p>	 <p>So that, because, with the result that</p>	

<p><b>Women, Powerful</b></p>	<p>Cleopatra apud Cæsarem forma gratia et venustate valet.</p>  <p>Cleopatra with Cæsar is strong in beauty, grace, and pleasure.</p>	<p>Medeae praesti-giae magicae</p>  <p>Med. 290 (465-482): Medea's magical tricks/criminal illusions</p> <p>The note accompanies Medea's extended list of her vengeful murders and butcheries.</p>
<p><b>Women (Mulieres)</b></p>	<p>Mulieres tabernariae.</p>  <p>Female shopkeepers/barmaids.</p>	<p>Mulierum odia.</p>  <p>Med. 397, 579-83. The hatred of women</p> <p>Muliebres astutiae</p>  <p>Hipp. 148 (735): Shrewd women.</p>

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## Part 2: The Annotations and the Shakespeare Plays (Table of Annotations, 1563 Tragedies of Seneca)

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## Contents

Senecan Parallels (already documented in existing literature) per Play	143
Introduction	144
<i>Hercules Furens</i>	146
<i>Thyestes</i>	179
<i>Thebais/Phoenician Women</i>	200
<i>Hippolytus/Phaedra</i>	210
<i>Oedipus</i>	260
<i>Troades (Trojan Women)</i>	275
<i>Medea</i>	303
<i>Agamemnon</i>	328
<i>Octavia</i>	339
<i>Hercules Oetheus</i>	351
Table of Themes	376
Preliminary Bibliography	384

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In the previous section of this document it was shown that both the forensic evidence of the handwriting and the conceptual analysis of the content of the notes confirm that the Seneca annotator was de Vere, Earl of Oxford. With this preliminary conclusion in mind, it is now time to review the evidence that the Seneca annotations prefigure Shakespeare's use of Seneca and effectively constitute the playwright's notes on Seneca.

Although both the extent and the vector of this influence has remained a topic of debate, at least since John W. Cunliffe's 1893 *The Influence of Seneca on Elizabethan Tragedy* and T.S. Eliot's 1927 reissue of Newton's 1581 English first English edition of all ten plays, scholars have acknowledged the profound imprint of Seneca on several Shakespeare plays and the more nuanced influence on many more. As Eliot state, "no author exercised a wider or deeper influence upon the Elizabethan mind or upon the Elizabethan form of tragedy than did Seneca" (65).

Scholarship in the intervening century has redefined the focus of inquiry into sources. As Silvia Bigliuzzi has so well summarized the best theoretical work on this subject, we will find the author of the plays "in the gaps between sources and texts, in the former's wavering between being and not being the [sources], that processes of appropriation and transformation lie, providing the ground for signifying 'transpositions' (Kristeva 1984; see also Drakakis 2021)" (ix). The evidence produced in this report allows the reader to see those processes in action through the comparison of some of the raw notes that mediate between the Senecan text and Shakespeare's application of his reading in the plays.

The follow tables include all the notes written in the margins and nearly half of the underlined sections. There is no doubt that further revelations may be forthcoming from the underlined sections that have not been included here. Table 3 Summarizes the data in question.

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Table 3. Summary of data in 1563 Seneca.

<p><b>Greek Notes: 17</b>  <b>Latin Notes: 83</b>  <b>Hybrid Grk./Lat.: 2</b>  <b>German: 1</b></p> <p><b>Total Underlined passages: 417</b></p> <p><b>211 of the underlined passages – slightly more than half – fall in three plays: <i>H. Furens</i> (80), <i>Hipp.</i> (60), and <i>H. Oethaeus</i> (61).</b></p>
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Senecan Parallels (already documented in existing literature) per Play

These numbers are undercounts, compiled in an earlier phase of this document. Further study will augment them.

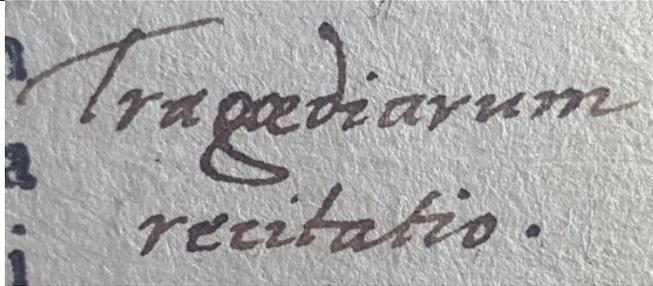
<i>Macbeth</i>	30	(10 in <i>Hipp.</i> ; 7 in <i>Thy.</i> ; 5 in <i>Oed.</i> )
<i>Hamlet</i>	12	(4 in <i>Herc. Oeth.</i> )
<i>Dream</i>	9	
<i>Richard III</i>	8	
<i>Titus</i>	9 8	(8 in <i>Hipp.</i> )

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<i>3 Hen. VI</i>	7	

<i>Introduction</i> Underlines: 28 Annotations: 1	
<b>Note:</b> Tragediarum recitatio	<i>Recitatio</i> here means something like <i>summary</i> or <i>synopsis</i> .

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1. Critical Apparatus (A1r): The summary of the Tragedies.  
Photos ~4x original size.

While the note describes what editor Christopher Mellinger is doing in his *Nuncupatorio*, it also foreshadows and defines the method of note-taking in the rest of the book, with the notes constituting the reader's synopsis of each play.

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*Hercules Furens*

**Underlines: 80**

**Latin: 10**

**German: 1**

“Shakespeare’s bold use of *Hercules Furens* in *Richard III* and *Macbeth* suggests its importance to his conception of tragic action and character” (Miola 125).

“Critics have long thought that Lycus’ wooing of Megara in *Hercules Furens* inspires Gloucester’s wooing of Anne, a scene for which there is no basis in the chronicles” (Miola 82).

“The Senecan play that most influences *Macbeth* is *Hercules Furens*” (Arkin 12).

The short exchange between Megara and Lycus (344-429), heavily underlined, contains as many as 7 allusions in 11 underlined passages.

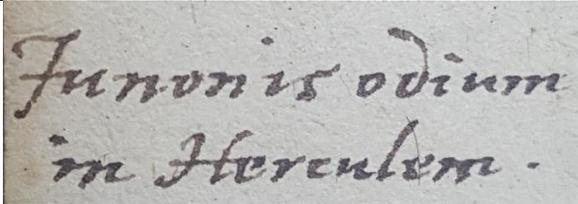
Prior citations to underlined or annotated passages:

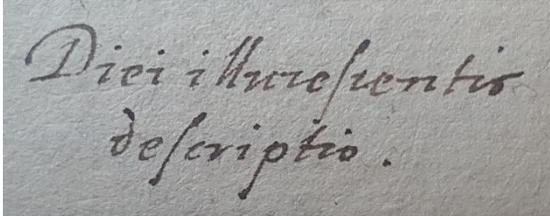
*Mac.* (3); *Rich. III* (2); *Sonnets* (2); *LLL* (1); *Ham.* (1); *3 Hen. VI* (1); *2 Hen. IV* (1); *John* (1); *Temp.* (1).

Total: 13

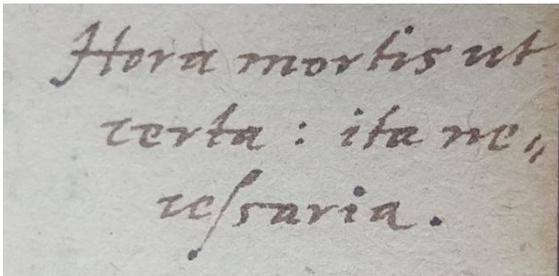
Item #	Page #	Passage (English translations are from the Fitch Loeb edition).	Commentary (Shakespeare line numbers are from the Riverside edition).

			Word counts are from <i>Open Source Shakespeare</i> and represent the number of speeches in which the words appear. Since words may be duplicated within speeches, the numbers therefore are consistently conservative.
1.		<p><u>Nempe pro telis gerit</u>  <u>Quae timuit et quae fudit: armatus venit</u>  <u>Leone et hydra</u>                  (44-46)</p> <p>Why, he carries as weapons what he faced and defeated: he comes armed with lion and hydra.</p>	<p>Hercules 36x.                  Hydra 5X                  Hercules and lion 2x.                  Hydra 5x.</p>
2.		<p><u>Viso labantem Cerbero vidi diem,</u>  <u>Pavidumq; solem: me quoq; invasit tremor,</u>  <u>Et terna monstri colla devicti intuens</u>  <u>Timui imperasse.</u>                  (60-63)</p> <p>I saw the daylight faltering at the sight of Cerberus, and the Sun afraid; I too was seized with trembling, and as I gazed at the triple necks of the defeated monster, I shuddered at what I had ordered.</p>	<p>The underlined mention of Cerberus with his “triple necks” (<i>terna colla</i>), anticipates the note and passage about Cerberus at <i>Furens</i> #30, 782 below.</p>
3.		<p><b>Note:</b> Junonis odium in Herculem.</p>	<p>Miola (“Classical Tragedy” 128) notes that “the implacable enemy of Hercules is Juno,” who when she gives the speech</p>

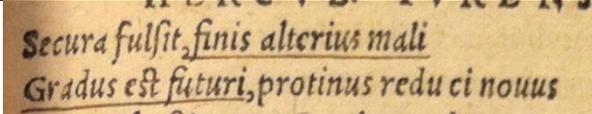
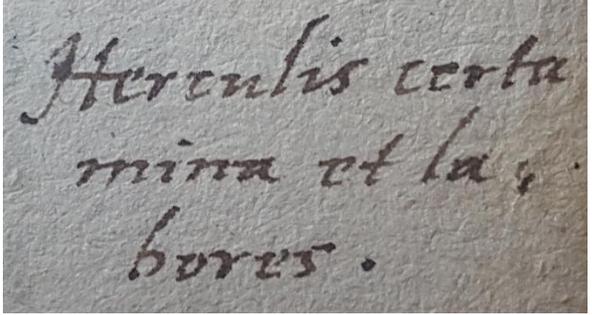
	 <p><i>Furens</i>. The hatred of Juno against Hercules. (71 et. seq)</p> <p>Alongside the note:</p> <p>Sed vikat ista. Quaeris Alciae parem? <u>Nemo est nisi ipse bella iam secum gerat.</u> Adsint ab imo Tartari fundo exciatae Eumenides, ignem flammae spargant comae, Vierea saevae verbera incutiant manus. (84-88)</p> <p><u>There is none but himself. Now he must war with himself.</u> The Eumenides must be summoned here from the lowest depths of Tartarus, their burning hair must scatter fire, their cruel hands brandish snaky whips.</p>	<p>“quaeris Alcidae parem? Nemo est nisi ipse: bella iam secum gerat,” is “plotting his destruction while fully recognizing his greatness” and conceiving an “insidious plan” to turn Hercules against Hercules.</p> <p>Hammond (174) cites the lines 86 ff. and 100 (along with the unmarked <i>Med.</i> Ll. 965 ff.) as a possible influence for passage in <i>Richard III</i>:</p> <p>Seize on him, <i>Furies!</i> Take him unto <i>torment!</i> With that, methoughts, a legion of foul fiends Environ’d me, and howled in mine ears. (1.4.57-59)</p> <p>In <i>Othello</i>, <i>Furens</i> lines 84-85 “clearly and concisely summarize Iago’s strategy as well, his cunning choice of auto-psychological warfare over outright physical violence” (128).</p> <p>The Senecan concept of “warring with himself” is developed at length in these notes and left a deep and widespread influence in Shakespeare.</p> <p>Cf. αυτοκατάκριτος, “self-condemnation,” (Note #124 @ <i>Hipp.</i> 1201)</p> <p>Juno as Hercules’ enemy is further noted @ <i>Oetheus</i> 369 (p. 158).</p>
4.		

		<p><u>Acrior mentem excoquat</u>  <u>Quam qui cominis ignis Aenaeis furit.</u>          (105-106)</p> <p>Scorch your minds with fiercer fire than that raging in Etna’s furnaces</p>	<p>Aetna 3x.</p> <p>The metaphorical associations of fire are manifold and robust in Shakespeare, e.g.,</p> <p style="text-align: center;">Titled goddess;          And worth it, with addition! But, fair soul,          In your fine frame hath love no quality?  <i>If quick fire of youth light not your mind,</i>          You are no maiden, but a monument.          (All’s Well 4.2.3-7)</p>
5.	7	<p><b>Note:</b> Diei illuscentis description.</p>  <p>HF 7 (125 et seq.): description of a dawning day. <i>Illūcescentis</i> is an adjective from in-lūcēsco, to grow light, to dawn. Cognate with <i>inlūstro</i>, to light up, make light, illuminate, make clear, clear up, elucidate, illustrate, disclose, or explain (Lewis 418).</p> <p><b>Note:</b> <i>Diei illuscentis description</i>/description of the most illustrious dawn.</p>	<p><i>Dawn</i> is a keyword in Shakespeare’s symbolic vocabulary.</p> <p>Carolyn Spurgeon explains that the playwright’s “delight in shifting, changing colour” is expressed “almost exclusively in two phenomena only, which have apparently no relation to one another, yet which he constantly links together. These are the colour quickly coming and going <i>in the human face</i>, with the emotion as it denotes, and <i>the glory and changing colours of the rising sun</i>” (58).</p> <p>Both elements this pleasurable response to changes of color – in the face and in the dawn – appear in the Audley End annotations, and the idea of dawn as a descriptive element is here also noted.</p> <p>Duke Vincentio apostrophizes our inquiry so far:</p>

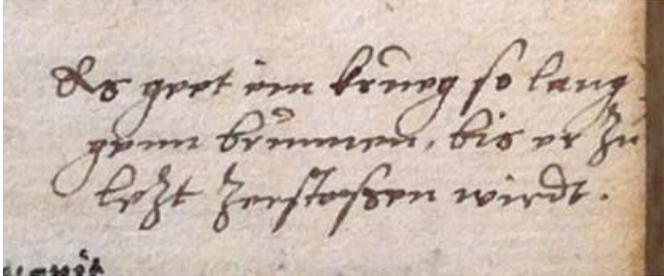
	<p>The note marks the chorus, as translated by Fitch:</p> <p>Now scattered and weak          Are the stars shining in the sinking heavens.          Vanquished night gathers her straggling fires          Now the light is reborn;          The dawnstar shepherds the glittering throng.          The icy constellation by the high Pole,          Arcas Bear with its seven stars,          Has turned its wain and summons the light.          Now, carried aloft by Caerulean steeds,          The Titan looks out from the heights of Oeta;          Now the thickets, made famous by Cadmean          Bacchants,          Grow red, spattered with daylight,          And Phoebus' sister flees to return once more.          The Thracian paramour*          Perches shrill-voiced on the topmost bough          And amidst her plaintive nestlings she eagerly          Presents her wings to the new sun          And all around a mingled throng gives voice          Proclaiming the day with a medley of Sounds</p> <p>*Philomela</p>	<p>Yet you are amazed; but this shall absolutely resolve you.          Come away; it is almost clear <i>dawn</i>.          (Measure 4.2.208-210)</p>
6.	<p><u>Spes immanes urbibus errant</u>  <u>Trepidique metus.</u> (163-164)</p>	<p>Commenting in part on the phrase <i>spes immanes</i>, Miola finds that “Seneca’s use of <i>spes</i> provides a revealing set of glosses</p>

		<p>But in cities great ambitions roam And trembling fears.</p>	<p>for the changes Shakespeare rings on “hope” in <i>Macbeth</i> (110). Here the word is translated as “ambition.” See, for example</p> <p><b>Mac.</b> . . . I have no spur To prick the sides of my intent, but only Vaulting ambition, which o'erleaps itself And falls on the other. (1.7.25-28)</p>
7.	9	<p><b>Note:</b> Hora mortis ut certa: ita ne=cessaria.</p>  <p>HF 9 (175-190): The hour of death is certain: thus, it is also fated.</p> <p>Underlined below:</p> <p><u>Nulli iusso cessare licet,</u> <u>Nulli scriptum proferre diem.</u> (189-90)</p>	<p><i>Hour</i> 292x.</p> <p><i>Certain, 'tis certain; very sure, very sure: death, as the Psalmist saith, is certain to all Death is certain. Is old Double of your town living yet?</i> (2 <i>Hen. IV</i> 3.2.33-39)</p> <p>'Tide life, 'tide death, I come without delay. (<i>Dream</i> 5.1.204)</p> <p>Cowards die many times <i>before their deaths</i>; The valiant never <i>taste of death</i> but once. Of all the wonders that I yet have heard. It seems to me most strange <i>that men should fear</i>; Seeing that <i>death, a necessary end</i>, Will come when it will come. (<i>Caes.</i> 2.2.32-37)</p>

	<p><i>None may delay</i> when bidden, None postpone the appointed date.</p> <p>See also the theme of death on p. 106, 428.</p>	<p>The unborn event I do commend to your content: Only I carry winged time Post on the lame feet of my rhyme; Which never could I so convey, Unless your thoughts went on my way. <i>(Per. Pro. 4)</i></p>
8.	<p><u>Me mea tellus</u> <u>Lare secreto tutoque tegat</u> <u>Venit ad pigros cana senectus,</u> <u>Humilique loco sed certa sedet</u> <u>Sordida parvae fortuna domus.</u> (197-200)</p> <p>For me, let my own land hide me in a safe and secluded home. White-haired old age comes to homebodies, And the ignominious fortunes of a small house Have a lowly but firm foundation.</p>	<p>This underlined passage introduces a theme repeated with many variations in the underlining: the virtue and safety of a rural life away from courts and cities.</p> <p>Several similar passages in this study, underlined or noted, show connections to the Shakespearean text on this theme, which is widely distributed in Shakespeare, e.g.,</p> <p>Are not these woods More free from peril than the envious court? <i>(AYLI 2.1.3-4)</i></p> <p>An illustration of Shakespeare’s romanticism poverty, his “my mind to me a kingdom is” attitude. Cf. John of Gaunt on exile.</p>
9.	<p><u>finis alterius mali</u> <u>Gradus est futuri</u></p>	<p>Compare:</p>

		 <p>Furens 2.3-4. The end of one trouble is a stepping stone to the next.</p>	<p>[Aside] The Prince of Cumberland! that is <i>a step</i> On which I must fall down, or else o'erleap, For in my way it lies. (<i>Mac.</i> 1.4.48-50)</p> <p>See below notes on <i>Hipp.</i> 720-22.</p>
10.	11	<p><b>Note:</b> <i>Herculis certamina et labores.</i></p>  <p>HF 11 (215 et seq.): The tests and labors of Hercules.</p>	<p>This second of several annotations concerning Hercules, a name mentioned 35x in the Sh. Canon.</p> <p>I will in the interim undertake one of <i>Hercules'</i> labours. (<i>Much Ado</i> 2.1.324-25)</p> <p>Yea, leave that <i>labour</i> to great <i>Hercules</i>; And let it be more than Alcides' twelve. (<i>Shrew</i> 1.2.258-59)</p> <p>As Miola notes in analyzing the influence of Seneca: “similarities in characterization” between Othello and Hercules are “pervasive and striking...to establish Hercules as a hero in <i>Furens</i>, we recall, Seneca recounts his <i>great deeds and labours</i>” (126; my emphasis).</p>
11.		<p>Also underlined in this speech:</p> <p><u>Monstra superavit prius</u> <u>Quam nosse posset.</u> Gemina cristati caput</p>	<p>The note about Hercules’s tests and labors accompanies Amphitryon’s speech at the start of the second act of <i>Furens</i>. Underlined also are several specifics.</p>

	<p>Angues ferberant ora, quos contra obvius  <u>Reptabat infans</u>                  (215-18)</p> <p>[Hercules] <u>defeated monsters before he could recognize them.</u> Twin snakes with crested heads pushed their mouths forward; directly in their path <u>crawled the infant.</u></p>	<p>This image of Hercules “in his minority” defeating snakes becomes fodder for an extended jest in <i>LLL</i>:</p> <p><b>Hol.</b> . . . He shall present Hercules in minority: his enter and exit shall be <i>strangling a snake</i>.                  (5.1.133-35)</p> <p>Another reference to Hercules as a snake-killer appears a few lines later in the scene:</p> <p>An excellent device! so, if any of the audience his, you may cry 'Well done, <i>Hercules! now thou crushest the snake!</i>'                  (5.1.136-138)</p> <p>And finally:</p> <p><i>Great Hercules is presented by this imp,                  Whose club kill'd Cerberus, that three-headed canis;                  And when he was a babe, a child, a shrimp,                  Thus did he strangle serpents in his manus.</i>                  (5.2.588-591)</p> <p>Thus, the parody of Holophernes as a pedant is rooted in the underlined references in this passage to the infant Hercules strangling serpents.</p> <p>The annotator seems especially interested in the punning phrase <i>reptabat infans</i>, the <i>infant crawled</i>, perhaps</p>
--	--	--

			<p>suggesting the homeopathic principle that to kill a snake one must also be like one.</p> <p>See, among other things, Miola (126) who cites 228; underlined are 208-09, 215-16, 218, and 238.</p>
12.	13	<p><u>Cuiusq; muros natus Amphion love</u> <u>Struxit canoro saxa modulatu trahens</u> (~260)</p> <p>The city whose walls Jove’s son, Amphion, built, drawing its stones by his tuneful melodies.</p> <p>Among the first of many references to magic, and especially the magical powers of music. Cf below Orpheus <i>cantu potens</i>.</p>	<p>This passage (or another supplying the same information about Amphion’s ability to raise stones by his musical skill) is cited in <i>Temp.</i>:</p> <p><b>Ant.</b> His word is more than the miraculous harp. <b>Seb.</b> He hath rais’d the wall, and houses too. <b>Ant.</b> What impossible matter will he make easy next? (2.1.87-90)</p> <p>The two conspirators are satirizing Gonzalo’s idealism and commitment to historical truth.</p>
13.	15	<p>German Note:</p>  <p>Furens. 325.</p>	<p>Written in the Gothic alphabet, used in Germany at this time and distinct from the Roman/Italic or Greek alphabets. The assumption that de Vere did not know German seems implausible. He was apparently a poly-linguistic genius with languages, being fluent not only in English, but also in Italian, French, Latin, and Greek as well as – most likely – Anglo-Saxon (he was tutored by Lawrence Nowell, the leading Anglo-Saxon scholar of Elizabethan England).</p>

	<p><i>Es geet im Seweg \$o lang}</i>  <i>genn brunnen, bis er zu</i>  <i>lezt zer\$to\$sen wirdt.</i>                  (~325)</p> <p>It* goes on the Sea-route so long                  [cheerfully humming(?)], until he at                  last is crushed [ie, by Fortuna]</p> <p>*'He' would require emending a very clear s to r in <i>Es</i>                  (with an odd variant of <i>E</i>, btw – n.b. Is the “<i>Es</i>”                  actually a fleur-de-lis?)</p> <p>Q: Can the German sentence stand without a                  separate subject pronoun before the verb “geet”?)</p> <p>notes to marginalia</p> <p>2 geet = geht ; Seweg = Seeweg                  3 genn ?=&gt; gern (~ gegen?) ; brunnen ?=&gt; brummen                  4 lezt = letzt ; wirdt = wird</p> <p>translation and notes kindness Roy Wright                  (“Tekastiasks”).</p>	
14.	<p><b>Meg. <u>Quod nimis miseri volunt,</u></b>  <b><u>Hoc facile credunt.</u></b></p>	<p>The psychology of fear, more specifically <i>fearing the worst</i>, is                  a common Shakespearean topic:</p>

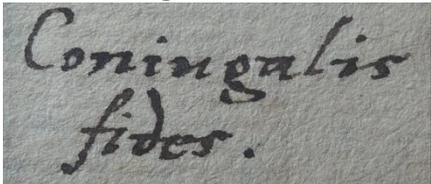
	<p><b>Amph.</b> <u>Immo quot metuunt nimis numquam moveri posse nec tolli putant: prona est timoris semper in peius fides.</u> (313-316)</p> <p><b>Meg.</b> What the wretched desire, they easily believe. <b>Amph.</b> No! What they deeply fear, they think can never be dislodged or removed. <i>Fear's expectations always incline to the worse.</i></p>	<p><b>Cit.</b> Come, come, <i>we fear the worst</i>; all shall be well. (<i>Rich. III</i> 2.3.33)</p> <p>Blind fear, that seeing reason leads, finds safer footing than blind reason stumbling without fear: <i>to fear the worst oft cures the worse.</i> (<i>T&amp;C</i> 3.2.68-70)</p> <p>Therefore, <i>for fear of the worst</i>, I pray thee, set a deep glass of rhenish wine on the contrary casket. (<i>Merch.</i> 1.2.91-92)</p>
15.	<p>A series of underlined sections occur in the famous scene (333-508) of Lycus attempted wooing of Megara after his murder of her husband, starting with "<u>qui genus iactat suum, aliena Laudat</u>" / a man who boasts of his own family is praising others' achievements (340-341) and ending with "<u>complectere aras! Nullus eripiet deus te mihi</u>" / Yes! Cling to your altar. No god will rescue you from me (503-504).</p> <p>Several of the most important underlined sets falling in this scene are detailed below.</p>	<p>According to Brooks, the exchange between Anne and Richard in <i>R. III</i> 1.2, in which a man attempts to woo a woman whose husband and male relatives he has killed, is closely modeled on <i>Furens</i> 333-508, in which Lycus makes the same attempt with Megara:</p> <p>The hypnotizing of Anne by Richard's courtship, in the sensation-scene of Act 1, is greatly indebted to Seneca.... When Richard, true to character, gloats over his own virtuosity, Shakespeare is also advertising the actor's, and moreover the dramatist's; the scene goes beyond Seneca in a spirit that reminds me of Spenser's when he set out to overstep Ariosto. For in something like this humour at first Megara is wooed by Lycus the would-be usurper in <i>Hercules Furens</i>, and throughout the episode, in a situation</p>

			<p>outrageous in a similar way to Anne’s: the mourner sought in marriage by the slayer of those she is mourning for....Megara is not won. Richard outdoes Lycus; the historical outcome required it. (727-728)</p> <p>Burrow, citing Emrys Jones, also sees Shakespeare’s indebtedness to this scene as a profound one, that goes beyond mere verbal resemblances to illustrate “scenic structures and episodes from the plays he saw himself” and he notes that Richard’s interrogation of Anne “takes as its starting point <i>a Senecan situation, a structure of relationships, rather than a set of Senecan words</i>” and that the example “suggests the imaginative depth of Shakespeare’s engagement with Seneca (185; my emphasis).</p> <p>With this background in mind, it is perhaps unsurprising that the exchange between Lycus and Megara contains twenty-two underlined passages.</p>
16.	16	<p><u>Omnis in ferro est salu.</u>  <u>Quod civibus tenere te invitis scias,</u>  <u>Strictus tuetur ensis alieno in loco</u>  <u>Haud stabile regnum est.</u> (342-345)</p> <p>All safety is in arms; what thou knowest thou holdest against the will of citizens, the drawn sword must</p>	<p>The instability of rule, especially for those who obtained power by force or “against the will of citizens” – like Richard III or Macbeth – is of course of Shakespeare’s great themes. The underlined moral especially seems directly echoed in <i>John</i>, as Cunliffe (68) suggested with Collins (24-25) concurring:</p> <p><i>A sceptre snatch'd with an unruly hand  Must be as boisterously maintain'd as gain'd;</i></p>

	<p>guard. On alien soil kingship stands not sure; but one there is who can get my power on firm foundations, if joined to me in royal wedlock by torch and couch</p> <p><u>Ars prima regni est, posse te invidiam pati.</u></p> <p>'Tis the first art of kings, the power to suffer hate. (353)</p>	<p>And he that stands upon a slippery place Makes nice of no vile hold to stay him up (KJ 3.4.137-140)</p> <p>When Queen Margaret contests Warwick's plan to marry Edward York to Lady Bona, sister of King Lewis of France, addresses the same question of how the tyrant can rule safely:</p> <p>For how can <i>tyrants</i> safely govern home, Unless abroad they purchase great alliance? (3 Hen. VI 3.3.70-71)</p> <p>Ironically, Edward, in a precise imitation of the Lycus-Megara courtship, rejects the marriage plan to Lady Bona and instead marries the domestic wife of a deceased enemy, Lady Gray (3.3.167 et seq.)</p> <p>The word <i>tyrant</i> occurs 65X in Sh. See below, <i>Thy.</i> #43, 214-215.</p>
17.	<p><b>Lyc.</b> O clarum trahens A stirpe nomen regia, facilis mea Parumper aure verba patienti excipe. Si aeterna semper odia mortales agant, Nec coeptus unquam cedat ex animis furor, Sed arma felix teneat, infelix paret:</p>	<p>Brooks (139) cites lines "si Aeterna. . . nihil relinquent bella" (If mortals harbour eternal hatred forever and rage once engendered never leaves their hearts war will leave nothing behind) (362-365) supply a precedent for Richard's poseur lines:</p> <p>Sweet saint, <i>for charity, be not so curst...</i></p>

	<p>Nihil relinquent bella; tum vastis ager          Squalebit arvis; subdita tectis face          Altus sepultas obruet gentes cinis.  <u>Pacem reduci velle victori expedit,</u>  <u>Victo necesse est.</u> Particeps regno veni:          Sociemur animis! Pignus hoc fidei cape:          Continge dextram! Quid truci vultu siles?          (359-371)</p> <p>You who inherit a glorious name from your royal lineage, hasten to my words for a moment with patience and indulgence. If mortals harbor eternal hatred forever and rage once engendered never leaves their hearts, but the successful maintain arms and the unsuccessful prepare them—then war will leave nothing behind! The land will lie waste with its fields desolate, homes will be torched, and deep ash will overwhelm and bury the nations. <i>To want peace restored is politic for the conqueror and imperative for the conquered.</i> Come, share my throne; let us have an alliance of hearts. Accept this assurance of good faith, take my hand. Why do you stand grim-faced and silent?</p>	<p>Lady you know no rules of charity,          Which renders good for bad, blessing for curses.          (1.2.49, 67-68)</p> <p>The underlined <i>sententia</i>, that to “want peace restored is politic for the conqueror and imperative for the conquered,” might also suggest a genesis of lines from <i>3 Hen. VI</i>:</p> <p>Sometime the flood prevails, and then the wind;          Now one the better, then another best;          Both tugging to be victors, breast to breast,          Yet <i>neither conqueror nor conquered</i>:          So is the equal of this fell war.          (2.5.9-13)</p>
18.	17 <b>Meg.</b> Egone ut parentis sanguine aspersam manum Fratrumque gemina caede contingam? <u>Prius</u>	Hammond (149) sees this as a parallel or source for

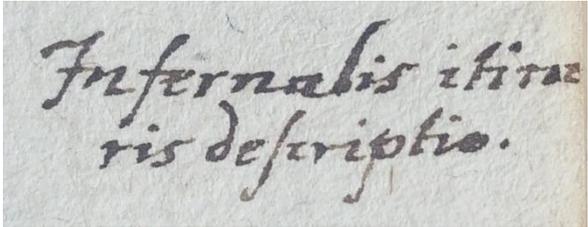
	<p><u>Extinguet ortus, referet occasus diem...</u> (372-374)</p> <p><b>Meg.</b> I take a hand spattered with my father’s blood, and with the double slaughter of my brothers? Sooner shall the East quench the daylight and the west revive it....</p>	<p><b>Rich.</b> What, I that kill’d her husband and his father: To take her in her heart’s extremest hate? (1.2.235-37)</p> <p>Both Megara in <i>Furens</i> and Anne in <i>Rich. III</i> “express their initial shock in amazed rhetorical question” (Miola 83). The underlined passage, l. 374, amplifies Megara’s “amazed rhetorical question.”</p> <p>Megara’s metaphor reminds us of Shakespeare’s interest not only in <i>dawn</i> but also evening, since the rising day (<i>ortus</i>) is here contrasted to evening (<i>occasus</i>).</p> <p><i>Evening</i> 22x <i>Sunset</i> 4x</p> <p>The weary sun hath made a golden set, And by the bright track of his fiery car, Gives signal, of a goodly day to-morrow. (<i>Rich. III</i> 5.3.19-21)</p> <p>Cf. <i>Furens</i> #5, 125 et seq., “description of a more illustrious dawn.”</p>
19.	<p><u>Arma non servant modum;</u> <u>Nec temperari facile nec reprimi potest</u> <u>Stricti ensis ira; bella delectate cruor.</u> (403-405)</p>	<p>Miola cites this as an example in which both Lycus and Richard “excuse their past actions by insisting on the brutal nature of war” (83).</p>

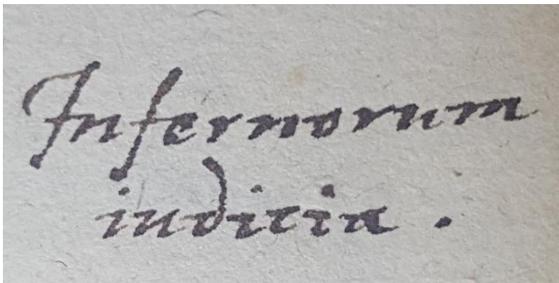
		Weapons observe no bounds, and the anger of the drawn sword can easily be moderated or restrained; wars exult in blood.	
20.	19	<p><b>Note:</b> Coniugalis fides.</p>  <p><i>Furens</i> 19 (414-421): A faithful spouse.</p>	<p>This note, along with extensive underlining, falls within the exchange between Megara and Lycus that Arkins identifies as the template used for the emotionally fraught dialogue between Anne and Richard (<i>Rich. III</i> 1.2). He approvingly cites Hunter, “The whole Lycus/Megara situation in <i>Hercules Furens</i> – the usurping monarch seeking to strengthen his rule by forcing marriage on the wife of the vanquished ruler seems to be echoed in this scene” (24).</p> <p>The note shows that the annotator observed this theme – the faithfulness of the wife to her dead husband.</p> <p>The exchange of <i>3 Hen. VI</i> between King Edward and Lady Gray in 3.2, which follows a similar pattern, seems also modeled on this Senecan template.</p> <p>The “faith of the spouse motif reaches its most superlative dramatic expression in the <i>Rich. III</i> wooing scene, in which this note appears:</p> <p><b>Lady Anne.</b> It is a quarrel just and reasonable, To be revenged on him that slew my husband.</p>

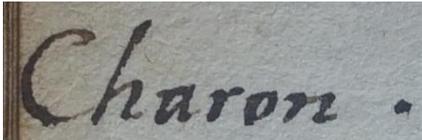
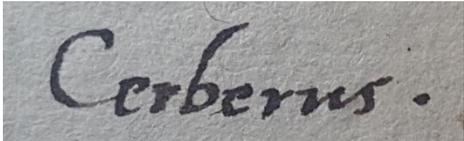
		<p><b>Richard III.</b> He that bereft thee, lady, of thy husband, Did it to help thee to a better husband. <b>Lady Anne.</b> His better doth not breathe upon the earth. <b>Richard III.</b> He lives that loves thee better than he could. <b>Lady Anne.</b> Name him. <b>Richard III.</b> Plantagenet. Lady Anne. Why, that was he. <b>Richard III.</b> The selfsame name, but one of better nature. <b>Lady Anne.</b> Where is he? <b>Richard III.</b> Here. [She spitteth at him] Why dost thou spit at me?  (1.2.136-144)</p>
21.	<p>Ego rapta quamvis sceptrā victricī geram Dextra, regamque cuncta <u>sine legum metu</u> <u>Quas arma vincunt</u>, pauca pro causa loquar (401) Nostra. Cruento cecidit in bello pater, Cecidere fratres? <u>Arma non servant modum;</u> <u>Nec temperari facile nec reprimi potest</u> <u>Stricti ensis ira: bella delectate cruor.</u> (399-405)</p> <p>Though I wield the stolen scepter in my conquering hand, and have absolute power with no fear of laws (which are bested by weapons), I shall speak a few words in my defense. Did your father and brothers fall in the carnage of war? Weapons observe no</p>	<p>Brooks suggests that the reflexivity of “pauca pro causa loquar”/I should speak a few words (401) in context sounds like Richard asking Anne’s leave “by circumstance to acquit myself” (1.2.77).</p>

		bounds, and the anger of the drawn sword cannot easily be moderated or restrained; wars exult in blood.	
22.		<p><u>Quaritur belli exitus,</u>  <u>Non causa</u> – sed nunc pereat omnis memoria.</p> <p>The question about war is its outcome, not its cause.  (407-410)</p>	<p>This underlined passage “raises, if only to brush it aside, the question of the cause of his slaughters. At the corresponding point of Shakespeare’s scene, Richard also defends his murders” (Brooks 730).</p> <p>Richard’s argument is to allege incitement by beauty: ‘your beauty was <i>the cause</i> of this effect’ (1.2.121).”</p>
23.	20	<p><u>Quod Jovi hoc regi licet</u></p> <p>What Jove is allowed, a king is also allowed (490)</p> <p>Cf. <i>si libet, licet</i> note (<i>Troa.</i> 336 (#135))</p>	<p>Macbeth imitates compressed Senecan diction of the underlined passage while inverting content – making man, not god, the standard for action:</p> <p>What man dare, I dare  (3.4.117)</p> <p>This is intentional and ironic intertextuality, because the speech of Lycus is about the fact that whatever the husband desires the wife should follow since he is her “superior.”</p> <p>In <i>Macbeth</i> the words are uttered by the husband to defend himself against his wife’s accusation of his womanish nature.</p>
24.	22		

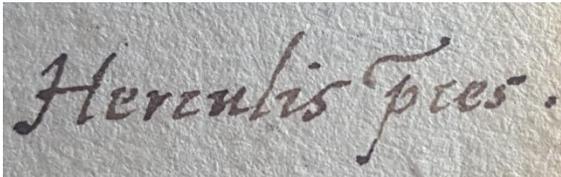
		<p><u>Complectare aras! Nullus eripiet deus te mihi</u> (503)</p> <p>Cling to your altar. No god will rescue you from me.</p>	<p><b>Claud.</b> No place, indeed, should murder sanctuarize; revenge should have no bounds.  <i>(Ham. 4.7.140-41)</i></p> <p>Cf. I Sam. 14.14: The underlined note echoes the thought underlined above in note (g) at I Sam. 4.11 in Folger De Vere copy: God “<u>appoint(s) meanes, not to cast out from him, him that is expelled...</u>” to the doctrine of sanctuary: “<u>God hath provided ways (as sanctuary) to save them yt times, which man iudgeth worthy death.</u>”</p>
25.	25	<p><u>Odit verus amor nec patitur moras:</u>  Munus dum perperat cernere, perdidit.</p> <p><u>True love hates delays.</u> In hurrying to behold his prize, he lost her.  <i>(588-89)</i></p>	<p>This is exactly the thought of Feste in <i>12<sup>th</sup> Night</i>:</p> <p>What is love? 'tis not hereafter;  Present mirth hath present laughter;  What's to come is still unsure:  <i>In delay there lies no plenty.</i>  <i>(2.3.47-50)</i></p>
26.	28	<p><u>Quae fuit durum pati miminisse dulce est</u>  (655)</p> <p>That which was hard to suffer when remembered is sweet</p>	<p>“Sweet are the uses of adversity” (<i>AYLI</i>) is a distinctively Shakespearean paradoxical formula.</p> <p>The idea is elaborated in Sonnet 30:</p> <p>When to the sessions of sweet silent thought  I summon up <i>remembrance of things past,</i></p>

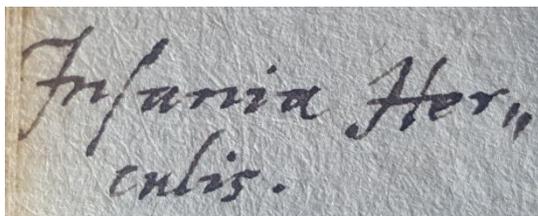
		<p>I sigh the lack of many a thing I sought,          And with old woes new wail my dear time's waste:          Then can I drown an eye, unused to flow,          For precious friends hid in death's dateless night,          And weep afresh love's long since cancell'd woe,          And moan the expense of many a vanish'd sight:          Then can I grieve at grievances foregone,          And heavily from woe to woe tell o'er          The sad account of fore-bemoaned moan,          Which I new pay as if not paid before.  <i>But if the while I think on thee, dear friend,          All losses are restored and sorrows end.</i></p>
27.	<p><b>Note:</b> Infernalis itineris descriptio.</p>  <p>HF 29 (668 et seq.): Description of the winding paths of hell.</p>	<p><i>Description</i> 20x</p> <p><i>Description</i> is a key rhetorical figure in Shakespeare's repertoire of strategies for <i>amplificatio</i>.</p> <p>The repeated use of this term in the Seneca annotations seems to indicate a literary emphasis – a habit of collecting examples of descriptive force for applying in the annotator's own literary productions.</p> <p>Infernal 3x</p>

			<p><b>Tam.</b> I am Revenge: sent from <i>the infernal kingdom</i>, To ease the gnawing vulture of thy mind, By working wreakful vengeance on thy foes. (<i>Titus</i> 5.3.30-32)</p> <p>See also <i>Ag.</i> 331, <i>FURENS</i> 125, <i>Tro.</i> 224 and <i>Hipp.</i> 169.</p>
28.	31	<p><b>Note:</b> Inferorum iudicia.</p>  <p><i>Inferorum iudicia.</i></p> <p><i>Furens</i> 29 (727-730): The judgements of hell.</p> <p>See accompanying underlined text also.</p> <p><u><i>Aditur illo Gnoissius Minos foro,</i></u> <u><i>Rhadamantus illo, Thetidis hoc audit socer.</i></u> <u><i>Quod quisque fecit, patitur: auctorem scelus</i></u> <u><i>Repetit, suoque premitur exemplo nocens.</i></u> (735-6)</p> <p>In yonder court they pass to Cretan Minos' presence, in that to Rhadamanthus, here the father of Thetis'</p>	<p>Another element in the “law” fact pattern common to these Seneca notes (see pp. 112-114 above), the Audley End annotations, the de Vere letters, and Shakespeare.</p> <p>According to Dover Wilson (113) the second half of the underlined passage is the inspiration for Macbeth’s lines:</p> <p style="text-align: center;">that we but teach Bloody instructions, which, being taught, return To plague the inventor: this even-handed justice Commends the ingredients of our poison'd chalice To our own lips. (1.7.9-12)</p> <p>Miola uses this passage and the motif of “auctorum scelus repetit” principle to illustrate the contrast between Shakespearean and Seneca philosophy. In Seneca the concept is “more wishful thinking than. . . evidence of belief in a justly ordered universe.” By contrast, Macbeth’s “bloody instructions” speech “ominously intimates providential design” (Miola 111).</p>

		<p>spouse gives audience. What each has done, he suffers; upon its author the crime comes back, and the guilty soul is crushed by its own form of guilt.</p>	<p>The theme of the self-reflexive action of conscience is ubiquitous in Shakespeare, e.g., “purposes mistook,/ fall’n on the inventor’s heads” (5.2.384-385).</p> <p>Cf. I Kings 2.23 Wisdom 11.18, etc. – also marked in the de Vere Bible.</p> <p>Cf in annotations, <i>Th.</i> 311; <i>Oe.</i> 703, 705-06</p>
29.		<p><b>Note:</b> <i>Charon.</i></p>  <p>Furens 32 (764-781): Charon</p> <p>No underlining here, but the note occurs around 764, where Charon is described as one who “servat amnem cultu et aspectu horridus.”</p>	<p>Charon is mentioned right on cue in <i>Richard III</i> by Clarence, describing his dream:</p> <p>O, then began the tempest to my soul: I pass’d, methought, the melancholy flood, With that <i>sour ferryman</i> which poets write of, Unto the kingdom of perpetual night. (1.4.44-47)</p> <p>Hammond (173) suggests that the phrase “aspectu horridus” may be the origin of the Shakespeare phrases “sour ferryman” (F) and “grim ferryman” (Q).</p>
30.	33	 <p>Furens 33 (782 et seq.): Cerberus</p>	<p>In this passage Amphitryon has asked Theseus to tell him of the deeds of his son Hercules, and who has not only killed Cerberus but encounters “serpents.”</p> <p>Holofernes appears to recall the passage in some detail:</p>

		<p>The passage about Cerberus, not itself underlined, says in part:</p> <p>Hic Saevus umbras territat Stygius canis,          Qui trina vasto capita concutiens sono          Regnum tuetur : sordidum tabo caput          Lambunt colubri, viperis horrent jubae,          Longusque torta sibilat cauda draco;          Par ira formae. (785-790)</p> <p>Here the savage Stygian dog frightens the shades; tossing back and forth his triple heads, with huge bayings he guards the realm. Around his head, foul with corruption, serpents lap, his shaggy mane bristles with vipers, and in his twisted tail a long snake hisses. His rage matches his shape.</p>	<p>Great Hercules is presented by this imp, <i>whose club kill'd Cerberus, that three-headed canis.</i> (LLL 5.2.619-22)</p> <p>The phrase “three headed canis” seems a direct echo of “saevus canis...trina capita”; the conjunction of the imagery of Cerberus as three headed with the serpents confirms that this passage is being recalled (and parodied) in Holoferne’s speech.</p>
31.	36	<p><b><u>Amph. Quis nomen usquam sceleris errori addidit?</u></b>  <b><u>Her. Saepe error ingens sceleris obtinuit locum.</u></b></p> <p><b>Amph.</b> Whoever gave mistaken action the name of crime?  <b>Her.</b> A great mistaken action often has the standing of a crime. (1237-1238)</p>	<p>Another key example of the persistent emphasis of the annotator on moral responsibility and the difference between “error” (<i>error</i>) and “crime” (<i>sceleris</i>).</p>
32.		<p><u>Sis licet segnis, properamus ipsi,</u></p>	

		<p><u>Prima, quae vitam dedit, hora carpsit.</u></p> <p>Though thou be slow, we hasten of ourselves; the hour which first gave life is plucking it away. (874)</p>	<p>The underlined thought is echoed in Sonnet 60’s meditation on time and morality:</p> <p>Thus do our minutes hasten to their end. (l. 2)</p>
33.	39	<p><b>Note:</b> <i>Herculis preces</i>/prayers of Hercules</p>  <p>Furens 38 (926 et seq.): The prayers of Hercules.</p> <p>Utinam cruore capitis invisi deis libare possem:  <u>gratior nullus liquor tinxisset aras; victima haut ulla  amplior  potest magisque opima mactari lovi, quam rex  iniquus.</u></p> <p>Would that I could pour out to the gods the blood of the man I hate; no more pleasing stream had stained the altars; no greater, richer victim can be sacrificed to Jove than an unrighteous king.</p>	<p>Prayer(s) 133x.  Praying 8x.</p> <p>Hercules is perhaps the most frequently mentioned mythic hero in all of Shakespeare, occurring at least 35x and furnishing a character template for several Shakespearean characters, among them Benedick, Mark Antony, Coriolanus, and Bottom.</p> <p>The underlined passage, moreover, seems a useful study for the man who would write:</p> <p><b>MacD.</b> Hail, King, for so thou art.  Behold where stands th’ usurper’s cursed head.  The time is Free.  (Mac. 5.8.54-55)</p>
34.	40	<p><b>Note:</b> <i>Insania Herculis</i></p>	<p>Insanity is a major motif and theme in Shakespeare, e.g.,</p>



Furens 40 (955-973): The madness of Hercules.

No underlining here. But is this annotation an answer to the bloody prayers of the previous page?

The speech concludes: “Chiron shall see his own *Pelion* ‘neath *Ossa*, and *Olympus*, set as third in order, shall reach clean to heaven – or else I’ll hurl it there!” (compare *Ham.* 5.1.247-249).

*Mad* 216x, often in this sense.

Thus, also, Banquo to Macbeth:

Were such things here as we do speak about?  
Or have we eaten on *the insane root*  
That *takes the reason prisoner*?  
(*Mac.* 1.3.83-85)

This strongly recalls *Hamlet*:

Till of this flat a mountain you have made,  
To o’ertop old *Pelion*, or the skyish head  
Of blue *Olympus*.  
(5.1.247-249)

The same speech somewhat later mentions *Ossa*:

And, if thou prate of mountains, let them throw  
Millions of acres on us, till our ground,  
Singeing his pate against the burning zone,  
Make *Ossa* like a wart!  
(*Ham.* 5.1.279-282)

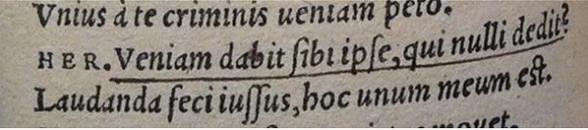
Cf. Regnier, Tom, “The Law in Hamlet: Death, Property, and the Pursuit of Justice” (2011). The article explores the concept of the “state of mind” in emerging Renaissance legal theory and insanity as legal defense.

35.	44	<p><u>Tuque, o domitor Somne malorum,</u>  <u>Requies animi,</u>  <u>Pars humanae melior vitae</u> (1066-1068)</p> <p>And you, o Sleep, subduer of troubles,  Rest for the spirit,  Sweeter part of human life</p>	<p>This passage (Wilson 123) “offers a close parallel, which may well be Sh.’s source” to Macbeth’s speech on sleep:</p> <p>Methought I heard a voice cry, ‘Sleep no more!  Macbeth does murder sleep’, the innocent sleep,  Sleep that knits up the ravell’d sleeve of care,  The death of each day’s life, sore labour’s bath,  Balm of hurt minds, great nature’s second course,  <i>Chief nourisher in life’s feast.</i>  (2.2.46-51).</p> <p>Cunliffe (84) cites another parallel from <i>Macbeth</i>:</p> <p>Duncan is in his grave;  <i>After life’s fitful fever he sleeps well;</i>  Treason has done his worst: nor steel, nor poison,  Malice domestic, foreign levy, nothing,  Can touch him further.  (3.2.25-29)</p>
36.	45	<p>Vel sit potius  Mens vaesano concita motu  Solus te iam praestare potest  Furor insontem. <u>Proxima puris sors est manibus</u>  <u>nescire nefas.</u></p>	<p>The underlined thought is directly reflected in Lady Macbeth’s speech:</p> <p><b>L.M.</b> Be innocent of the knowledge, dearest chuck,  Till thou applaud the deed.  (2.3.51-52)</p>

		<p>(1094-1099)</p> <p>Or rather          May your mind still race with insanity,          May blind error continue as it began:          The only thing now that can offer you          Innocence is madness;  <i>After pure hands, the next best fate is ignorance of          the evil.</i></p>	<p>Cunliffe (86) also connects the previous (not directly underlined) part of the passage to lines from <i>Lear</i>:</p> <p>Better I were distract:          So should my thoughts be sever'd from my griefs,          And woes by wrong imaginations lose          The knowledge of themselves.          (4.6.308-311)</p> <p>Jones believes the Macbeth scene “may be modelled in a very general way” on what Miola calls “a very similar scene in <i>Thyestes</i>, one featuring a conversation between Atreus and Satelles” (108), but this passage from <i>Ag.</i> is closer in language and thought than is <i>Thy.</i></p>
37.		<p><u>Arma quis vivo mihi</u>  <u>Detrahere potuit? Spolia quis tanta abstulit</u>  <u>Impsumque quis non Herculis somnum horruit?</u>          (1151-1153)</p> <p>Who could strip my armour from me while I lived?          Who stole such mighty spoils and had not dread of          Hercules even in his sleep?</p>	<p>In his list of Senecan qualities of <i>Macbeth</i>, Miola lists “calls for his armour” (5.3.36, 48). His other qualities include admitting that he is “sick at heart” (5.3.19) and asking the doctor “about ministering to a ‘mind diseas’d” (120). (Cf <i>Phae.</i> 249; <i>Oe.</i> 217; and <i>Furens</i> 1261-62).</p>
38.		<p><b>Amph.</b> <u>Quis nomen usquam sceleris errori addidit?</u></p>	

		<p><b>Her.</b> <u>Saepe error ingens sceleris obtinuit locum.</u>  <b>Amph.</b> Nunc Hercule opus est: prefer hanc molem mali.          (1237-39)</p> <p><b>Amph.</b> <i>Whoever gave mistaken action the name of crime?</i>  <b>Her.</b> <i>A great mistaken action often has the standing of a crime.</i>  <b>Amph.</b> Now there is call for a Hercules: bear this weight of disaster.</p>	<p>Another instance of the annotator’s recurrent emphasis on <i>sin</i>, <i>crime</i>, and <i>error</i>. Miola (p., 139) sees the influence of 1239 on <i>Othello</i> when Ludovico says “O thou Othello, that was once so good,/Fall’n in the practice of a damned slave,/what shall be said to thee?” (5.2.291-93).</p> <p>Another passage related to Shakespeare’s debate of “error” vs. “crime”; <i>hamartia</i>, <i>scelus</i>, <i>sin</i>, <i>guilt</i>, and <i>shame</i>, etc.: “Significant in Shakespeare’s use of the [theodicy] topos is his fix on <i>scelus</i>, an awesome crime. Variations of the word <i>scelus</i> appear over 200 times in Seneca’s tragic canon” (Miola 16).</p> <p>On theodicy see Hipp. #81 149-151.</p>
39.	52	<p>Cur animam in ista luce detineam amplius          Morerque, nihil est: cuncta jam amisi bona          (1258-1259)</p> <p>There is no reason for me to keep my life lingering in this light any further. I have lost all of value.</p> <p>These lines, not directly underlined, immediately precede the underlined passage below.</p>	<p>Dover Wilson (165) cites <i>Macbeth</i>:</p> <p>I have lived long enough: my way of life          Is fall’n into the sere, the yellow leaf          (5.3.22)</p> <p>See the distinctly parallel thought of <i>The.</i>:</p> <p>quidquid potest          Auferres cuicquam mors, tibi hoc vita abstulit.          (212-13)</p>

			Everything that death could take from anyone, life has taken from you.
40.	52	<p>Cuncta iam amisi bona,  Mentem arma famam coniugem natos manus,  Etiam furorem: <u>nemo polluto queat</u>  <u>Animo mederi: morte sanandum est scelus.</u></p> <p>I have lost all of value: my mind, my weapons, glory,  wife, sons, hands – even my madness: <u>no one could</u>  <u>cure an infected spirit;</u>  <u>the healing of the crime must be by death.</u>  (1261-1262)</p>	<p>Variations on the phrase <i>polluto animo</i> reverberate through <i>Macbeth</i>:</p> <p><b>Macbeth.</b> O, full of scorpions is my mind, dear wife!  (3.2.36)</p> <p>. . . unnatural deeds  Do breed unnatural troubles: <i>infected minds</i>  To their deaf pillows will discharge their secret  (5.1.71)</p> <p>I am <i>sick at heart</i>  (5.3.19)</p> <p>And Wilson cites:</p> <p>Cure her of that  Canst thou not minister to <i>a mind diseased</i>....?  Dr. Therein the patient must minister to himself."  (5.3.40)</p>
41.	52	<p><u>Veniam dabit sibi ipse qui nulli dedit</u> (1267)</p>	<p>This is Seneca’s version of Ecclus. 28.1-5 (SD #40), a central motif in the Shakespearean plays.</p>

	<p></p> <p>Shall he pardon himself who pardoned no one else?</p> <p>See the parallel passage marked at Ag. 267:</p> <p><u>Det ille veniam facile cui venia est opus.</u></p> <p>Forgiveness should be granted readily by one who needs forgiveness.</p>	<p>Among many parallels:</p> <p>For, as thou urgest justice, be assured Thou shall have justice more than thou desirest. (<i>Merch.</i> 4.3.316)</p> <p><b>Bol.</b> I pardon him, as God shall pardon me. <b>Dutch.</b> O happy vantage of a kneeling knee! Yet I am sick with fear, speak it again, Twice saying ‘pardon’ doth not pardon twain But makes one pardon strong (<i>Rich. II</i> 5.3.131-136)</p> <p>The mercy that was quick in us but late, By your own counsel is suppress’d and kill’d, You must not dare, for shame, to talk of mercy. (<i>Hen. V</i> 2.2.79-83)</p> <p>We do pray for mercy, And that same prayer doth teach us all to render The deeds of mercy. (<i>Merch.</i> 4.1.198-200)</p> <p>Although Shaheen cites Matt. 18.35, the underlined thought is closely parallel:</p> <p><b>Buck.</b> Sir Thomas Lovell, <i>I as free forgive you</i> <i>As I would be forgiven:</i> I forgive all. (<i>Hen. VIII</i> 2.1.82-84)</p>
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			<p>Ah Countrymen, <i>if when you</i> make your prayers God should be so obdurate as yourselves, <i>How would it fare</i> with your departed souls? (2 Hen. VI 4.7.121-23)</p> <p>Finally, these verses are, remarkably, twice cited in the <i>Temp.</i>, although both references have been missed by prior students of Shakespeare's Bible reference:</p> <p><b>Ariel.</b> Your charm so strongly works 'em That <i>if you now beheld them</i>, your affections <i>Would become tender.</i></p> <p><b>Prospero.</b> Dost thou think so? <b>Ariel.</b> <i>Mine would</i>, sir, were I human. <b>Prospero.</b> <i>And mine shall.</i></p> <p>Hast thou, which art but air, a touch, a feeling, Of their afflictions, and shall not myself One of their kind, that relish all as sharply Passion as they, be kindlier moved than thou art? Though with their high wrongs I am struck to th' Quick, yet with my nobler reason 'gainst my fury Do I take part: the rarer action is In virtue than in vengeance.... (Temp. 5.1.17-30)</p> <p>Prospero's epilogue repeats the moral; this time, however, he begs for the restorative forgiveness of his audience:</p>
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			<p>.....Now I want Spirits to enforce, art to enchant, And my ending is despair, Unless I be relieved by prayer, Which pierces so that it assaults Mercy itself and frees all faults. <i>As you from crimes would pardoned be</i> <i>Let your indulgence set me free.</i> (Epi. 13-20)</p>
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*Thyestes*

**Underlines: 31**

**Greek: 2**

**Latin: 7**

“Another haunting presence in *Titus Andronicus* is *Thyestes*, a hugely influential play in the Italian and English Renaissance. . . directly or indirectly, *Thyestes* lies behind the actin of *Titus Andronicus*, a deep source of its energy and its aesthetic of violence ” (Miola 23).

As Orgel Explains: “For Renaissance England the key Senecan drama was not *Oedipus*, with its focus on individual guilt, responsibility, and self-knowledge, but *Thyestes*, the tragedy of endless and inexorable revenge” (47)

Along with *Hippolytus*, this play contains the largest number of references to the most Senecan play of the canon, *Macbeth*, as well as less dense connections to *Hamlet*, *Titus*, *Measure for Measure* and *Henry VIII*.

Prior citations to underlined or annotated passages:

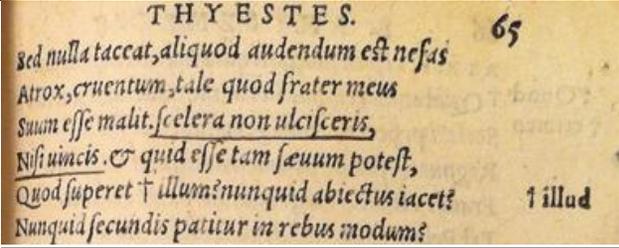
*Mac.* (7); *Ham.* (3); *Titus* (3); *Meas.* (2); *Hen. VIII* (2); *Rich. III* (1); *John* (1); *3 Hen. VI* (1); *Oth.* (1); *12<sup>th</sup> Night* (1); *A&C* (1) *R&J* (1); *Hen. V* (1); *Mer.* (1); *Hen. VI* (1).

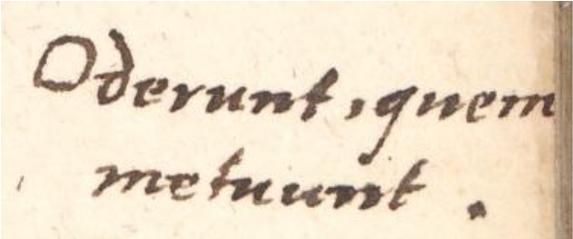
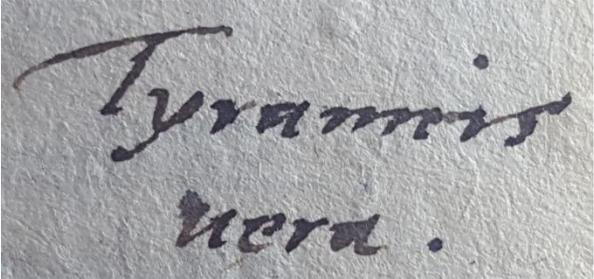
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42.

65

This seems to be the philosophy to which Titus is driven in *Titus*.

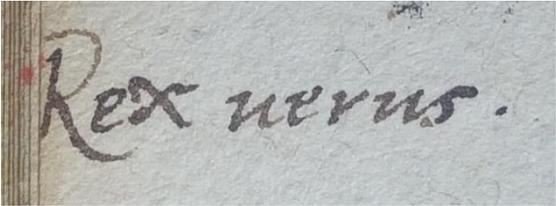
	 <p><u>Scelera non ulcisceris, nisi uincis.</u> (195-96)</p> <p>Great crimes you don't avenge, unless you outdo them.</p>	<p>Charney commenting on the dual influence of this line and “per scelera” (Ag. 115) says that “the furor that carries Titus Andronicus and Hamlet to <i>scelus</i> is very Senecan in its wildness, its sacramental dedication, and its histrionic flavor.”</p> <p>This is also very much the spirit of Macbeth, e.g.,</p> <p>I am in blood stepp'd in so far that, should I wade no more Returning were as tedious as go o'er (3.4.160-63)</p> <p>Moreover, the speech in which this underlined passage occurs – Atreus’ first monologue – is according to both Emrys Jones (23) and Burrow (174) one on which Shakespeare drew for the middle part of Hamlet’s “Am I a coward?” soliloquy.</p> <p>Atreus speech begins:</p> <p>Am I a coward, sluggard, impotent, And – what I could the worst of weaknesses In a successful king – still unavenged? (Jones’ trans., 176-77)</p>
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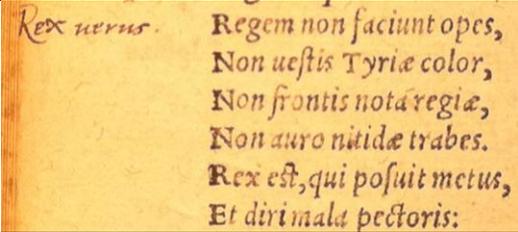
	65	<p>Note: Oderunt, quem metuunt.</p>  <p>Thy. 65 (206-208): They hate whom they fear.</p> <p>Note: <i>Oderunt, quem metuunt</i></p> <p>This proverb is attributed to Ennius (239 –169 B.C.E.), (<i>Ex incerta fabula</i>, 17 Traglia).</p>	<p>The thought is directly echoed in A &amp; C:</p> <p>In time <i>we hate</i> that which <i>we often fear</i></p> <p>(1.3.14)</p> <p>Cf also, That <i>fear to hate</i>, and <i>hate turns</i> one or both.</p> <p>(R. II 5.1.67)</p>
43.	65	<p><b>Note:</b> Tyrannis vera.</p> 	<p>Jones observes that “wherever tyrants are in question in Shakespeare, there is likely to be a Senecan feel somewhere in the diction (most obviously in <i>Richard III</i>, <i>Hamlet</i>, and <i>Macbeth</i>)” (270).</p>

	<p>Thy 65 (214-215): True tyranny  <b>Note:</b> <i>Tyrannis vera</i> (cf. <i>Rex verus</i>)</p> <p>Cf 352 underlining in re tyrant.</p>	
44.	<p><b>Atreus.</b> <u>Maximum hoc regni bonum est</u>  <u>Quod facta domini cogitur populus sui</u>  <u>Tam ferre quam laudare.</u> (205-207)</p> <p>This is the greatest value of kingship: the people are compelled to praise as well as endure their master's actions.</p>	<p>Another note concerning the nature of kingship.</p> <p>The argument of <i>Lucrece</i> notes that the people are not always compelled to endure the king's tyranny:</p> <p>Brutus acquainted <i>the people</i> with the doer and manner of the vile deed, with a bitter invective against <i>the tyranny of the king</i>: wherewith <i>the people were so moved</i>, that with one consent and a general acclamation the Tarquins were all exiled. (<i>Lucrece</i> Argument).</p>
45.	<p><u>at qui favoris gloriam veri petit</u>  <u>animo magis quam voce laudari volet.</u>  (209-10)</p> <p>But one who seeks the tribute of sincere support will want <i>praise from the heart</i> rather than <i>the tongue</i></p>	<p>The gnomic antithesis between the <i>praises of the heart</i> and those <i>of the tongue</i>, is a Sh. commonplace:</p> <p>I did never know <i>so full a voice</i> issue from <i>so empty a heart</i>: but the saying is true 'The empty vessel makes the greatest sound.'  (<i>Hen. 5</i> 44.62-63)</p> <p>Having <i>neither the voice nor the heart of flattery</i> about me, I cannot so conjure up the spirit of love in her.  (<i>Hen. 5</i> 5.2.289-91)</p>

			<p>Cf <i>Tongue</i> and <i>heart</i>, eg. <i>Measure</i>:</p> <p><b>Luc.</b> I would not--though 'tis my familiar sin with maids to seem the lapwing and to jest, <i>Tongue far from heart</i>—play with all virgins so.</p> <p>(1.4.33-36)</p>
46.		<p><u>Sanctitas pietas fides private bona sunt: qua iuvat reges eant.</u></p> <p>(217-218)</p> <p>Righteousness, goodness, loyalty, are private values: kings should go where they please.</p>	<p>Must <i>kings</i> neglect, that <i>private men</i> enjoy! And <i>what have kings</i>, that <i>privates have not too</i>, Save ceremony, save general ceremony?</p> <p>(<i>Hen. V</i> 4.1.237-239)</p>
47.		<p><b>Sat.</b> <u>Nefas nocere vel malo fratri puta</u></p> <p><b>Atr.</b> Fas est in illo quidquid in fratre est nefas. Quid enim reliquit crimine intactum at ubi Sceleri pepercit?</p> <p>(219-222)</p> <p><b>Sat.</b> Consider it wrong to harm even a wicked brother. <b>Atr.</b> All that is wrong in dealing with a brother is right in dealing with him.</p>	<p>Citing Genesis more directly, Claudius experiences remorse for the same crime:</p> <p>O, my offence is rank it smells to heaven; It hath the primal eldest curse upon't, A brother's murder.</p> <p>(<i>Ham.</i> 3.3.39-41)</p> <p>Citing specifically ll. 220-224, Miola states that “Satelles loyal resistance” in this exchange “finds late expression in Horatio’s quiet and compassionate restraint” (37).</p>
48.			

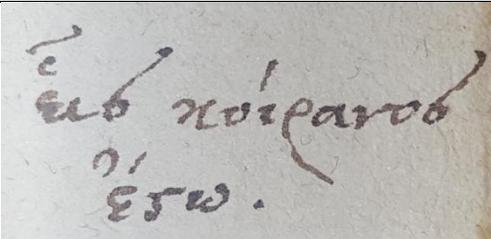
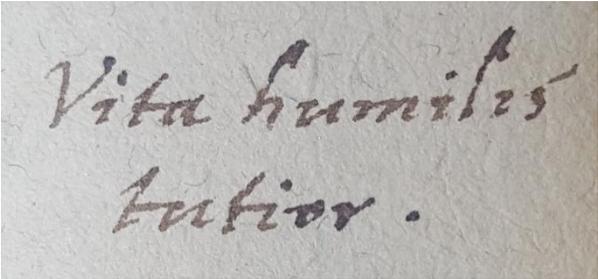
		<p>Nescioquid animo maius et solito amplius Supraque fines moris humani tumet Instatque pigris manibus. Haud quid sit scio, Sed grande quiddam est. Ita sit. (267-270)</p> <p>Something greater, larger than usual, beyond normal human limits, is swelling in my spirit and jolting my sluggish hands. <i>What it is I do not know, but it is something mighty.</i> So be it.</p>	<p>Cited in Loeb as source for, or parallel to <i>Lear</i>: “I will do such things – what they are yet, I know not, but they shall be the terrors of the earth” (II.4.28-282).</p> <p>The same influence of Seneca is visible in the de Vere letters in his angry Oct. 30, 1584 letter to Burghley: “<i>I am that I am</i>, and by alliance near to your Lordship, but free, and scorn to be offered that injury to think I am so weak of government as to be ruled by servants, or not able to govern myself. If your Lordship take and follow this course, you deceive yourself and <i>make me take another course than yet I have not thought of</i>” (Fowler 332 et seq.).</p>
49.	69	<p><u>Saepe in magistrum scelera redierunt</u> (311) Crimes often return upon the teacher</p>	<p>The Loeb (II: 257) cites:</p> <p><b>Mac.</b> Bloody instructions, which, being taught, return to plague the inventor. (1.7.7-1)</p> <p>This idea of reciprocal moral action, also visible in his proverbial construction of mercy as a source of reciprocal freedom (“as you from crimes would pardoned be, let your indulgence set me free”) becomes a fundamental principle in Shakespeare’s ethical system and emphasis on the moral force of <i>conscience</i>.</p> <p>Cf.</p>

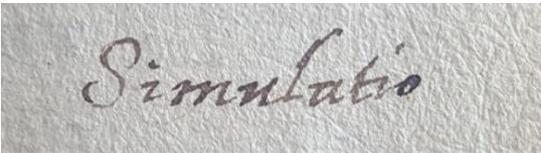
			<p><i>metus in auctorem redit</i>/"terror rebounds on its author" (<i>Oe.</i> 705-06)</p> <p><i>Redit ad auctores genus</i>/"The race reverts to its ancestry" (<i>Hipp.</i> 906-915)</p> <p>This pattern is also visible in the de Vere Geneva Bible in Shakespeare Diagnostics 18 and 35. In 18 the blood of the sinner returns <i>to his own head</i> (II Kings 2.22-23?) and 35, the wicked are haunted by <i>their own imaginations</i>. (Wisdom 11.13)</p>
50.	70	<p><b>Note:</b> <i>Rex verus</i> (Cf <i>Tyrannis vera</i>, 65)</p>  <p>Thy. 70 (344 et seq.): A true king.</p>	<p>These annotations are part of Shakespeare’s inventory of forms of political authority and power. See many parallels from Audley End annotations.</p> <p>The implied contrast between the “<i>tyrannis vera</i>” and the “<i>rex verus</i>” is central to Shakespeare’s exploration of the nature of kingship in the tragedies and history plays. The phrase “true king” (<i>rex verus</i>) occurring more than four times:</p> <p>And be <i>true king</i> indeed (<i>3 Hen. VI</i> 4.3.51)</p> <p>her <i>true king's</i> queen. (<i>Rich. II</i> 5.1.6)</p>

	<p>The notation accompanies a passage translated in Loeb as follows:</p> <p>A king <i>is not made</i> by wealth          Nor the color of Tyrian robes          Nor the sign of royalty on his brow          Nor roofbeams gleaming with gold.          A king is one rid of fear          And the evil of an ugly heart....</p> <p>Following the note, which occurs at approximately line 344, next to the line “Regem non faciunt opes,” the last lines of this long choric ode are underlined.</p> <p><u>Illi mors grauius incubat</u>  <u>Qui, notus nimis omnibus,</u>  <u>Ignotus moritur sibi.</u>          (401-403)</p> <p>Death weighs heavy on one          Who, too well known to all,          Dies unknown to himself.</p>	<p>Is Edward your <i>true king</i>?          (3 Hen. VI 3.3.116)</p> <p>a <i>true king's</i> fall.          (Rich. II 4.1.324)</p> <p>England's <i>true-anointed</i> lawful king          (3 Hen. VI 3.3.30)</p> <p>The passage on kingship follows a rhetorical pattern of definition by repeated negation (not A, not B, not C, but D), which Fitch identifies as imitated in Shakespeare at <i>Ham.</i> 1.2.77-85.</p> <p>The passage next to the annotation seems recalled in <i>Measure</i>, where the same rhetorical pattern is followed on the same topic of kingship. The combination of parallel content and rhetorical pattern would seem to put the matter of direct influence beyond doubt:</p> <p><i>No ceremony</i> that to great ones 'longs,  <i>Not</i> the king's crown, <i>nor</i> the deputed sword,          The marshal's truncheon, <i>nor</i> the judge's robe,          Become them with one half so good a grace  <i>As mercy does.</i>          (2.2.76-80)</p> <p>The same rhetorical pattern is used to define true kingship in <i>HV</i>:</p>
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			<p>I am a king that find thee, and I know  <i>'Tis not</i> the balm, the sceptre and the ball,  The sword, the mace, the crown imperial,  The intertissued robe of gold and pearl,  The farced title running 'fore the king,  The throne he sits on, nor the tide of pomp  That beats upon the high shore of this world,  <i>No, not all these</i>, thrice-gorgeous ceremony,  Not all these, laid in bed majestical,  Can sleep so soundly as the wretched slave  (4.1.255-64)</p> <p>Cf Oxford letter “Nothing adorns a King more than justice, nor in anything doth a King more resemble God than in justice, which is the head of all virtue, and he that is endued therewith hath all the rest” ([=40] Cecil Papers 99/161: Oxford to Cecil, 7 May [1603]). (Fowler 771 et. Seq.)</p>
51.	72	<p><u>Stet quicumque uolet potens</u>  <u>aulae culmine lubrico:</u>  <u>me dulcis saturet quies;</u>  <u>obscuro positus loco</u>  <u>leni perfruar otio</u>  (391-395)</p> <p>Who wishes to stand in power  On a palace’s slippery peak</p>	<p>These lines are ironically inverted by Aaron:</p> <p>Now <i>climbeth Tamora Olympus' top, Safe out of fortune's shot;</i>  and sits aloft, <i>Secure</i> of thunder's crack or lightning flash.  (2.1.1-3)</p> <p>They that stand high have many blasts to shake them.  (<i>Rich. III</i> 1.3.259)</p>

		Let sweet repose sate me. Set in an obscure place Let me bask in gentle leisure.	
52.		<p><u>Illi mors gravis incubat</u> <u>Qui, notus nimis omnibus,</u> <u>Ignotus moritur sibi.</u> (401-403)</p> <p>Death weighs heavy on one Who, too well known to all, Dies unknown to himself.</p>	<p>Posthumous Leonatus in a speech that marks him as an outcast hero – a character who “knows himself” – has already absorbed this underlined passage from Thyestes:</p> <p style="text-align: center;">I'll disrobe me Of these Italian weeds and suit myself As does a Briton peasant: so I'll fight Against the part I come with; <i>so I'll die</i> <i>For thee, O Imogen</i>, even for whom my life Is every breath a death; and <i>thus, unknown</i>, Pitied nor hated, to the face of peril Myself I'll dedicate. Let me make men know <i>More valour in me than my habits show.</i> Gods, put the strength o' the Leonati in me! To shame the guise o' the world, I will begin The fashion, less without and more within. (5.1.22-33)</p>
53.	75	<b>Note:</b> Grk. ἐς κοίρανος ἔσω.	<p>Two such opposed kings encamp them still. (R&amp;J 2.3.27)</p> <p>This might have been prevented and made whole</p>

	 <p>Thy. 75. 445 Let there be only one monarch.</p> <p>The Greek note accompanies an underlined passage:</p> <p>Thy. <u>Non capit regnum duos.</u> (444)</p> <p>A throne has no room for two.</p>	<p>With very easy arguments of love, Which now <i>the manage of two kingdoms</i> must With fearful bloody issue arbitrate. (<i>John</i> 1.1.35-38)</p> <p>Two stars keep not their motion in one sphere (<i>1 Hen. IV</i> 5.4.67)</p> <p>The central problem of <i>Richard III</i> and the <i>Hen. VI</i> plays.</p>
54.	<p>75</p> <p><b>Note:</b> <i>Vita humilis tutior</i> / The humble life is safer</p>  <p>Thy. 75 (449-454): A humble life is safer.</p>	<p>The idea is curiously ubiquitous in Sh:</p> <p>I swear, 'tis <i>better</i> to be <i>lowly born</i>, And range with <i>humble livers in content</i>, Than to be perk'd up in a glistening grief, And wear a golden sorrow. (<i>Hen. VIII</i> 2.3.23-25)</p> <p>No, not all these, thrice-gorgeous ceremony, Not all these, laid in bed majestical, <i>Can sleep so soundly as the wretched slave,</i></p>

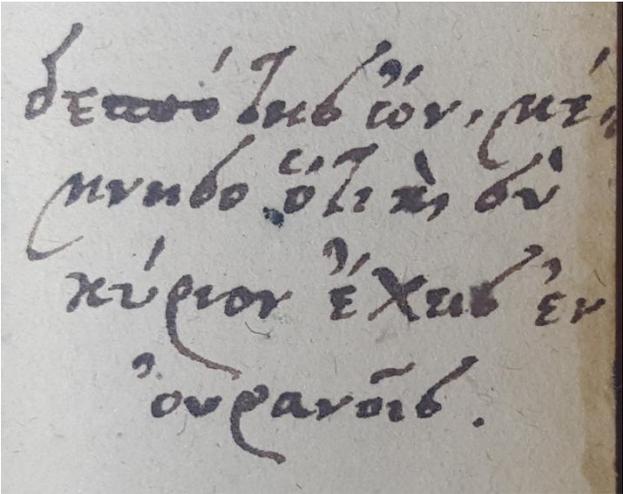
			<p>Who with a body fill'd and vacant mind Gets him to rest, cramm'd with distressful bread <i>(Hen. 5 4.1.262-66)</i></p> <p>Cf underlining on this theme from <i>Thy.</i> Chorus 391-395 (#51).</p>
55.	76	<p><u>Rebusque parvis magna praestatur quies.</u> <u>Immane regnum est posse sine regno pati.</u> (469-470)</p> <p>It is a vast kingdom to be able to cope without a kingdom</p> <p>The underlined passage reiterates the stoic idea of the note on the previous page that the humble life of the country is superior to the life of power in the court.</p>	<p>Compare from <i>2 Hen. VI</i>:</p> <p>Lord, who would live <i>turmoiled in the court</i>, And may enjoy such <i>quiet walks</i> as these? <i>This small inheritance my father left me</i> <i>Contenteth me, and worth a monarchy.</i> I seek not to wax great by others' waning, Or gather wealth, I care not, with what envy: Sufficeth that I have maintains my state And sends the poor well pleased from my gate. <i>(4.10-17-24)</i></p> <p>Cf. de Vere poem, "My Mind to Me a Kingdom is" (Stritmatter and Wildenthal 2019)</p>
56.	77	<p><b>Note:</b> <i>Simulatio</i>/dissimulation, pretense.</p> 	<p>It is impossible to overstate the relevance of this theme to <i>Macbeth</i> (e.g., "false face must hide what the false heart doth know" (1.7.), as well as such other plays as <i>Titus</i>, <i>Othello</i>, and <i>Richard III</i>. The note also corresponds to an influential point of concurrence with the Audley End Unknown sample as the concept of "pretense" plays a significant role in those notes as</p>

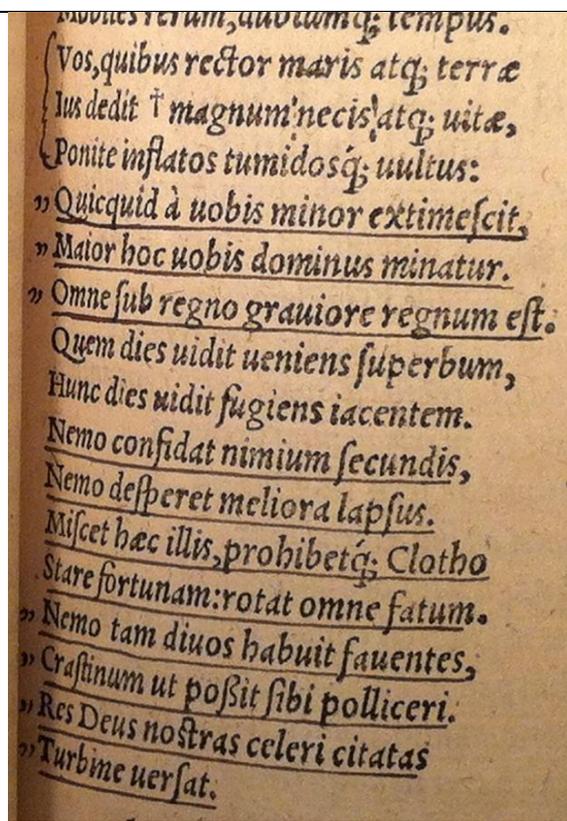
	<p>Thy. 77 (507-511): Pretense.</p> <p>The “simulation” marked is that of an aside followed by Atreus’ deceitful <i>embrace</i> of Thyestes:</p> <p><u>cum sperat ira sanguinem, nescit tegi</u> (504)</p> <p><u>est prorsus nocens</u> <u>quicumque visus tam bono fratri est nocens</u> (515-516)</p> <p>Here is the larger context:</p> <p><b>Atreus. [Aside.]</b> The prey is fast caught in the toils I spread; both the sire himself and, together with the sire, the offspring of his hated race I see. Now on safe footing does my hatred fare. At last has Thyestes come into my power; he has come, and the whole of him! Scarce can I control my spirit, scarce does my rage admit restraint. So when the keen Umbrian hound tracks out the prey and, held on a long leash, with lowered muzzle snuffs out the trail, while with faint scent he perceives the boar afar, obediently and with silent tongue he scours the field; but when the game is nearer, with his whole strength of neck he struggles,</p>	<p>well, e.g. when Cleopatra pretends (<i>simulat</i>) to kill herself or when Caesar dissimulates (<i>dissimulabam</i>). <i>Pretending</i> is of course the root of all theatre.</p> <p>Richard’s “hypocrisy” and “profound skill at dissimulation, owing to the various parts which it induces him to assume, most materially contributed to the popularity of this play, both on the stage and in the closet. He is one who can ‘frame his face to all occasions’”</p> <p>Hammond cites <i>Thys.</i> 509-22, in which we find “Atreus’ hypocritical embrace of Thyestes,” as an “analogue” of a passage from <i>Richard III</i> in which Clarence recalls the dissimulation of his brother Richard:</p> <p><b>Clar.</b> It cannot be: for be bewept my fortune, And hugg’d me in his arms, and swore with sobs That he would labour my delivery. (1.4.234-37)</p> <p>In scene 2.1, immediately following this passage, King Edward urges all the contending kinsfolk of the royal party to “<i>dissemble</i> not your hatred” but “swear your love.” There follow many lines of dissimulation in which actual enemies profess their love and amity. Remarks Hammond: “hypocritical professions of ‘love’ are a commonplace in the play and in the sources” (188), but then explicitly cites, for the second time in four pages, the passage marked in <i>Thy.</i> With the note (491-511). He cross references the “false reconciliation” of Lorenzo</p>
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		<p>loudly protests against his master’s loitering, and breaks away from his restraint. When rage scents blood, it cannot be concealed; yet let it be concealed. See how his thick hair, all unkempt, covers his woeful face, how foul his beard hangs down. [In bitter irony.] Now let me keep my promise.</p> <p><b>[To Thyestes.]</b> ‘Tis sweet to see my brother once again. Give me the embrace that I have longed for. Let all our angry feelings pass away; from this day let ties of blood and love be cherished and let accursed hatred vanish from our hearts.</p> <p>See <i>Hipp.</i> p. 164 for further elaboration on this major theme.</p>	<p>and Hieronymo in <i>Spanish Tragedy</i> and of Gloucester and Winchester in <i>1 Hen. VI</i>, 3.1.119-35.</p> <p>The theme recurs in <i>Rich. III</i> 2.2 when the Duchess of York engages a conversation with Clarence’s children about Richard’s dissimulation. Her grandson first insists that Richard loves them, because when he told them of Clarence’s imprisonment “my uncle...wept,/And pitied me, and kindly kiss’d my cheek,/Bade me rely on him as on my father,/And he would love me dearly as a child” (2.2.19-26).</p> <p>To this the Duchess replies:</p> <p>Ah, that deceit should steal in such a gentle shape, And with <i>virtuous vizer hide deep Vice!</i> He is my son, ay, and herein my shame; Yet from my dugs he drew not this <i>deceit</i>.</p> <p><b>Boy.</b> Think you my uncle did <i>dissemble</i>, grandam? (2.2.27-31)</p> <p>For further discussion on <i>dissimulation</i>, please see note #113 to <i>Hipp.</i> 918-20.</p>
57.	78	<p><u>Habere regnum casus est, virtus dare.</u></p>	<p>Macbeth, failing to understand the second half of this Senecan moral, appropriately cites the first half:</p> <p>If chance will crown me, why,</p>

	<p>To have the reign is the work of chance, bestowing of it, virtue's. (529)</p> <p>Atrous is pretending to offer Thyestes a co- rulership.</p>	<p>chance may crown me. (1.3.154)</p> <p>Henry VI, although his abdication is a sign of weakness and not connivance, resigns his crown to Warwick in words that distinctly recall the message of the underlined passage:</p> <p>...that I may conquer <i>fortune's</i> spite By living low, where <i>fortune</i> cannot hurt me, And that the people of this blessed land May not be punish'd with my thwarting stars, Warwick, although my head still wear the crown, <i>I here resign my government to thee,</i> <i>For thou art fortunate in all thy deeds.</i> (3 Hen. VI 4.6.19-25)</p> <p>The translation of <i>casus est</i> as “the work of chance,” correctly identifies one primary meaning of the word: an “accident, chance, or fall” – or, as Shakespeare often prefers, <i>fortune</i>. In all these senses, it is a key term and rich metaphor in the theory and praxis of tragedy.</p>
58.	<p><u>Nulla sors longa est: dolor et voluptas invicem cedunt; brevior voluptas.</u> <u>Ima permutat levis hora summis.</u> (596-98)</p>	<p>Compare:</p> <p>Now in as <i>low an ebb</i> as the foot of the ladder and <i>by and by in as high a flow</i> as the ridge of the gallows. (1 Hen. IV 1.2.37-38)</p>

		<p>No state is lasting: pain and pleasure give way in turn: pleasure is briefer. A short hour switches high and low.</p>	<p>As radically impoverished and “mad” Edgar reasons</p> <p>Yet better thus, and known to be contemn'd, Than still contemn'd and flatter'd. To be worst, The lowest and most dejected thing of fortune, Stands still in esperance, lives not in fear. The lamentable change is from the best; The worst returns to laughter.</p> <p style="text-align: center;"><i>(Lear 4.1.1-6)</i></p> <p>Cf in de Vere Bible, I Sam. 2.7-8 – a very solid conceptual parallel; Cf. Eccclus 11.27.</p> <p>Cf also repeated imagery marked in the Seneca about the dangers of “high climbing.”</p>
59.	81	<p><b>Note:</b> Grk δεσποτης ὧν μέμνησο ὅτι κί [καί] σὺ κύριον ἔχεις ἐν ὀρανοῖσ.</p>	<p>This note constitutes a remarkable example of the annotator’s synthetic, syncretic mind. The summary of the Senecan text also distinctly recalls and fuses language from the gospel of Matt. 3.2 (etc.), in the phrase “σὺ κύριον ἔχεις ἐν ὀρανοῖσ” (you will have your kingdom in heaven).</p> <p>Here is a fusion of sources just like the well-known Shakespearean fusion of two Senecan texts in Titus:</p>

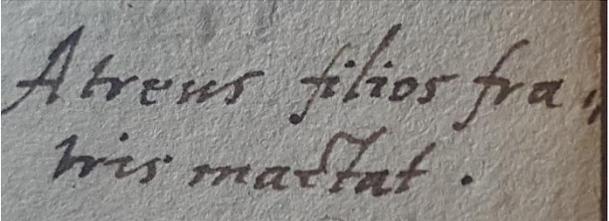
	 <p>Thy. 81 (607 et seq.) Let you who are despots remember that you shall have your kingdom in heaven.</p>	<p>Magni Dominator poli, Tam lentus audis scelera? tam lentus vides?</p> <p>Where the passage is mostly from <i>Hipp.</i> 671-72 but fuses a line from Seneca’s prose epistle 107: “Duc, O parens celsique, dominator poli,/quocumque placuit” “Lead me, o parent of the heavens, master of the city ...wherever you wish” (Bate 30).</p> <p>As Hankins explains, Shakespeare had “an extremely retentive and associative [mind]. . . the reading of one striking image was enough to recall a half a dozen other uses of the same image” (10), and he made “a habit of recalling the same image from several sources” (16).</p> <p>Many further examples might be cited (see Stritmatter, dissertation, etc.).</p> <p>The note accompanies the underlined passage below.</p>
60.		<p>This concept that every power is under a higher power is ubiquitous in Shakespeare, e.g.,</p> <p><i>Heaven is above all yet; there sits a judge That no king can corrupt.</i> (<i>Hen. VIII</i> 3.1.113-114)</p> <p><i>God’s above all</i> (<i>Oth.</i> 2.3.98)</p>

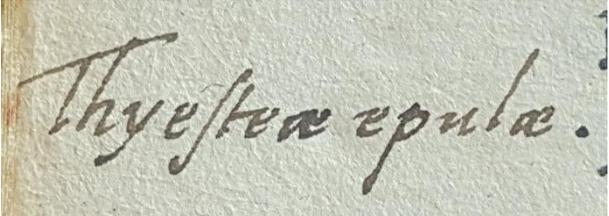


You, whom the ruler of earth and sea  
Has granted dread power over life and death:  
Drop your puffed-up, arrogant airs.  
*Whatever a lesser man fears from you  
Threatens you from a greater master:  
All power is under a weightier power.*  
Rising day sees a man in pride:

In the corrupted currents of this world  
Offence's gilded hand may shove by justice,  
And oft 'tis seen the wicked prize itself  
Buys out the law: but *'tis not so above;*  
*There is no shuffling,* there the action lies  
In his true nature; and we ourselves compell'd,  
Even to the teeth and forehead of our faults,  
To give in evidence.

(Ham. 3.3.60-67)

		Retreating day sees him brought low. (607-614)	
61.	85	<p><b>Note:</b> Atreus filios fra=tris mactat</p>  <p>Thy. 85 (712 et seq.): Atreus destroys/sacrifices the sons of his brother</p>	<p>This is just what Richard III does, killing the sons of his brother Edward:</p> <p>This analogy between Atreus and Richard III was a frequent Elizabethan dramatic premise: In Richard Legge’s Latin play of <i>Richard III</i>, “The situation of Richard reminds the dramatist of that of Atreus in Seneca’s play, as he sees the hated Thyestes and his two young sons fallen into his power....The likeness of the characters of Atreus and Richard, and the fact that each murders his own young nephews is striking, and....Legge returns to it again and again” (Churchill 294).</p>
62.		<p><u>Propium hoc miseros sequitur vitium,</u> <u>Numquam rebus credere laetis,</u> <u>Redeat felix fortuna licet,</u> <u>Tamen afflictos gaudere piget</u></p> <p>Yet the wretched are dogged by this special fault Of never trusting in happy times. Although good fortune comes round again, Yet rejoicing grates on those who have suffered.</p>	<p>The underlined paradox is precisely the thought of <i>Henry IV</i>:</p> <p>And wherefore should these good news make me sick? Will fortune never come with both hands full, But write her fair words still in foulest letters? She either gives a stomach and no food; Such are the poor, in health; or else a feast And takes away the stomach; such are the rich, That have abundance and enjoy it not. I should rejoice now at this happy news; And now my sight fails, and my brain is giddy: O me! come near me; now I am much ill.</p>

			(2 <i>Hen. IV</i> 4.4.106-115)
63.	96	<p><b>Note:</b> Thyestee epulae/Thyestean Meals</p>  <p>Thy 96 (984-997): Thyestean feasts.</p> <p><b>Thy.</b> <u>Satias dapis me nec minus Bacchi tenet.</u> augere cumulus hic uoluptatem potest, si cum meis gaudere felici datur.</p> <p><b>Atr.</b> Hic esse natos crede in amplexu patris; hic sunt eruntque; nulla pars prolis tuae tibi subtrahetur. Ora quae exoptas dabo totumque turba iam sua implebo patrem. satiaberis, ne metue. Nunc mixti meis iucunda mensae sacra iuuenilis colunt; sed accientur. Poculum infuso cape gentile Baccho. (973-981)</p> <p><b>Thy.</b> I have had my fill of food, and no less of wine. My pleasure by this crowning joy can be</p>	<p>It is long acknowledged that the grotesque ironies of <i>TA</i> are derived at least in part from these underlined passages in Thyestes, also marked with the annotator’s note, “Thyestean meals.”</p> <p>A few lines before this annotation, the annotator has underlined a passage from Atreus’ speech ironically describing how Thyestes sons are “with him” – literally <i>in him</i>.</p> <p>This partly passage from the Senecan text, alongside this striking note, shows clear evidence “from sign” for the influence on <i>Titus</i>:</p> <p><b>Sat.</b> Go fetch them hither to us presently. <b>Tit.</b> Why, <i>there they are</i>, both baked in this pie; Wherof their mother daintily hath fed, Eating the flesh that she herself hath bred. Tis’ true, ‘tis true, witness my knife’s sharp point. (5.3.60-63)</p> <p>Titus’ “there they are” is a direct translation, in the same context and with the same dramatic force, of Atreus’ “hic sunt eruntque” (973-74). Shakespeare holds the “and shall be” (<i>erunt</i>) in abeyance for future use.</p>

	<p>increased, if with my sons I may share my happiness.</p> <p><b>Atr.</b> Be sure that here, in their father’s bosom, are thy sons; – here now, and here shall be; no one of thy children shall be taken from thee. The faces thou desirest shall be thine, and wholly with his family will I fill the sire. Thou shalt be satisfied, have no fear of that. Just now, in company with my own, at the children’s table, they are sharing the joyful feast; but I will summon them. Take thou this cup, an heirloom, filled with wine.</p> <p>A few lines later, Atreus’ bloody riddle is underlined</p> <p><u>Quidquid e natis tuis superest habes, quodcumque non superest habes</u> (1030-1031)</p> <p>All that remains of your children you have, all that does not remain you have.</p>	<p>The pattern of this underlined genealogical riddle is put to happier use by Viola:</p> <p>I am all the daughters of my father's house, And all the brothers too: and yet I know not. (12<sup>th</sup> Night 2.4.125-27)</p>
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*Thebais/Phoenician Women*

This play, featuring Oedipus and Antigone in leading roles, left a strong patterning imprint, beyond language, on *Lear*. Even from the first line, “Caeci parentis regimen est fessi unicum/patris levamen, nata, quam tanti est mihi genuisse”/ Guidance for your blind parent, only solace for your weary father, my daughter” the play recalls the prominent *Lear* motifs of blindness as a punishment for crimes of failed cognition and the dependence of aged and blind parents on the assistance of children. This comparison is elaborated in Stritmatter 2021 (“Seneca” *N&Q*).

**Underlines: 22**

**Latin: 4**

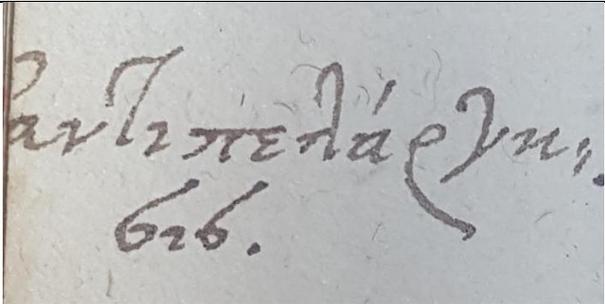
**Greek: 2**

Prior citations to underlined or annotated passages:

*Lear* (3); *Per.* (2); *Ham.* (1); *Cor.* (1); *3 Hen. VI* (1).

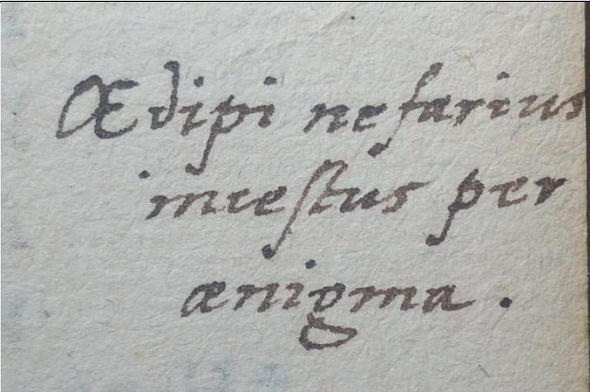
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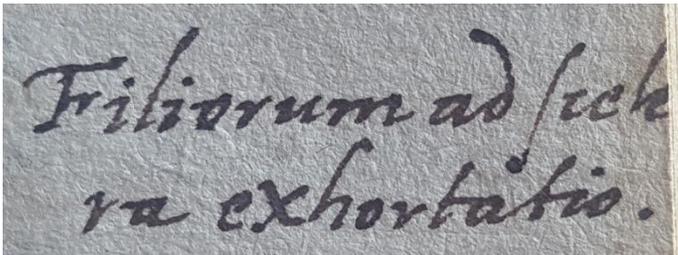
64.	104	<p><b>Note:</b> Grk. ἀντιπελάργησις.</p>	<p>This appears to be a very rare word whose antecedent uses have not yet been identified. The note is, however, a characteristically Shakespearean idiom involving</p>
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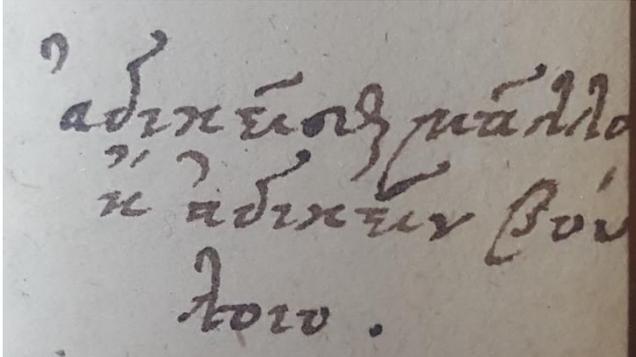
		 <p>Theb. 104 (55-56): Equal to the stork.</p> <p>The note accompanies an underlined portion of Antigone’s speech as she leads her blind father Oedipus: <u>Pars summa magno patris e regno mea est, pater ipse</u>/ The greater part of our father’s great kingdom – our father himself—is mine (55-56).</p> <p>The tradition of young storks caring for their parents is recorded in Aristophanes’ <i>Birds</i>: “But we birds have a law, an ancient one on the Stork’s Tablets: ‘When the father stork (ο πατερ πελάργος) has provided for all his storklings and got them fully fledged, then the chicks must in their turn provide for their father’” (1353-1357).</p>	<p>1) an interest in birds; 2) the use of the behavior (real or imagined) of birds as an analogy to human action.</p> <p>The relevance of this striking image to Shakespeare deserves further study. Sh. does not use the word “stork,” but does apply a related tradition about the <i>Pelican</i>, a bird believed to have fed its chicks on its own blood:</p> <p>Thus wide I'll ope my arms And, like the kind life-rend'ring pelican, Repast them with my blood. (<i>Hamlet</i> 4.5.145-148)</p> <p>Shakespeare may have confused the two birds. In the Greek, Πελεκάνης (Pelican) is similar to πελαργος (stork).</p>
65.	104	<p><u>Pars summa magno patris e regno mea est, pater ipse</u> (55-56)</p>	<p>This line, spoken by Antigone and followed by “He shall not be taken from me by the brother who holds Thebes scepter by the theft of the throne,”</p>

		The greater part of our father’s great kingdom – our father himself—is mine.	anticipates the struggle of the daughters in <i>Lear</i> and Cordelia’s act 4 possession of her wandering father.
66.		<p><u>Perire sine me non potes, mecum potes.</u> (66)</p> <p>You cannot perish without me, but with me you can.</p> <p>The underlined passage occurs in the midst of a description by Antigone of how she will lead her blind father:</p> <p>“Do you make for the cliffs? I do not hinder you, but go before you. Use me as your guide to any foal, any path is chosen for both of us. <u>You cannot perish without me, but with me you can.</u> Here a high crag rises to a lofty peak, looking far out over the reaches of the sea beneath it: do you want us to make for that? Here a bare rock is poised, here the rent earth yawns open like a broken chasm: do you want us to make for that? Here a sweeping torrent falls, and whirls around eroded fragments of a fallen hillside: should we plunge into that? (62-73)</p>	The similarity to the scene of Edgar leading the blinded Gloucester to Dover cliffs – perhaps not known from any other <i>Lear</i> source – is too obvious to require emphasis (Stritmatter 2021).
67.	105		

		<p><b>Note:</b> Vide fol. 428</p> <p><b>Note:</b> Mortis desiderium</p> <p><u>Longasque vivi ducis exequias patris</u>          Aliquando terra corpus invisum tege  <u>peccas honesta mente, pietatem vocas patrem</u>  <u>insepultum trahere. Qui cogit mori</u>  <u>nolentem in aequo est quique properantem impedit;</u>  <u>Occidere est vetare cupientem mori.</u></p> <p>You are protracting my funeral, prolonging the exequies for your still-living father. At long last, hide this hateful body in the earth. You do wrong, though with honorable intentions; you call it loyalty to drag about your unburied father. One who hinders a man in haste to die is the equal of one who forces an unwilling man to die. Forbidding a man to die who desires to die is the same as killing him.</p>	<p>In view of the above parallels, it is striking to recall how close these underlined passages are to the sentiments of Lear, in his “desire for death:</p> <p>You do me wrong to take me out o' the grave          (4.7.51)</p>
68.	107	<p><b>Note:</b> OEdipi nefarium          Incestus per aenigma</p> <p><b>Note:</b> OEdipi nefarious incestus per aenigma.</p>	<p>Shakespeare is fond of the genealogical enigma, and the underlined passage recalls several comparable instances:</p> <p>A little more than kin and less than kind          (Ham. 1.2.62)</p>

		 <p>Theb. 107 (134-139) Nefarious incest of Oedipus expressed through enigma.</p> <p><u>“Avi gener patrisque rivalis sui, Frater suorum liberum et fratrum parens; Uno avia partu liberos peperit viro, Sibi et nepos” Monstra quis tanta explicat?</u> (134-39)</p> <p>He was son-in-law to his grandfather, rival to his father, brother to his own children, and parent to his brothers; the grandmother in one labor bore children for her man, but for herself grandchildren as well. Who could unravel such a monstrosity.</p>	<p>And in <i>Pericles</i>, where the solution to the riddle, just as in Seneca, is explicitly incest:</p> <p>I am no viper, Yet I feed on mother’s flesh That did me breed. I sought a husband, in which labor I found a kindness in a father. He’s father, son, and husband mild. (1.1.65-70)</p> <p>Cf. more generically in Sh. enigma (riddle) as motif – esp. in <i>All’s Well</i>, <i>Lear</i> where the figure is dramatically potent.</p>
69.		<p><u>Frugemque flamma metite natalis soli</u> (341)</p>	<p>Strikingly, this exact figure of speech occurs in Oxford’s 1573 preface to <i>Cardanus Comforte</i>, in which he laments that “herein I am forced like a</p>

		<p>Bring weapons...reap <i>the grain of your native land</i> with <i>fire</i></p> <p>There is an underlined cross reference to this idea later in <i>Theb.</i>: “You wreck your country in gaining it? You want it erased so it may be yours?” (558)</p>	<p>good and politic captain oftentimes <i>to spoil and burn the corn of his own country</i>, lest his enemies thereof do take advantage.”</p>
70.	115	<p>Filiorum ad seclera exhortatio.</p>  <p>Theb. 115 (337-347): Exhortation of the sons to crimes (<i>scelera</i>).</p>	<p>Another remarkable note that combines two prominent motifs in the annotations broadly construed: <i>Scelera</i> (crime) and speeches (<i>exhortatio, oratio</i>).</p> <p>Speeches (usually, <i>oratio</i>) are prominent in the Audley End annotations, with literally dozens noted.</p> <p>Come, good Lorenzo. Fare ye well awhile: I'll end <i>my exhortation</i> after dinner. (<i>Merch.</i> 1.1.103-104)</p>
71.		<p><u>Tuo cruori per meum fiet viam</u> (476)</p> <p>Loeb: The path to your blood will be through mine.</p>	<p>Cf the very similar rhetoric of the conqueror Lycus to try to get Megara to marry (#13-#15 <i>Furens</i> 313-316, 372-374 etc.) Here, of course, it is dramatic irony given that Oedipus is speaking to his son, also the grandson of Jocasta.</p>

			<p>Compare:</p> <p>The <i>kindred of him</i> hath been flesh'd upon us;          And he is bred out of that <i>bloody strain</i>          That haunted us in our <i>familiar paths</i>.          (Hen. V 2.4.50-52)</p>
72.	121	<p><b>Note:</b> Grk. ἀδικεῖσθαι μᾶλλον καὶ ἀδικεῖν βουλοῦ.</p>  <p>Theb. 121 (493-494): It is better to suffer injustice than to dispense it.</p> <p>The note supplies commentary on this underlined passage:</p> <p><u>Quotiens necesse est fallere aut falli a suis,</u>  <u>Patiare potius ipse quam facias scelus.</u></p>	<p>Again, crime and justice are in the forefront of the annotator's response to Seneca.</p> <p>The note radiates in multiple directions in Shakespeare. Thematically, justice (170x) and <i>injustice</i> (10x) occur many times in Shakespeare</p> <p>The expression <i>it is better to be x than y</i> also occurs 14x in the plays and poems, e.g.,</p> <p><b>Anne Bullen.</b> I swear, 'tis better to be lowly born,          And range with humble livers in content,          Than to be perk'd up in a glistening grief,          And wear a golden sorrow.          (Hen. VIII 2.3.19-22)</p> <p>Or</p> <p><i>Better it is to die, better to starve,</i>  <i>Than crave the hire which first we do deserve.</i>          (Cor. 2.3.113-114)</p>

	<p>When the need is to deceive one’s kin or be deceived by them, one should suffer crime oneself rather than commit it. (493-494)</p>	<p>But perhaps the most revealing comparisons are with the formula, <i>to suffer than</i>:</p> <p>To be, or not to be- that is the question:  <i>Whether 'tis nobler in the mind to suffer. . .  Than fly to others that we know not of?</i>  (3.1.55-81)</p> <p>Or, as Ferdinand puts it:</p> <p>I am in my condition  A prince, Miranda; I do think, a king;  I would, not so!—and would no more <i>endure  This wooden slavery than to suffer</i>  The flesh-fly blow my mouth. Hear my soul speak.  (<i>Temp.</i> 3.1.59-63)</p>
73.	<p><u>Neve, quas regere expetis, everte Thebas.</u>  <u>Quis tenet mentem furor?</u>  <u>Petendo patriam perdis? Ut fiat tua,</u>  <u>Vis esse nullam?</u>  (556-59)</p> <p><i>Do not overthrow the very Thebes you seek to rule.  What madness holds your mind? You wreck your  country in gaining it? You want it erased so that it can  be yours?</i></p>	<p>I'll thus <i>your hopes destroy</i>.  (<i>Per.</i> 2.5.90)</p> <p>Their own enactures with <i>themselves destroy</i>  (<i>Hamlet</i> 3.2.193)</p> <p>The man <i>was noble</i>,  But with his last attempt <i>he wiped it out</i>;  <i>Destroy'd his country</i>, and his name remains  To the ensuing age abhorr'd.</p>

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			( <i>Cor.</i> 5.3.161-64)  Cf. αυτοκατάκριτος, “self-condemnation,” (Note #123 @ <i>Hipp.</i> 1201)
74.		<u>Fortuna belli semper ancipiti in loco est</u> (629)  The fortunes of war always stand in doubt.	A succinct summary of the dominant theme of a number of war scenes in the history plays; see especially the part of “rumor” in <i>2 Henry IV</i> .

75.		<p><b>Et.</b> Praecepta Melius imperi reges dabunt. Exilia tu compone. <u>Pro regno velim—</u> <b>Pol.</b> <u>Patriam penates conjugem flammis dare?</u> (662-63)</p> <p><b>Et.</b> Kings will give better advice about power. You should organize your exile. for kingship I would be willing— <b>Pol.</b> To give fatherland, housegods, wife to the flames?</p>	<p>Loeb (l: 331) cites <i>3 Hen. VI</i>:</p> <p>But <i>for a kingdom</i> any oath may be broken; I would break a thousand oaths, to reign one year. (1.2.16-17)</p> <p>This theme of ambition for the throne is of course ubiquitous in the history plays.</p> <p>Cf <i>Troa.</i> 334-336.</p> <p>Cf also the underlined parallel, The. <u>Imperia pretio quolibet constant bene.</u> (<i>Theb.</i> 664)</p> <p>Power is purchased at any price.</p>
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### *Hippolytus/Phaedra*

This play is by far the most significant Senecan play for the two highly Senecan plays, *MND* and *Macbeth*.

*Hipp.* “had a deeper and more sustained influence on Shakespeare than any other play by Seneca, and perhaps than any other play by any author” (Burrow 178).

“There are also tantalizing signs in the earlier plays that Shakespeare responded to *Hippolytus* scenically—that is, he read it with an eye for action and gesture – and that he was particularly drawn to the closing and climactic scenes of the play” (Burrow 185).

While the *Rich III* wooing scene is heavily indebted to *Furens* (see above), Miola notes that “the climax of the wooing scene, the sword sequence, almost certainly derives from Seneca’s *Phaedra*, the play Shakespeare quoted and borrowed from in *Titus Andronicus*” (84).

“Unlike other Senecan protagonists, Hercules *furens* does not see the better path and follow the worse as does Phaedra, ‘Quae memoras sci/vera esse, nutrix; sed furor cogit sequi peiora’ (*Phae.* 177-179), or for that matter Ovid’s *Medea*, ‘video Meliora proboque/deteriora sequor’ (*Met.* 7.20-21); rather, he cannot see clearly at all” (Miola 132).

This exact cross-reference is noted in #83, where the quote from Ovid is supplied by the annotator alongside the underlined *Phae.* passage.

Brooks remarks that “The principle [Senecan debts in *Dream*] are to *Medea*’s invocation of Hecate (*Medea*), and extensively to the *Hippolytus*; both works, judging from his use of them elsewhere as well as here, were favorites with Shakespeare.” According to Miola, “memories of *Phaedra* enlarge and enhance other aspects of [*Dream*]” (178).

**Underlines: 60**

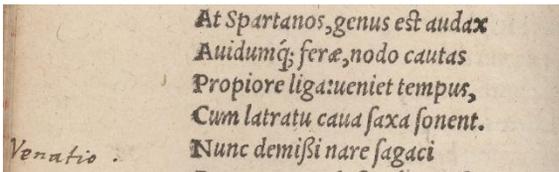
**Greek: 4**

**Latin: 17**

Prior citations to underlined or annotated passages:

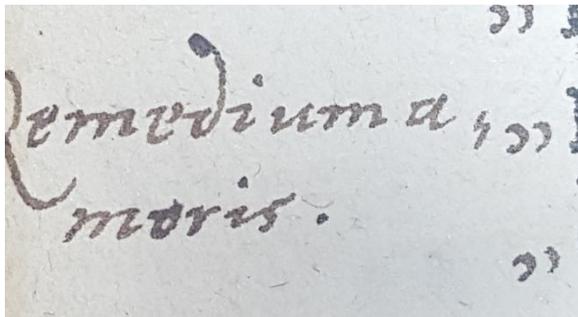
*Mac.* (10); *Dream* (8) *Rich. III* (4); *AYLI* (3); *Hen. VIII* (2); *3 Hen. VI* (2); *Titus* (2); *Ham.* (2); *Lucrece* (2); *Caesar* (1); *Wives* (1); *Two Gents* (1); *Hen. V* (1); *Meas.* (1); *John* (1); *Sonnets* (1); *Hen. V* (1).

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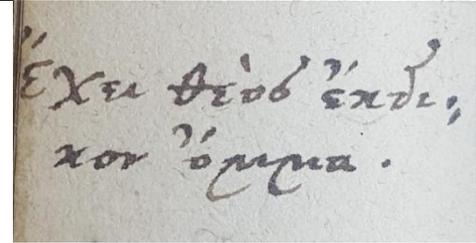
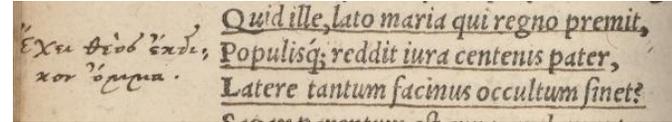
76.	130	<p><b>Note:</b> Venatio</p>  <p>Hipp. 130 (31-84): Hunting.</p> <p>The note appears alongside Hippolyta’s famous “spartan dogs” speech in <i>Dream</i>.</p> <p>No underlining on this page.</p>	<p>This speech of Hippolytus has (e.g., Bradley 390) been identified as a likely inspiration for Hippolyta’s description of the hunting dogs of Sparta baying at the bear in <i>Dream</i>:</p> <p>I was with Hercules and Cadmus once,  When in a wood of Crete <i>they bay'd the bear</i>  With <i>hounds of Sparta</i>: never did I hear  Such gallant chiding: for, besides the groves,  The skies, the fountains, every region near  Seem'd all one mutual cry: I never heard  So musical a discord, such <i>sweet thunder</i>.  (4.1.114-120)</p>
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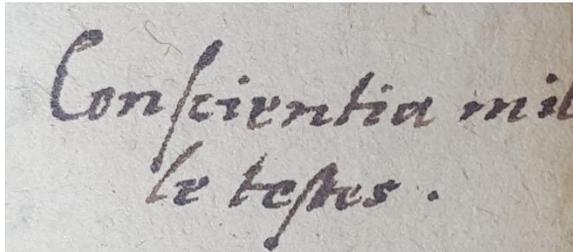
	<p>The text accompanying the note reads:</p> <p>But do you cast off the leashes from the dogs that hunt in silence; still let thongs hold the keen Molossians fast and let the savage Cretans tug on the stout bonds with well-worn necks.</p> <p>But <i>the Spartans</i> (for their breed is bold and eager for the prey) hold in carefully with a tighter knot. <i>The time will come when the hollow rocks will re-echo with their bayings.</i> (33)</p>	<p>The coincidence of names makes the allusion virtually certain, especially given the impression broader fact pattern establishing the association between <i>Hippolyta</i> and <i>Dream</i>.</p> <p>Miola further explains:</p> <p>“Phaedra also contributes to Shakespeare’s sense of locality in <i>Titus</i>. Seneca’s play begins with the extraordinary hunting scene which Shakespeare recalls – especially the hounds – in <i>Dream</i>. Hippolytus orders the dogs, who will make the hollow rocks resound with their baying, ‘cum latratu cava saxa sonent’” (38).</p>
77.	<p>Alitur et crescit malum  <u>Et ardet intus, quails Aetnaeo vapor</u>  <u>Exundat antro.</u>                  (101-104)</p> <p>My trouble feeds and grows_and burns within me, like the heat that pours from Aetna’s cavern.</p>	<p>Love 111x in <i>Dream</i>.</p> <p>The same interest in pharmacological aspect of love as visible repeatedly in these notes:</p> <p>Oberon plans to employ a love potion to make Titania fall in love with someone, or some thing – even an ass:</p> <p>Having once this juice,                  I'll watch Titania when she is asleep,                  And drop the liquor of it in her eyes.</p>

			<p>The next thing then she waking looks upon,          Be it on lion, bear, or wolf, or bull,          On meddling monkey, or on busy ape,          She shall pursue it with the soul of love.          (2.1.176-182)</p> <p>Lysander translates pharmacology into a metaphor when he calls Hermia a “loathed medicine” and “hated potion”:</p> <p>Thy love! Out, tawny Tartar, out!          Out, <i>loathed medicine!</i> <i>hated potion</i>, hence!          (3.2.273-264)</p> <p>For more Pharmacopeia, see #227 <i>Oeteus</i>. (453-464), <i>Venefica</i> (witch) and <i>Philtrum venantum</i> (poisoned potion) note #229 <i>Oeteus</i> 527).</p> <p>See analysis of Sh.’s use of fire imagery as a metaphor for human passion. This is another striking instance. Not the quite specific underling, beginning with “et ardet....”</p>
78.		<p>Palladis telae vacant  <u>Et inter ipsas pensa labuntur manus</u>          (104-105)</p>	<p><i>Pallas</i> 3x in Shakespeare.</p> <p>This description of the distracting effects of love might reasonably be compared to a number of</p>

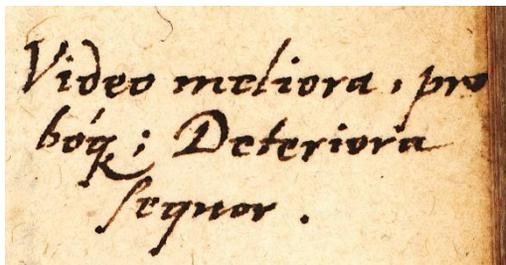
		Pallas' loom is idle, <u>and the wool slips from between my hands.</u>	Shakespearean passages, although the details are transfigured to a Renaissance context, e.g., Romeo or Hamlet.
79.	134	<p><b>Note:</b> <i>Remedium amoris.</i></p>  <p><i>Hipp.</i> 134 (132-136): Remedy for love.</p> <p>The remedy is spelled out in the underlined text alongside the note:</p> <p><u>Quisquis in primo obstitit pepultque amorem, tutus ac victor fuit; qui blandiendo dulce nutrit malum, sero recusat ferre quod subiit iugum.</u> (132-135)</p> <p>A person who resists and rejects love at the outset wins safety and factory; but one who nurtures the</p>	<p>The medical figure seen in the note “remedium amoris” is a commonplace found all over the bard:</p> <p>Stand not amazed; here is <i>no remedy</i>: In love the heavens themselves do guide the state; Money buys lands, and wives are sold by fate. (<i>Wives</i> 5.5.219-20)</p> <p>I am <i>he that is so love-shaked</i>: I pray you tell me <i>your remedy</i>. (<i>AYLI</i> 3.2 348-49)</p> <p>No sooner looked but <i>they loved</i>, <i>no sooner loved but they sighed</i>, no sooner sighed but they asked one another the reason, no sooner knew the reason but they sought <i>the remedy</i>. (<i>AYLI</i> 5.2.28-31)</p> <p>The same imagery appears in the Sonnets:</p> <p>This brand she quenched in a cool well by, Which from <i>Love's fire</i> took heat perpetual, Growing a bath and <i>healthful remedy</i>. (154.9-11)</p>

		sweet evil by indulging it, protests too late at wearing the yoke he has put on.	In Shakespeare <i>cure</i> is another translation of <i>remedium</i> :  Growing a bath and <i>healthful remedy</i> For <i>men diseased</i> ; but I, my mistress' thrall, Came there <i>for cure</i> , and this by that I prove, <i>Love's fire</i> heats water, water cools not <i>love</i> . (154.12-14)
80.		<u>Qui blandiendo dulce nutrit malum</u> <u>Sero recusat ferre quod subiit iugum</u> (134-135)  One who nourishes the sweet evil by indulging in it, protests too late at wearing the yoke (of love) he has put on.	The metaphor of the “yoke” of love is a favorite for Shakespeare, as Don Pedro indicates in <i>Much Ado</i> , says of the unfortunate condition of Benedick, citing a proverbial version of the underlined passage:  Well, as time shall try: 'In time the savage bull doth <i>bear the yoke</i> .' (1.1.229-230)  Cf Ag. 355.
81.	134	<b>Note:</b> έχει θεός έκδικον ὄμμα.	Although the text is here talking about a human monarch, the annotator connects the idea of the monarch or the “all-seeing grandsire” ( <i>videntes omnia avos</i> , 158) having the eyes to spy out wrongdoing (incest) with the idea of God doing so.

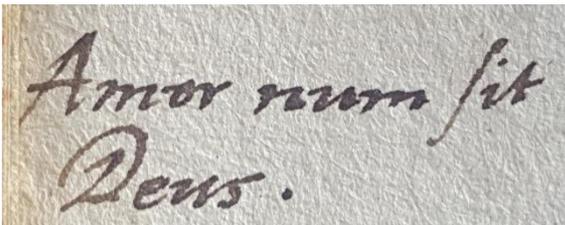
	<p>Hipp. 134 (149-151) God has an unjust eye. Cf. Hipp. 671-673.</p>	<p>“Eye of heaven” 5x.</p> <p>cf. Shakespeare diagnostic 39, Eccus. 23 etc. A very stable core idea in the bard.</p> <p><i>Did heaven look on and would not take their part?</i> (<i>Mac.</i> 4.3.263-64)</p> <p>The <i>eye of heaven</i> is out, and misty night Covers the shame that follows sweet delight. (<i>Lucrece</i> 407)</p> <p>All places that <i>the eye of heaven</i> visits Are to a wise man ports and happy havens. (<i>Rich. II</i> 1.3.275-276)</p> <p>When <i>the searching eye of heaven</i> is hid, Behind the globe, that lights the lower world, Then thieves and robbers range abroad unseen. (<i>Rich. II</i> 2.3.36-39)</p> <p>Sometime too hot <i>the eye of heaven</i> shines, And often is his gold complexion dimm'd. (<i>Sonnet</i> 18.5-6)</p> <p>The thought of God’s unjust eye is echoed by Titus in <i>Titus Andronicus</i> (4.181-82), see item 68 (Hipp. 671-72).</p>
	<p><u>quid ille, lato maria qui regno premit populisque reddit iura centenis, pater? latere tantum facinus occultum sinet?</u> (150).</p> <p>What of him who dominates the seas with his broad sway and dispenses justice to a hundred communities – your father. Will he let such a deed lie unconcealed?</p> <p>And a few lines later:</p> <p><u>credis hoc posse effici, inter uidentes omnia ut lateas auos?</u> (158)</p>	

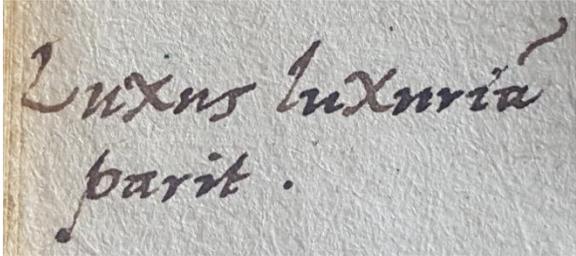
		<p>Dost believe thou canst so sin as to escape the all-seeing eyes of both thy grandsires?</p>	<p>Cf magni dominator poli (<i>Titus</i> 4.1.81-82).</p> <p>Both Seneca and Shakespeare take up questions of theodicy, the justification of the ways of God or the Gods to man. That emphasis is visible in this note as well as the underlined passage in note #104 at <i>Hipp.</i> 671-672.</p> <p>This emphasis has been identified by Robert Miola: “Both Seneca’s Hippolytus and Shakespeare’s Titus wonder at man’s capacity for evil; amazed, both protest against divine silence and inaction in rhetorical questions” (15).</p>
82.	135	<p><b>Note:</b> <i>Conscientia mille testes</i></p>  <p>Hipp 135 (162-164): Conscience is a thousand witnesses.</p> <p>Underlined here:</p>	<p>The idea of conscience being a thousand “witnesses” is translated in a martial idiom by Oxford in <i>Richard III</i>:</p> <p>Every man's <i>conscience is a thousand</i> swords, To fight against that bloody homicide. (5.2.17-1)</p> <p>The theme is not just linguistically, but also dramatically exemplified, when on the eve of Bosworth the ghosts of Richard’s victims – Henry, Clarence, Rivers, Gray, Vaughan, Richmond,</p>

	<p><u>quid poena praesens, conscius mentis pauor animusque culpa plenus et semet timens? scelus aliqua tutum, nulla securum tulit.</u> (~165)</p> <p>What of the ever-present penalty, the soul's conscious dread, and the heart filled with crime and fearful of itself? Some women have sinned with safety, but none with peace of soul.</p> <p>Cf. ἀυτοκατάκριτος, “self-condemnation,” (Note #124 @ <i>Hipp.</i> 1201) for further details on this theme corresponding to “et semet timens”/fearful of itself.</p>	<p>Hastings, Anne and Buckingham, all return to condemn him.</p> <p>Richard responds in his famous soliloquy, in which he condemns himself and repeats the idea of the Seneca note:</p> <p><i>My conscience hath a thousand several tongues, And every tongue brings in a several tale, And every tale condemns me for a villain.</i> (5.3.194-96)</p> <p>The example illustrates Shakespeare's powers of repeating key words for emphasis in a speech.</p> <p>In a more general sense, the power of conscience is a key theme of <i>Macbeth</i>, with both Macbeth and Lady Macbeth eventually suffering the psychological consequences of their crimes, being afflicted by the “thousand witnesses” even of the morally degraded conscience.</p> <p>Brooks sees the underlined line “animus...culpa plenus et semet timens” (163) as an inspiration to Richard's soliloquy:</p> <p>Myself? There's none else by.... Is there a murderer here? No – yes, I am. Then fly. What, from myself? Great reason why—</p>
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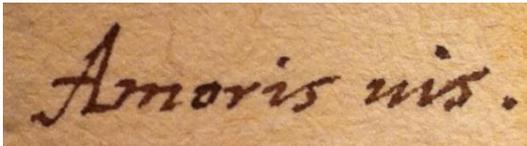
			<p>Lest I revenge. What, myself upon myself! (<i>R. III</i> 5.3.183)</p> <p>This appears to be an answer to the θεός έκδικον ὄμμα. of God above.</p> <p>The idea of conscience as a thousand witnesses seems to have been originally inspired in the annotator’s mind by a passage, partly underlined by the annotator, from Christopher Mellinger’s <i>Nuncupatoria</i>: Sophocleo tyranno <u>huius Oedipodi, mille testes sunt</u>” (a4).</p>
83.	135	<p><b>Note:</b> <i>Video meliora proboq; deteriora sequor</i></p>  <p>Hipp. 135 (177-180): I see better and approve, but I follow the worsor path. I see better and approve, but I do the worsor thing. The Proverb is from Ovid, <i>Meta.</i>, VII, 20.</p>	<p>The annotation suggests the annotator’s close familiarity with Ovid.</p> <p>“This is precisely true of Othello, as it is not of such tragic and Senecan figures like Richard III and Macbeth” (Miola 132).</p> <p>Burrow remarks: “The moods and moments when Seneca and Ovid were more or less indistinguishable were the ones which tended to catch Shakespeare’s eye in both writers—when, as it were, they seemed to be amplifying and reinforcing each other’s preoccupations, and co-writing a classical scene” (165-166).</p>

	<p>The parallel in Seneca is underlined along with the note:</p> <p><u>Quae memoras scio</u>  <u>Vera esse, nutrix; sed furor cogit sequi</u>  <u>Peiora. Vadit animus in praeceps sciens</u>  <u>Remeatque frustra sana consilia appetens.</u>  (177-80)</p> <p>I know what you say is true, nurse; but madness forces me to follow the worse path. My spirit goes knowingly into the abyss, and turns back ineffectively in search of some judgment.</p>	<p>The annotation shows that process of “amplifying and reinforcing” in action.</p> <p>Cf #107 for a striking additional parallel to this doubly recorded thought.</p>
84.	<p><u>Quid ratio possit. Vicit ac regnat furor</u>  (184)</p> <p>What could <i>reason</i> do? <i>Madness</i> has conquered and rules me.</p>	<p><i>Furor</i> is a keyword in the Elizabethan appropriation (including, but not limited to, Shakespeare) of Seneca for tragic construction.</p> <p>Shakespeare prefers the English equivalents <i>madness</i> (62x), <i>anger</i> (58x), and <i>rage</i> (125x).</p> <p>Compare, e.g.,</p> <p><i>Was't Hamlet wrong'd Laertes? Never Hamlet:</i>  If Hamlet from himself be ta'en away,  And when he's not himself does wrong Laertes,  Then Hamlet does it not, Hamlet denies it.</p>

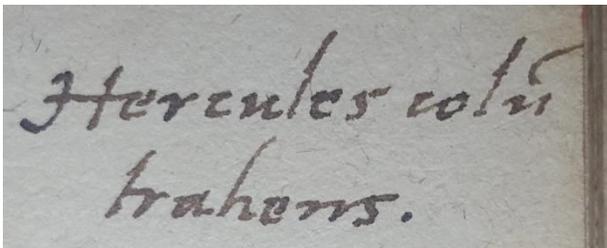
			<p>Who does it, then? <i>His madness.... (Ham. 5.2.233-237)</i></p> <p>See Shakespeare Diagnostic #66, Romans 7.20.</p>
85.	136	<p><b>Note:</b> Amor reum sit deus.</p>  <p>Hipp. 136 (195 et seq.): For Love may be a God.</p> <p><b>Phaedra.</b> . . . Ipsumque Phoebum, tela qui nervo regit, Figit sagitta certior missa puer, Volitatque caelo partier et terris gravis. <b>Nutrix.</b> <u>Deum esse Amorem, turpiter vitio favens</u> <u>Finxit libido: quog; liberior foret,</u> <u>Titulum furori numinis falsi addidit</u> (193-197)</p> <p><b>Phaedra.</b> . . . Even Phoebus, who aims arrows true from his bow, was shot more unerringly with a shaft</p>	<p>This note falls in the long passage identified by Brooks (Ixiii) as “the most striking” of all Senecan parallels in <i>Dream</i>, “between Seneca’s seascape with cupid all armed, and Shakespeare’s in the vision which Oberon relates to Puck” (2.1.146-174).</p> <p>The materialist idea that love is really lust in disguise is precisely the philosophy voice by Iago:</p> <p>If the balance of our lives had not one scale of reason to poise another of sensuality, the blood and baseness of our natures would conduct us to most preposterous conclusions: but we have reason to cool our raging motions, our carnal stings, our unbitted lusts, whereof I take this that you call love to be a sect or scion. (<i>Oth.</i> 1.3.350-56)</p>

	<p>fired by that boy, who flies about oppressing heaven and earth alike.</p> <p><b>Nutrix.</b> The story that love is a god was invented by base lust, in the interests of its own depravity; to have greater scope, it gave its mad passion to the pretext of false divinity.</p> <p><u>Vana ista demens animus ascivit sibi Venerisq; numen finxit, atq; arcus dei</u> (202-203)</p> <p>It was a crazy spirit that adopted this fiction, and invented Venus divinity and the god's bow.</p> <p><b>Note:</b> Vide fol. 375</p>	
86.	<p><b>Note:</b> Luxus luxuriam parit.</p>  <p>Hipp. 136 (204-217): Excess produces decadence.</p>	<p>The word “luxury” is used in the Latin sense as a synonym for sexual license several times in Shakespeare, e.g.,</p> <p>Let not the royal bed of Denmark be A couch <i>for luxury</i> and damned incest. (<i>Ham.</i> 1.5.82-83)</p> <p>Fie on sinful fantasy! Fie on <i>lust and luxury</i>! (<i>Wives</i> 5.5.93-94)</p>

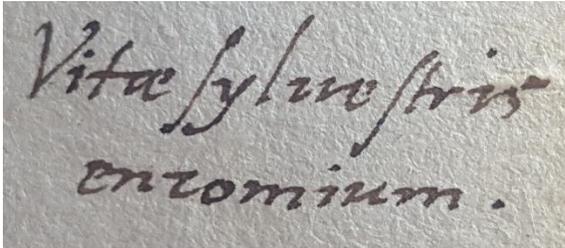
		See also notes and underlining in <i>Octavia</i> , 557-565, which likewise posits a materialist theory of the origins of love and uses the term “luxurioso” in the phrase “amor ex ocio luxurioso oritur.”	How the <i>devil Luxury</i> , with his fat rump and potato-finger, tickles these together! Fry, lechery, fry!  ( <i>Troilus</i> 5.2.55-57)
87.		<u>Non umquam amplius</u> <u>Convexa tetegit supera qui mersus semel</u> <u>Adiit silentem nocte perpetua domum</u> (219-221)  Nevermore does anyone gain heaven’s vault, once he has descended and reached the silent halls of perpetual night.	A distinct parallel to Hamlet’s idea that the dread of something after death, <i>The undiscover’d country from whose bourn No traveller returns</i> , puzzles the will And makes us rather bear those ills we have Than fly to others that we know not of? (3.1.86-90)
88.		<u>Pars sanitatis velle sanari fuit.</u> (249)  Part of health is the will to be healed.	But, like in sickness, did I loathe this food; But, <i>as in health, come to my natural taste</i> , <i>Now I do wish it</i> , love it, long for it, And will for evermore be true to it. ( <i>Dream</i> 4.1.173-176)  See also <i>Furens</i> 1261-62, “no one could cure an infected spirit,” etc.
89.		<u>Contemne famam: fama vix vero favet,</u> <u>Peius merenti melior et peior bono</u>	Again, this is highly reminiscent of Iago’s scornful rejection of the idea of “reputation”:

		(269-270)  Scorn reputation; reputation hardly favours the truth; better for the less worthy and worse for the good.	As I am an honest man, I thought you had received some bodily wound; there is more sense in that than in <i>reputation</i> . <i>Reputation is an idle and most false imposition</i> : oft got without merit, and lost without deserving: you have lost no reputation at all, unless you repute yourself such a loser. What, man! there are ways to recover the general again: you are but now cast in his mood, a punishment more in policy than in malice, even so as one would beat his offenceless dog to affright an imperious lion: sue to him again, and he's yours. <i>(Oth. 2.3.270-80)</i>
90.	139	<b>Note:</b> Amoris vis/ the force of love  Hipp. 139 (277): the force of Love.  <u>Non habet latam data plaga frontem,</u> <u>Sed vorat tectas penitus medullas</u> (281-82)  The wound he gives has no broad surface, But eats deep into the hidden marrow	The theme of Cupid's power, as reflected in <i>Dream</i> , continues.  The theme is also potent in other plays, e.g. <i>All's Well</i> :  <i>What power</i> is it which mounts <i>my love</i> so high, That makes me see, and cannot feed mine eye? (1.1.220-221)  The couplet showcases Shakespeare's use of doubling techniques, like rhyme, to pursue amplification of a core idea like <i>amoris vis</i> .

			<p>The element of “love’s wound” is also widely reflected in the plays such as <i>Dream</i>:</p> <p><i>love's wound.</i> (2.1.170)</p> <p>The wording of <i>AYLI</i>, with “wounds invisible,” precisely reflects the <i>plaga penitus</i> of the Latin here.</p> <p>Then shall you know the <i>wounds invisible</i> that love's keen arrows make. (3.5.31-32)</p> <p><i>Two Gents</i>:</p> <p>And here is writ “love-wounded Proteus.” (1.2.118)</p> <p>Focusing on the word <i>medullas</i> or “marrow(s)”, we find this further strong parallel in thought from <i>Timon</i>:</p> <p><i>Lust and liberty</i> <i>Creep in the minds and marrows of our youth.</i> (4.1.25-26)</p>
91.	137	<p><u>Non umquam amplius</u> <u>Convexa tetigit supera qui mersus semel</u> <u>Adiit silentem nocte perpetua domum</u></p>	<p>The underlined idea recalls Hamlet’s line about death as the</p>

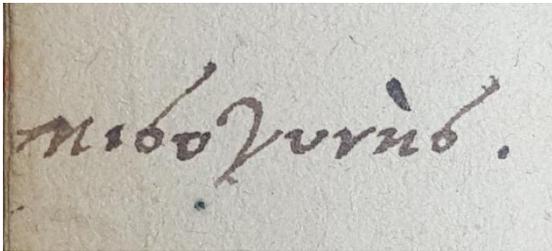
		(219-21) Nevermore does anyone gain heaven's vault, once he has descended and reached the silent halls of perpetual night	undiscover'd country from whose bourn No traveler returns (3.1.86-88)  Hammond (174) proposes that the phrase "nocte perpetua domum" is a possible source of the phrase "kingdom of perpetual night" ( <i>Rich. III</i> 1.4.47).
92.	141	<b>Note:</b> <i>Herculis Columna trahens</i>  Hipp. 141 (314-324): Hercules bearing the column.	Hercules is perhaps the most frequently mentioned mythic hero in all of Shakespeare, occurring at least 35x and furnishing a character template for several Shakespearean characters, among them Benedick, Mark Antony, Coriolanus, and Bottom. There is apparently no overt allusion to Hercules bearing his "column" in the Shakespeare corpus.
93.		Verum iusta qui reges timet Deponat, omne pellat ex animo decus <u>Malus est minister regii imperii pudor</u>  One subject to royalty must put aside the right, and drive honor completely from his mind. <u>Shame is a poor servant of royal authority</u>	Hotspur, incensed by the imprisonment of his uncle Mortimer by Henry IV, seems to have read this underlined passage:  Nay, then I cannot blame <i>his cousin king</i> , That wished him on the barren mountains starve. But shall it be that you, that set the crown Upon the head of this forgetful man

		(428-30)	<p>And for his sake wear the detested blot          Of murderous subornation, shall it be,          That you a world of curses undergo,          Being the agents, or base second means,          The cords, the ladder, or the hangman rather?          O, pardon me that I descend so low,          To show the line and the predicament          Wherein you range under this subtle king;          Shall it <i>for shame</i> be spoken in these days,          Or fill up chronicles in time to come,          That men of your nobility and power          Did gage them both in an unjust behalf,          As both of you—God pardon it!—have done,          To put down Richard, that sweet lovely rose,          An plant this thorn, this canker, Bolingbroke?          And <i>shall it in more shame</i> be further spoken,          That you are fool'd, discarded and shook off          By him for whom <i>these shames</i> ye underwent?          No; yet time serves wherein you may redeem          Your banish'd honours and restore yourselves          Into the good thoughts of the world again,          Revenge <i>the jeering and disdain'd contempt</i>  <i>Of this proud king</i>, who studies day and night          To answer all the debt he owes to you          Even with the bloody payment of your deaths:          Therefore, I say—</p> <p style="text-align: right;">(1 <i>Hen. IV</i> 4.3.1)</p>
94.			

		<p><u>Propria descripsit deus</u>  <u>Official et aevum per suos ducit gradus:</u>  <u>Laetitia iuvenem, frons decet tristis senem</u>  (451-53)</p> <p>God has prescribed appropriate duties, and leads life through its proper stages: <i>happiness suits the young, gloomy brows the old.</i></p>	<p>The antithesis between youth and old age is a commonplace in Shakespeare, as in for example this aphorism of Claudius, so closely paralleling the underlined passage:</p> <p><i>for youth no less becomes</i>  The light and careless livery that it wears  Than settled <i>age</i> his sables and his weeds,  Importing health and graveness.  (4.7.86-89)</p>
95.	139	<p><b>Note:</b> <i>Vitae sylvestris encomium</i></p>  <p>Hipp. 139 (483-539): In praise of the woodland life.</p> <p><u>Secura duro membra laxantem toro,</u>  <u>Non in recess furta et obscure improbus</u>  <u>Quaerit cubili</u> (521-23)</p>	<p>The <i>topos</i> is repeatedly underlined in this copy of Seneca and is a common motif in Shakespeare.</p> <p><i>AYLI</i>, for example, is entirely devoted to exploring Shakespeare's concept of the superior life of the countryside or woodland, contrasted to the Machiavellian, fratricidal intrigues of the court or the manor.</p> <p>Bate's edition of <i>Titus</i> (169) cites this speech (<i>Hipp.</i> 508-510) as a close parallel to Tamora's 2.2.10-29.</p> <p>Not only is it a commonplace in Shakespeare, but at least one passage from <i>3 Hen. VI</i> echoes the specific contrast between the quiet sleep of the shepherd</p>

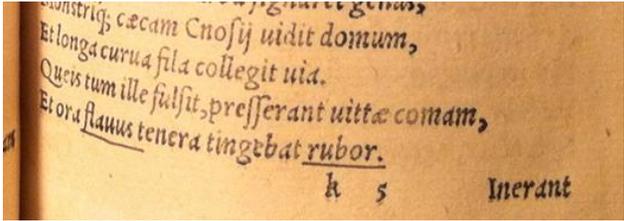
	<p>The man who rests his carefree limbs on a hard bed. He does not shamefully look to conceal his actions in seclusion on a dark couch.</p> <p>The phrase “golden cup” is underlined below: <u>Aurea...pocula</u>. Cf. Hipp. #103, <i>rubor</i> and <i>gold</i> underlining.</p>	<p>with the troubled sleep of the monarch as underlined:</p> <p>Gives not the hawthorn-bush a sweeter shade          To shepherds looking on their silly sheep,          Than doth a rich embroider'd canopy          To kings that fear their subjects' treachery?          O, yes, it doth; a thousand-fold it doth.          And to conclude, the shepherd's homely curds,          His cold thin drink out of his leather bottle.  <i>His wonted sleep under a fresh tree's shade,          All which secure and sweetly he enjoys,          Is far beyond a prince's delicates,</i>          His viands sparkling in a golden cup,          His body couched in a curious bed,          When care, mistrust, and treason waits on him.          (3 Hen. VI 2.5.42-54)</p> <p>The same contrast between the restful sleep of the common man and the fitful sleep of the monarch occurs in <i>Henry V</i>:</p> <p>No, not all these, thrice-gorgeous ceremony,          Not all these, <i>laid in bed majestic,</i>  <i>Can sleep so soundly as the wretched slave,</i>          Who with a body fill'd and vacant mind          Gets him to rest, cramm'd with distressful bread;          (4.1.262-66)</p>
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96.	<p><u>Sola coniux Aegei, Medea, reddet feminas dirum genus</u> (563-564)</p> <p>Aegeus' wife Medea alone will reveal women as a monstrous tribe.</p>	<p>The idea of women as monsters appears prominently in <i>King Lear</i>:</p> <p>If she live long, And in the end meet the old course of death, <i>Women</i> will all turn <i>monsters</i>. (3.7.11-13)</p> <p>In <i>12<sup>th</sup> Night</i> the disguised Olivia, likewise, thinks of herself as both woman and monster:</p> <p>I, poor <i>monster</i>, fond as much on him; And she, mistaken, seems to dote on me. What will become of this? As I am man, My state is desperate for my master's love; As I am <i>woman</i> – now alas the day! (2.2.33-37)</p>
97.	<p><u>Dux malorum femina: haec scelerum artifex Obsedit animos, huius incestae stupris</u> Fumant tot urbes. (559)</p> <p>The leader in evil is woman. This artificer of crimes besets our minds; through this unchaste creature's adulteries so many cities smoulder.</p>	<p>Miola (200) cites this as a parallel to a speech by Posthumous:</p> <p>All faults that name, nay, that hell knows, Why hers, in part or all; but rather, all. (<i>Cym.</i> 2.5.27-28)</p>

			<p>More fundamentally, it is obvious through such powerful characterizations of morally dubious women like Lady Macbeth, Tamora, Goneril, Regan, or the Queen Mother in <i>Cymbeline</i>, that Shakespeare has an abiding interest in “Dux malorum femina” – female leaders in evil.</p>
98.	142	<p><b>Note:</b> Grk. μισογενής.</p>  <p>Hipp. 142 (563-565). Misogyny. Hatred of women.</p>	<p>The word does not appear in Shakespeare, but the concept is omnipresent in the beliefs, words, and actions of many male characters, as more fully explained, e.g., by Posthumous in the already cited speech:</p> <p style="text-align: center;">Could I find out  <i>The woman's part in me!</i> For there's <i>no motion</i>  <i>That tends to vice in man, but I affirm</i>  <i>It is the woman's part:</i> be it lying, note it,  The woman's; flattering, hers; deceiving, hers;  Lust and rank thoughts, hers, hers; revenges, hers;  Ambitions, covetings, change of prides, disdain,  Nice longing, slanders, mutability,  All faults that may be named, nay, that hell knows,  <i>Why, hers, in part or all; but rather, all;</i>  <i>For even to vice.</i>  They are not constant but are changing still  One vice, but of a minute old, for one  Not half so old as that. <i>I'll write against them,</i>  <i>Detest them, curse them:</i> yet 'tis greater skill</p>

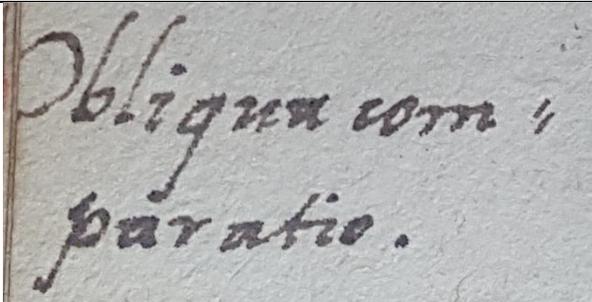
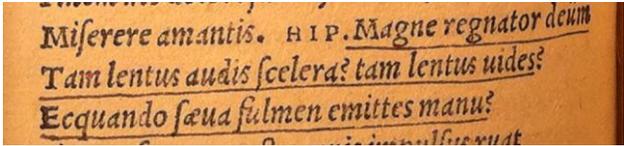
			<p>In a true hate, to pray they have their will: The very devils cannot plague them better. (<i>Cym.</i> 2.5.19-35)</p> <p>I charge you, O women, for <i>the love you bear to men</i>, to like as much of this play as please you; and I charge you, O men, for <i>the love you bear to women</i> – as I perceive by your simp'ring none of you <i>hates them</i> – that between you and the women the play may please. (<i>AYLI</i> Epi. 12-17)</p>
99.	142	<p><b>Nvt.</b> <u>Cur omnium fit culpa paucarum scelus?</u> (565)</p> <p>Why make the crime of few the blame of all?</p>	<p>Both the interrogative form and the concept are closely reworded in <i>Lucrece</i>:</p> <p>Why should the private pleasure of some one, Become the publicke plague of many moe? (212)</p>
100.		<p><u>Honesta quaedam scelera successus facit.</u> (598)</p> <p>Some crimes are made honorable by success.</p>	<p>See commentary on <i>scelera</i>, crimes. This is a recurrent theme in both the annotator and Shakespeare.</p> <p>What need we fear who knows it when none can hold our power to account?</p>

			( <i>Mac.</i> 5.1.33-35)
101.	144	<p><b>Hipp.</b> Animusque cupiens aliquid effari nequit.  <b>Ph.</b> <u>Curae leues locuntur, ingentes stupent.</u>                      (606-607)</p> <p><b>Hipp.</b> Thy heart desires somewhat and cannot tell it out?  <b>Phae.</b> Light troubles speak; the weighty are struck dumb.</p>	<p>Brian Arkins declares that any “detailed analysis of how Seneca’s plays influence <i>Macbeth</i> must begin with Shakespeare’s appropriation of” this (along with the also underlined Ag. 115), which – Arkin suggests, becomes Malcolm’s</p> <p><i>Give sorrow words.</i>                      The grief, that does not speak,  <i>Whispers the o’er fraught heart,</i> and bides it break.                      (4.3.209-210)</p> <p>And Miola adds that “this passage echoes meaningfully in Macbeth’s wish for an antidote to ‘cleanse the stuff’d bosom of that perilous stuff/ which weighs upon the heart’” (5.3.44-45).</p> <p>Miola adds that this, along with Ag. 115, “per scelera,” is a key idea in <i>Macbeth</i>: “These two Senecan maxims, the one describing a dynamic, irresistible scelus, the other a sorrow beyond word, stake out the spiritual territory Macbeth traverses throughout the play” (94).</p> <p>Cf also <i>Lucrece</i> etc.</p>

102.	<p><u>Regni tenacis dominus et tacitae Stygis</u>  <u>Nullam relictos fecit ad superos viam.</u>          (625-26)</p> <p>The lord of that binding realm, the silent Styx,          provides no passage to the upper world once it is left.</p>	<p>Again, this recalls the thought of Hamlet about death being an “undiscovered bourn” from which “no traveler returns.”</p>
103.	<p>A striking interest of the annotator’s interest in the symbolic and evocative potential of colors.</p>  <p>Quis tum ille fusti! Presserant vittae comam          Et ora <u>flavus</u> tenera tingeat <u>rubor</u>;          Inerrant lacertis mollibus fortes tori,          Tuavene Phoebes vultus aut Phoebi mei</p> <p>Loeb: How he shone then! Headbands fastened his hair, and a <i>golden modesty</i> colored his tender face; there were strong muscles in his soft arms, and his looks were those of your Phoebe or my Phoebus.</p>	<p>The possible significance of the annotator’s underlining of the two colors – gold (<i>flavus</i>) and red (<i>rubor</i>) in this passage is amplified by the fact that the latter reading appears to be deviant, with the modern Loeb at any rate reading “pudor” for “rubor.” The close juxtaposition of these colors in Shakespeare occurs several times (e.g., <i>LLL</i> 5.2; <i>Lucrece</i> 108).</p> <p>Here lay Duncan, his <i>silver skin</i> laced with his <i>golden blood</i>.</p> <p style="text-align: right;">(<i>Macbeth</i> 2.3.109-110)</p> <p>Or when Anne laments her forced marriage to Richard:</p> <p>O would to God that the inclusive verge          Of <i>golden</i> metal that must round my brow          Were <i>red</i> hot steel, to sear me to the brains.</p>

	<p>The translation has the adjective <i>flavus</i> modify <i>pudor</i> in place of <i>rubor</i>, which is not directly translated: “golden modesty.”</p>	<p>Anointed let me be with deadly venom.  <i>(Richard III 4.1.58-61)</i></p> <p>There is no question that Anne’s speech bears the deep imprint of Seneca. Hammond (261) cites Medea’s murder of Creusa (<i>Med.</i> 573-74 and 817-39), neither underlined, but both showing strong links to this passage.</p> <p>The reference to the “deadly venom,” which Anne regards as the complement of the wedding gift of the crown, definitely links the lines to Medea’s “gift” to Creusa:</p> <p>Est et auro textile          Monile fulgen, quoque gemmarum nitor          Distinguit aurum, quo solent cingi comae.          Haec nostra nati dona nubenti ferant.  <i>(Med. 572-575)</i></p> <p>I have also a necklace that gleams with woven gold, and the golden thing set off with bright gems that usually encircles my hair. My sons are to bear <i>these my gifts</i> to the bride.</p> <p>While this passage is not underlined, the first words of the succeeding chorus are:</p> <p>Nulla vis flammae tumidive venti</p>
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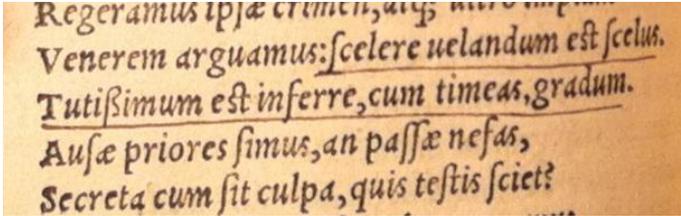
			<p>Tanta, nec teli metuenda torti,          Quanta cum coniunx viduata taedis          Ardet et odit.</p> <p style="text-align: right;">(Med. 579-581)</p> <p>No violence of flame or swelling wind,          No fearful violence of a whirling spear,          Matches a wife bereft of her marriage          Burning and hating.</p> <p>This underlined passage itself has many conceivable applications, especially in <i>Rich. III</i>.</p> <p>The later passage also resonates strongly with Anne's lament:</p> <p>You must now tincture the clothes for Creusa,          So the moment she wears them, crawling flame          May burn its way deep into her bones.          Enclose and lurking the tawny gold          Is shrouded fire.</p> <p style="text-align: right;">(817-21)</p>
104.	146	<b>Note:</b> Oblique comparatio.	<p><i>Oblique 2x Sh.</i>  <i>Comparison 17x</i></p> <p>The note apparently refers to the comparison of <i>gold</i> and <i>red</i> as underlined in the description, noting</p>

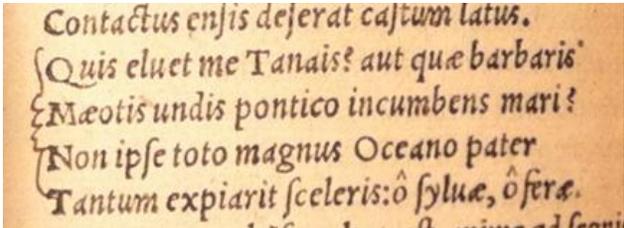
		 <p><i>Hipp.</i> 146 (646 et seq.): Oblique comparison</p> <p>Accompanies Phaedra’s speech starting “Hippolyte, sic est” (646-671), in which the words “flavus” and “rubor” only are underlined.</p>	<p>how the use of the words foreshadows by “oblique comparison’ Hippolytus bloody ending in the play.</p>
105.	146	 <p><b>Hi. <u>Magne regnator deum,</u></b> <b><u>tam lentus audis scelera? tam lentus uides? et</u></b> <b><u>quando saeva fulmen emittes manu?</u></b> (671-672).</p> <p>Great ruler of the gods, do you listen to crimes so calmly, see them so calmly? And when will your fierce hand <i>launch the thunderbolt</i> with angry hand, if now the heavens are clear?</p>	<p>This underlined passage constitutes one of the most long-recognized and unmistakable Shakespearean allusions to Seneca, a rare interest in which he is cited in Latin in Shakespeare’s text:</p> <p><b>Tit. Magne dominator poli,</b> <b>tam lentus audis scelera? tam lentus uides?</b> (<i>Titus</i> 4.1.81-82)</p> <p>Great master of the city, do you listen to crimes so calmly, see them so calmly?</p> <p>Shakespeare’s substitution of “Magne dominator poli” for “Magne regnator deum” replaces that part</p>

		<p>Cf. Eccles. 32 parallel.</p>	<p>of the underlined text with a fragment from Seneca’s <i>Epistulae Morales</i> (107.11) (Miola 183).</p> <p>“Duc, O parens celsique, dominator poli,/quocumque placuit” “Lead me, o parent of the heavens, master of the city ....wherever you wish” (Bate 30).</p> <p>Burrow, stating that “Lear on the heath is the most powerful example in Shakespeare of Senecan rhetorical mannerisms in action” (199), sees this passage also as a significant inspiration in <i>Lear</i>:</p> <p>Let the great gods,  That keep this dreadful pudder o'er our heads,  Find out their enemies now. Tremble, thou wretch,  That hast within thee undivulged crimes  Unwhipp'd of justice. Hide thee, thou bloody hand;  Thou perjur'd, and thou simular man of virtue  That art incestuous. Caitiff, in pieces shake  That under covert and convenient seeming  Hast practis'd on man's life. Close pent-up guilts,  Rive your concealing continents, and cry  These dreadful summoners grace. I am a man  More sinn'd against than sinning.  (3.2.49-59)</p> <p>Burrow: “Critics and audiences have often experienced this scene as a breakdown of</p>
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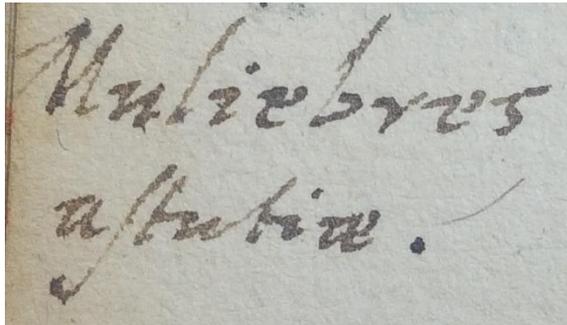
			<p>everything. . . it has a mass of origins, but somewhere behind it lies yet another distant, broken memory of Shakespeare’s oldest favourite Senecan play, the <i>Hippolytus</i>” (200).</p> <p>In <i>Richard III</i> Anne uses the same curse on Richard:</p> <p>Heav’n <i>with lightning</i> strike the murd’rer dead. (1.2.64)</p> <p>And Elizabeth:</p> <p style="text-align: center;">O God...</p> <p>When didst thou sleep when such a deed was done? (4.4.22-24)</p> <p>Hippolyta’s wish to have God launch a thunderbolt against earthly crimes is echoed in <i>Caesar</i>:</p> <p>gods, with <i>all your thunderbolts</i>; Dash him to pieces! (4.3.88-89)</p> <p>c.f. note Grk. “ἔχει θεὸς ἐκδικὸν ὄμμα. /God has an unjust eye,” at #81 Hipp. 150 above.</p>
106.		<p><u>Sum nocens, merui mori:</u> <u>Placui novercae</u> (683-84)</p>	<p><i>Nocens</i> (guilt) is part of Shakespeare’s repertoire or words involving ethics, crime, and justice.</p> <p>Guilt 34x</p>

		I am guilty, I deserve to die.	Guilty 75x Shame (variations on) 390x
107.	147	<p><u>Fugienda petimus, sed mei non sum potens</u> (699)</p> <p>We seek what should be shunned. But I am powerless over myself.</p>	<p>One of a series of lines that Brooks (1xiii) identifies as together comprising a parallel of the “resemblance to Phaedra’s of Helena’s self-abasement in love, and her desperate resolves.” The line provides a precise characterization aspect for the young lovers in <i>Dream</i>:</p> <p>The play is full of echoes of the underlined idea:</p> <p><b>Hel.</b> Run when you will, the story shall be changed:/Apollo flies, and Daphne holds the chase. (2.1.234-35)</p> <p><b>Ob.</b> Fare thee well, nymph: ere he do leave this grove, Thou shalt fly him and he shall seek thy love. (2.4.49-50)</p> <p><b>Lys.</b> Why seek'st thou me? could not this make thee know, The hate I bear thee made me leave thee so? (3.2.192-93)</p> <p><b>Lys.</b> Thou runaway, thou coward, art thou fled? Speak! In some bush? Where dost thou hide thy head?</p>

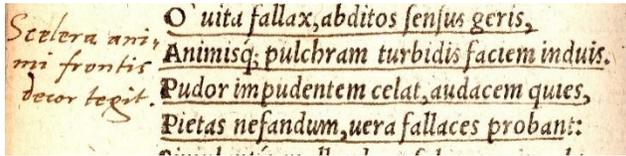
		<p>(3.2.425-26)</p> <p>Another version of the paradox of Romans 7.20 or Ovid’s “video meliora” (Cf #83).</p>
<p>108.</p>	<p>Regeramus ipsi crimen atque ultro impiam Venerem arguamus: <u>scelere uelandum est scelus; tutissimum est inferre, cum timeas, gradum.</u></p>  <p style="text-align: center;">(720-22)</p> <p>We must throw the crime back on him himself, and ourselves charge him with incestuous love. Crime must be concealed by crime. ‘Tis safest, when in fear, to force the attack.</p> <p>A more literal translation would be “it is safest, when in fear, to take the next step (gradum)”</p>	<p>At least two passages from <i>Macbeth</i> not only repeat the idea that “crime must be concealed by crime,” but preserve language that suggests Shakespeare was recalling the underlined passage as he wrote:</p> <p><b>Mac.</b> The Prince of Cumberland! that is a <i>step (gradum)</i>  On which I must fall down, or else o'erleap,  For in my way it lies. <i>Stars, hide your fires;</i>  <i>Let not light see my black and deep desires:</i>  The eye wink at the hand; yet let that be,  Which the eye fears, when it is done, to see.  <p style="text-align: right;">(1.4.55-60)</p> <p>Malcolm later seems to recall a different part of the same underlined text (<i>tutissimum viam est</i>):</p> <p><b>Malc.</b> This murderous shaft that's shot  Hath not yet lighted, and our <i>safest way</i>  <i>Is</i> to avoid the aim. Therefore, to horse;  And let us not be dainty of leave-taking,  But shift away: there's warrant in that theft  Which steals itself, when there's no mercy left.</p> </p>

			<p>(2.3.176-81)</p> <p>Cf</p> <ul style="list-style-type: none"> <li>• <i>Thy. Scelera non ulscisceris</i> / You do not avenge crimes unless you out-do them #42 (65) above.</li> <li>• <i>Furens</i>, also underlined: <u><i>finis alterius mali gradus est future</i></u>/ The end of one trouble is a stepping stone to the next; Cf #9 (208-209).</li> </ul>
109.	148	<p>Quis eluet me Tanais aut quae barbaris Maeotis undis Pontico incumbens mari? non ipse toto magnus Oceano pater tantum expiarit sceleris.</p>  <p>(723-726 marked by a curly bracket)</p> <p><b>Hipp.</b> ....What Tanais will wash me clean, pouring its barbarous waters into the Pontic sea? Not even the with the whole of Ocean could the great father himself cleanse so much guilt. O woods! O wild beasts!</p>	<p>The unmarked parallel from <i>Furens</i> also has obvious relevance:</p> <p>Quem locum profugus petam? Ubi me recondam, quave tellure obruar? Quis Tanais, aut quis Nilus, aut quis Persica Violentus unda Tigris, aut Rhenus ferox, Tagusve Ibera turbidus gaza fluens, Abluere dextram poterit?</p> <p>Arctoum licet Maeotis in me gelida transfundat mare, Et tota Tethys per meas currat manus, Haerebit altum facinus</p> <p>(1323-1329)</p> <p>What place shall I seek out in exile? Where shall I hide myself, in what land to be buried in oblivion?</p>

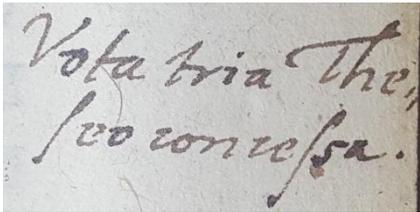
			<p>What Tanais or what Nile or what Persian Tigris with its violent waters or fierce Rhine or Tagus, turbid with Spanish treasure can wash my right hand clean? Though chill Maeotis should pour its norther seas over me and all the Ocean stream across my hands, the deed will stay deeply ingrained.</p> <p>Between them, these two passages have often been cited as among the most obvious of the untranslated Senecan parallels in Sh., Macbeth’s doubts about whether his crimes can be washed away:</p> <p>Whence is that knocking? How is't with me, when every noise appals me? What hands are here? ha! they pluck out mine eyes. Will all great Neptune's ocean wash this blood Clean from my hand? No, this my hand will rather The multitudinous seas in incarnadine, Making the green one red.</p> <p style="text-align: right;">(2.2.57-63)</p> <p>Cunliffe cites the <i>Hipp.</i> passage, which Wilson (124) regards as “an even closer parallel” than the <i>Furens</i> lines.</p> <p>He is echoed by Lady Macbeth in the same scene: My hands are of your colour....<i>A little water clears us of this deed.</i></p> <p style="text-align: right;">(2.2.64-67)</p>
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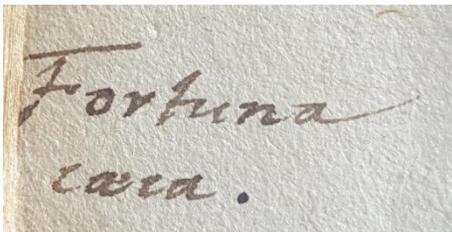
			Does the phrase “my hands are of your color” echo <i>Furens</i> “colorem nostra” by which Lycus compares himself to Megara?
110.	148	<p><b>Note:</b> Muliebras astutiae</p>  <p>Hipp. 148 (735): Shrewd women. The note accompanies the underlined passage: <u>Mens impudicam facere, non casus, solet</u> (735)</p> <p>It is the mind that makes a woman unchaste, not what befalls her.</p>	<p>Lewis XI offers the same advice to Margaret in 3 <i>Hen. VI</i> to exercise her mind to redefine her situation:</p> <p>Yield not thy neck To fortune's yoke, but let <i>thy dauntless mind</i> Still ride in triumph over all mischance. (3.3.17-20)</p> <p>And from the same play, Edward IV says:</p> <p>Edward will always bear himself as king: Though fortune's malice overthrow my state, <i>My mind exceeds the compass</i> of her wheel. Hamlet concurs:</p> <p>There's nothing good or bad but thinking makes it so. (2.2.263-64)</p> <p>Again the word “casus” must be noted. Here translated as “what befalls her.”</p>

			Cf de Vere poem, "My mind to me a kingdom is," which elaborates on the power of the mind to compensate for adverse circumstance.
111.		<p><u>Anceps forma bonum mortalibus</u>  <u>Exigui donum breve temporis</u> (761-62)</p> <p>Loeb: Beauty – a doubtful boon for morals, a brief and short-lived gift.</p>	<p>The goodness that is cheap in <i>beauty</i> makes <i>beauty</i>          (Measure 3.1.195)</p>
112.		<p><u>Alium silere quod voles, primus sile</u>          (876)</p> <p>If you want another to keep a secret, first keep it yourself.</p>	<p><i>Secrecy</i> 16x</p> <p><i>Secret</i> 125x</p> <p>The nurse's proverbial knowledge, although slightly different in emphasis, deals with the same problem. Is your man <i>secret</i>? Did you ne'er hear say, Two may keep counsel, putting one away?          (R&amp;J 2.4.186-87)</p> <p>This <i>secret</i> is so weighty, 'twill require          A strong faith to conceal it.          (Hen. VIII 2.1.164)</p> <p>But he, his own affections' counsellor,          Is <i>to himself</i>--I will not say how true--          But <i>to himself</i> so <i>secret</i> and so close,</p>

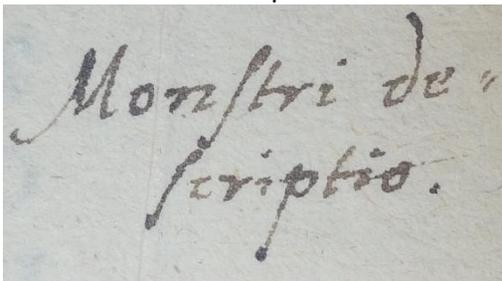
			<p>So far from sounding and discovery, As is the bud bit with an envious worm. (<i>R&amp;J</i> 1.1.139-43)</p> <p>No, pardon; 'tis a <i>secret</i> must be locked within the teeth and the lips: but this I can let you understand, the greater file of the subject held the duke to be wise. (<i>Measure</i> 3.2.129-132)</p> <p>Thou shalt never get such a <i>secret</i> from me but by a parable. (<i>Two Gents</i> 2.5.34)</p>
113.		<p><u>Mori volenti desse mors numquam potest.</u> (878)</p> <p>If someone wants to die, death is always within reach.</p>	<p>And in the glorious supposition think He <i>gains by death</i> that hath such <i>means to die</i>. (<i>Errors</i> 3.2.50-51)</p>
114.	164	<p><b>Note:</b> Scelera animi frontis décor tegit.</p> 	<p>Among the most fundamental ideas in Shakespeare, discussed (among others) by Coursen, Aronson, and Milward as well as analysed in de Vere's marginal notes and underling in the Folger Geneva Bible (Stritmatter 2001).</p> <p>See, e.g., <i>Mac.</i>:</p>

	<p>Hipp. 164 (918-921): The beauty of the face conceals the sins of the soul.</p> <p>The underlined text accompanying the note is:</p> <p><u>O vita fallax! abditos sensus geris,</u>  <u>Animisque pulchram turpibus faciem induis.</u>  <u>Pudor impudentem celat, audacem quies,</u>  <u>Pietas nefandum, vera fallaces probant:</u>  <u>Simulantque molles dura.</u>  (920)</p> <p>O deceitful life, harbouring secret thoughts and putting a fair face on an ugly spirit! Shame masks shamelessness, placidity masks boldness, rectitude masks villainy; liars praise truthfulness.</p>	<p><b>Dun.</b> There's not art to find <i>the mind's construction in the face.</i>  (1.3.12-13)</p> <p><b>Mac.</b> <i>False face must hide what the false heart doth know.</i>  (1.7.81-82)</p> <p>Macbeth has absorbed his wife's lesson, who two scenes earlier chides him for being too "readable":</p> <p>Your face, my thane, is as a book, where men made read strange matters.....look like th'innocent flower, but be the serpent under it" (1.5.61-65).</p> <p>And Bassanio in <i>Merch.</i> discourses on the theme:</p> <p>So may the <i>outward shows be least themselves:</i>  The world is still <i>deceived with ornament</i>  In law, what plea so tainted and corrupt,  But, being seasoned with a gracious voice,  <i>Obscures</i> the show of evil? In religion,  What damned error, but <i>some sober brow</i>  Will bless it and approve it with a text,  <i>Hiding the grossness with fair ornament?</i>  There is no vice so simple but assumes  Some mark of virtue on his outward parts:  <i>How many cowards, whose hearts are all as false</i></p>
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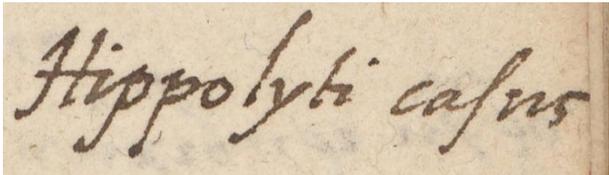
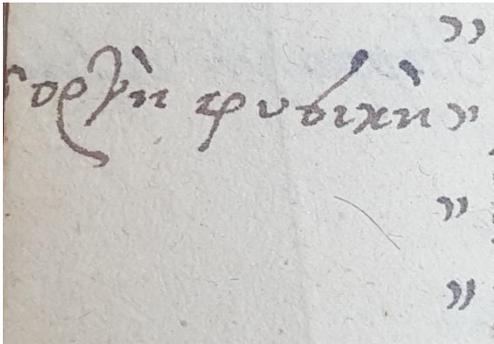
			<p><i>As stairs of sand, wear yet upon their chins The beards of Hercules and frowning Mars; Who, inward search'd, have livers white as milk.</i> (3.2.75-88)</p> <p>Not only is the thought the same, but the phraseology from the underlined passage, especially the “Simulantque molles dura” (the soft pretend hardihood), seems echoed in Bassanio’s “many cowards whose hearts are all as false....wear on their chins the beards of Hercules and frowning Mars; who inward search’d, have livers white as milk.”</p>
115.	165	<p><b>Note:</b> Vota tria The=seo concessa/Three vows, with respect to Theseus, conceded.</p>  <p>Hipp. 165 (937): Three vows allowed by or for Theseus. The note summarizes the underlined passage:</p> <p><u>huc uota mittam, tela quo mitti haud queunt,</u> <u>scis unde redeam. genitor aequoreus dedit</u></p>	<p>Theseus’ triple vow to Neptune for the death of Hippolytus.</p> <p>This potent idea – “huc vota mittam tela quo mitti haud queunt” – I will hurl my prapeers where <i>weapons</i> cannot go” – forms a core idea, otherwise without known precedent, in <i>Titus</i>, of arrows equipped with prayers to the Gods,</p> <p>Weapons wrapped about with lines, That wound, beyond their feeling, to the quick. (4.2.28-29)</p>

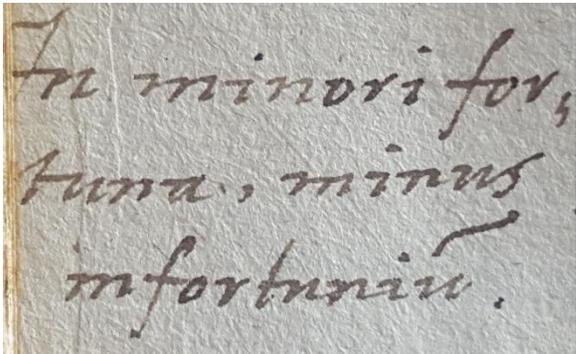
		<p><u>ut uota prono terna concipiam deo,</u> <u>et inuocata munus hoc sanxit Styge.</u> (941-944)</p> <p>Whither weapons cannot be hurled, thither will I hurl my prayers. My father of the sea granted me thrice to fashion prayers whereto the god would bow, and, calling upon Styx, confirmed the boon.</p>	
116.	167	<p><b>Note:</b> Fortuna caeca</p>  <p>Hipp. 166 (977-988): Blind fortune.</p> <p>Underlined here:  <u>Res humanas ordine nullo</u>  <u>Fortuna regit, spargitque, manu</u>  <u>Munera Caeca, pejora fovens.</u>  <u>Vincit sanctos dira libido.</u>  <u>Fraus fublimi regnat in aula.</u>  <u>Tradere turpi fasces populus</u>  <u>Gaudet; eosdem colit, atque odit.</u>  <u>Tristis virtus perversa tulit</u></p>	<p>A commonplace, of course, but one demonstrably current in Shakespeare:</p> <p><i>blind fortune</i> leading me (<i>Merch.</i> 2.1.26)</p> <p>put in mind of his <i>blind fortune</i> (<i>Cor.</i> 5.6.117)</p> <p>Fortune is painted blind, with a muffler afore her eyes, to signify to you that <i>Fortune is blind</i>; and she is painted also with a wheel. (<i>Hen.</i> V 3.6.3-33)</p>

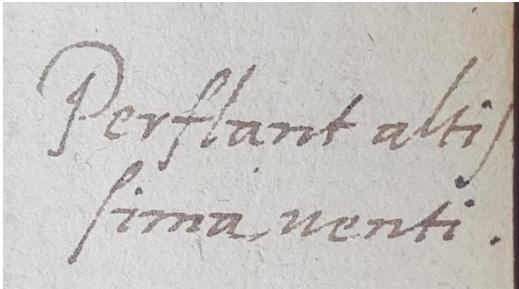
	<p><u>Praemia recti: castos sequitur</u>  <u>Mala paupertas, vitioque; poteus</u>  <u>Regnat adulter.</u>  <u>O vane pudor, falsumque decus!</u>  (978-988)</p> <p>Human affairs with no semblance of order  Are ruled by Fortune.  She scatters her gifts blindly, promoting  All that is worst:  Vile lust prevails against the pure,  Treachery reigns in the lofty place.  The commons delight to hand the fasces  To shameful men that they court and hate  Stern virtue gains  Contrary rewards for following the right:  The chaste are plagued with harsh privation,  While adulterers reign, raised up by vice.  How futile is modesty, how false is honour.</p>	
117.	<p><u>Non imparatum pectus aerumis gero.</u>  (994)</p> <p>I have a heart not unprepared for distress.</p>	<p>Compare:</p> <p>But <i>my heart</i> hath the  <i>Fear of Mars</i> before it and of his creatures,  Not daring <i>the reports of my tongue</i>.  (<i>All's Well</i> 4.1.28-31)</p> <p>Mine ear is open and <i>my heart prepared</i>;</p>

			<p><i>The worst is wordly loss thou canst unfold. Say is my kingdom lost? Why, 'twas my care And what loss is it to be rid of care? (Richard II 3.2.93-96)</i></p>
118.	169	<p><b>Note:</b> Monstri descriptio</p>  <p>Hipp. 169 (1034-1049): Description of a monster.</p> <p>The note accompanies the speech of the messenger (not underlined)</p> <p>Pontus in terras ruit suumque monstrum sequitur Os quassat tremor. Quis habitus ille corporis uasti fuit! caerulea taurus colla sublimis gerens erexit altam fronte uiridanti iubam; stant hispidae aures, orbibus uarius color, et quem feri dominator habuisset gregis et quem sub undis natus: hinc flammam uomunt</p>	<p><i>Monster with variations occurs 88x in Shakespeare, description 20x.</i></p>

	<p>oculi, hinc relucet caerulea insignes nota; opima ceruix arduos tollit toros naresque hiulcis haustibus patulae fremunt; musco tenaci pectus ac palar uiret, longum rubenti spargitur fuco latus; tum pone tergus ultima in monstrum coit facies et ingens belua immensam trahit squamosa partem. talis extremo mari pistris citatas sorbet aut frangit rates. (1034-1049)</p> <p>The sea rushed landward, following its monster. My lips tremble in the telling. How the thing looked! how huge! A bull it was, towering high with a dark blue neck, and he reared a high mane upon his verdant crest; his shaggy ears stood up; his eyes flashed with changing colour, now such as the lord of the wild herd might have, now such as one born beneath the sea – now his eyes dart flame, now they flash wondrous with cerulean gleam. His brawny neck with great muscles bulges and his wide nostrils roar with his gaping draughts of air. His breast and dewlap are green with clinging moss, and his long flanks with red seaweed are spotted. His hinder parts are joined into monstrous shape, and, all scaly, the huge beast drags his measureless length along. Such is that sea-monster of the outer ocean which swallows or crushes swift-flying ships.</p>	
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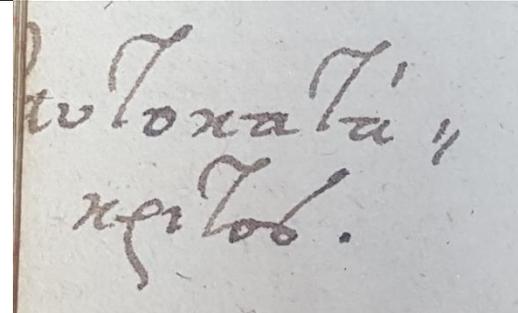
119.	171	<p><b>Note:</b> Hippolyti casus</p>  <p>Hipp. 171 (1085-1104): The downfall of Hippolytus.</p>	<p><i>Casus</i> again. See esp. Med. #177 518-519.</p>
120.	172	<p><b>Note:</b> Grk. οργή φυσική</p>  <p>Hipp. 172 (1114-1117). natural energy/anger</p> <p>Underlined with the note:</p> <p><u>O nimium potens quanto parentes sanguinis uinclo tenes/natura! quam te colimus inuiti quoque! /occidere uolui noxium, amissum fleo.</u></p>	<p>The concept of “natural desire” – both familial and sexual in character – occurs frequently in Shakespeare, e.g.:</p> <p>Even so it was with me when I was young: If ever we are nature's, these are ours; this thorn Doth to our rose of youth rightly belong; Our blood to us, this to our blood is born; It is the show and seal of nature's truth, Where love's strong passion is impress'd in youth: By our remembrances of days foregone, Such were our faults, or then we thought them none.</p> <p style="text-align: right;">(<i>All's Well</i> 1.3.128-135)</p>

	<p>(1114-1117)</p> <p>O nature, all too potent, with how strong ties of blood dost thou hold parents! how we cherish thee, even against our wills! Guilty, I wished him dead; lost, I lament him.</p>	
121.	<p><b>Note:</b> In minori for=tuna, minus infortunium</p>  <p>Hipp. 172 (1123-1127): In the fortune of the lesser is less misfortune.</p>	<p>There is a Shakespearean jingle in “in minori. . . minus infortunium,” with a possible pun in <i>minori</i> (ab. <i>Minor -oris</i>, the comparative of <i>parvus</i>) on the verb <i>minor</i>, “to threaten or menace.”</p> <p>Twinn'd brothers of one womb, Whose procreation, residence, and birth, Scarce is dividant, touch them with <i>several fortunes</i>; The <i>greater scorns the lesser</i>: not nature, To whom all sores lay siege, can <i>bear great fortune</i>, But by contempt of nature. (<i>Timon</i> 4.3.3-8)</p> <p>Fortune had left to both of us alike What to delight in, what to sorrow for. Her part, poor soul! seeming as burdened With lesser weight but not with lesser woe. (<i>Errors</i> 1.1.105-108)</p> <p>Cf “My mind to me a kingdom is.”</p>

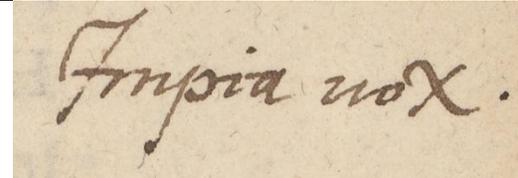
122.	173	<p><b>Note:</b> Perflant altis=sima venti</p>  <p>Hipp. 173 (1130-1143): Winds toss the highest peaks.</p> <p>The chorus praises the humble life and sounds again a common note in these annotations, that the powerful or famous are subject to nature’s blasts, like tall peaks exposed to highest winds.</p> <p>The point is made several times in underlined passages, e.g.,</p> <p><u>Minor in parvis fortuna furit</u>  <u>Leviusque ferit leviora deus;</u>  <u>Servat placidos obscura quies</u>  <u>Praebetque senes casa secures.</u>  (1124-1127)</p>	<p>The note develops the thought of several previous underlined passages about the relative fortunes of persons while introducing the metaphor of “highest winds” that blow against the mighty.</p> <p>Compare:</p> <p><i>The winds grow high; so do your stomachs, lords.  How irksome is this music to my heart!  When such strings jar, what hope of harmony?  I pray, my lords, let me compound this strife.</i>  (2 Hen. VI 2.1.53-56)</p>
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		<p>Fortune rages less against lesser targets,          God’s blows are weak against the weak.          Humble retirement brings peace and safety,          And a cottage bestows old age and calm.</p> <p>And a few lines later:</p> <p>Metuens caelo Iuppiter alto          Vicina petit.          Non capit umquam magnos motus          Humilis tecti plebeian domus;          Circa regna tonat.          (1136-1140)</p> <p>Jove in fear for the lofty heaven          Attacks its neighbors.          Great upheavals are never felt          By a commoner’s house with its lowly roof,          But around thrones it thunders.</p>	
123.	176	<p><b>Note:</b> αυτοκατάκριτος</p>	<p>This Greek concept is a widespread motif in the Shakespeare plays, prominently so in <i>Richard III</i>, especially in 1.3, when Richard encounters Anne and tries to woo her: “In determining on a style for the scene, Shakespeare returned to Seneca, specifically</p>

	<p>Hipp. 176 (1201-1244) Self-condemnation.</p> <p>See the clear parallel thought from <i>Furens</i>:  <u>Nemo est nisi ipse: bella ima secum gerat.</u>              (85)</p> <p>There is none but himself. Now he must war with himself.</p>	<p>to the wooing of Megara by Lycus in <i>Hercules Furens</i>, adding the incident to the offered sword from <i>Hippolytus</i>" (Hammond 81).</p> <p>The theme expressed in the Greek annotation is in fact an organizing principle of <i>Richard III</i>:</p> <p><b>Anne</b>....No excuse current but <i>to hang thyself</i>.  <b>Rich</b>. By such despair I should <i>accuse myself</i>.  <b>Anne</b>. And by despairing shalt thou stand excus'd              For doing worthy <i>vengeance on thyself</i>.              (1.2.84-87)</p> <p><b>Eliz</b>. Thus have you breath'd <i>your curse against yourself</i>              (1.3.240)</p> <p><b>Riv</b>. A virtuous and a Christianlike conclusion, to <i>pray for them that have done scathe to us</i>.  <b>Rich</b>. So do I ever – (speaks to himself) being well advis'd; For <i>had I curs'd now, I had curs'd myself</i>.              (1.3.316-319)</p> <p><b>Eliz</b>. And <i>to myself become an enemy</i>.              (2.2.37)</p> <p>This structural emphasis on the idea in the note culminates in Richard's 5.3 soliloquy:</p>
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			<p>What do I fear? <i>myself</i>? there's none else by:  Richard loves Richard; that is, I am I.  <i>Is there a murderer here? No. Yes, I am:</i>  <i>Then fly. What, from myself?</i> Great reason why:  <i>Lest I revenge. What, myself upon myself?</i>  Alack. I love myself. Wherefore? for any good  <i>That I myself have done unto myself?</i>  O, no! alas, I rather hate myself  For hateful deeds committed by myself!  I am a villain: yet I lie. I am not.  <p style="text-align: right;">(5.3.198-207)</p> <p>Concurring with Brooks, Hammond declares that Richard's self-condemning soliloquy in 5.3 "owes much to the <i>Hippolytus</i> and to the <i>Phoenissae</i>" and further finds that Brooks "demonstrated conclusively" in his analysis of the sense that in writing it Shakespeare "was recalling the Latin rather than the Heywood translations" (82).</p> <p><i>Macbeth</i>, likewise, invokes a "creative intermingling of traditions" and "interplay of idioms" that "dramatizes Macbeth's <i>war with himself</i>" (Bulman, cited in Miola 118).</p> <p>Cf, the concept of the Autarkic hero in Seneca.</p> </p>
124.	177	<b>Note:</b> Impia vox	

	<p>1. Hipp. 177 (1242-1243) An impious voice/prayer/utterance.</p> <p><u>non mouent diuos preces;</u> <u>at, si rogarem scelera, quam proni forent!</u></p> <p>My prayers move not the gods; but if I asked impious things, how would they bend to answer!</p>	<p>The incapacity to pray and compensatory reliance on alternative, more worldly, powers is characteristic of Macbeth, who asks the weird sisters to prophesy for him:</p> <p><b>Mac.</b> One cried 'God bless us!' and 'Amen' the other; As they had seen me with these hangman's hands. Listening their fear, <i>I could not say 'Amen,'</i> When they did say 'God bless us!' (2.2.36-39)</p> <p>Or</p> <p><b>Mac.</b> But wherefore <i>could not I pronounce 'Amen'?</i> I had most need of blessing, and 'Amen' Stuck in my throat. (2.2.41-43)</p> <p>Claudius, likewise, is afflicted by the same inability to offer prayer, which he knows is contrary to his true intent:</p> <p><i>My words fly up, my thoughts remain below</i> <i>Words without thoughts never to heaven go.</i> (<i>Ham.</i> 3.3.97-98)</p>
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*Oedipus*

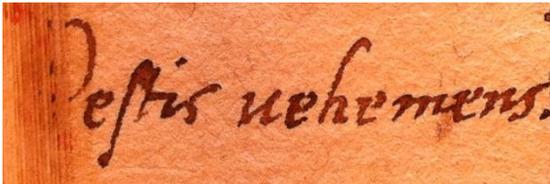
**Underlines: 29**

**Notes: Latin: 6 Greek: 1**

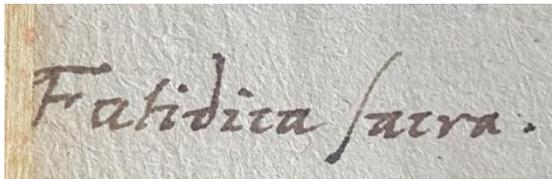
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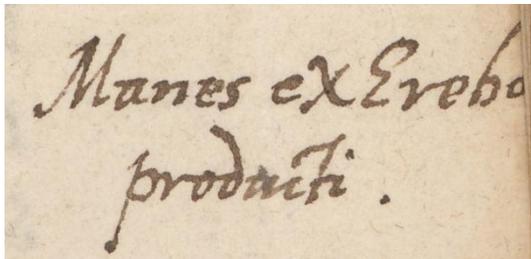
*Mac.* (5); *Rich. II* (2); *Lear* (1); *Dream* (1); *Caesar* (1)

Total: 10

126.	182	<p><b>Note:</b> Pestis vehemens</p>  <p>Oed. 182 (37-81): A violent plague.</p>	<p>Both words have strong currency Shakespeare’s English:</p> <p><i>pestilence</i> 14x  <i>plague(s)</i> 87x  <i>vehement</i> 6x.</p> <p>If heaven have any <i>grievous plague</i> in store  <i>(Rich. III 1.3.218)</i></p> <p>Brooks (ixiii) writes that “the plague in Oedipus” – here marked with the annotator’s phrase “<i>pestis vehemens</i>” – is probably a source for “the afflictions of the countryside” in <i>Dream</i> (2.1.81-117). The other is <i>Med.</i> #182 (740-770). For details on its</p>
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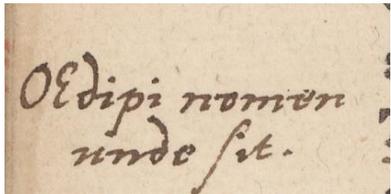
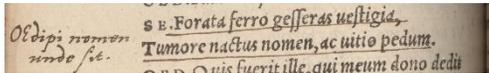
			<p>influence on Titania’s “forgeries of jealousy” speech (1.2.81-117).</p> <p>This also seems to have been a template for <i>Lucrece</i>.</p> <p>With rotten damps ravish the morning air;          Let their exhaled unwholesome breaths make sick          The life of purity, the supreme fair,          Ere he arrive his weary noon-tide prick;          And let thy misty vapours march so thick,          That in their smoky ranks his smother'd light          May set noon and make perpetual night.          (771-783)</p>
127.	183	<p><u>haud est uirile terga Fortunae dare.</u> (86)</p> <p><b>Joc.</b> <u>'Tis not a manly thing to turn the back to Fortune.</u></p>	<p>The underlined idea lies at the root of Lady Macbeth’s control over her husband, viz.:</p> <p>When you durst do it, <i>then you were a man</i>;          And, to be more than what you were, <i>you would</i>  <i>Be so much more the man.</i>          (1.7.52-54)</p> <p>But <i>screw your courage</i> to the sticking-place,          And we'll not fail.          (1.7.66-67)</p>
128.	191	<p><u>Visu carentum magna pars veri latet</u></p>	<p>The eyesight theme again.</p>

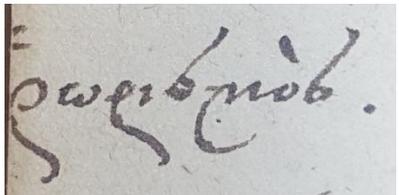
		<p><u>from the blind much of the truth is hidden</u> (295)</p> <p>This line is spoken by the blind healer and prophet Tiresias.</p>	<p>This moral is exactly reversed in <i>Lear</i> when Gloucester, after being violently blinded, announces, “I stumbled when I saw” (4.1.19).</p>
129.	192	<p><b>Note:</b> Fatidica sacra</p>  <p>Oed. 192 (314-320): Prophetic sacraments.</p> <p>Non una facies mobilis flammae fuit: Imbrifera qualis implicat varios sibi Iris colores, parte quae magna poli Curvata picto nuntiat nimbus sinu (quis desit illi quive sit buites color), Caerulea fulvis mixta oberravit notis, Sanguinea rursus; ultima in tenebras abit. (314-320)</p> <p>The flame was changeable, with more than one appearance. As Iris the shower-bringer</p>	<p>Prophetic/prophet(s)/prophetically 31x Sacred 49x Sacrament 8x</p>

		weaves various colours into herself, when she spans a great section of sky and heralds storm clouds with her variegated hue (you would hesitate to say what colour is or is not there), so it shimmered, its bluish colour mottled with yellow, and then blood red; at the end it trailed into darkness.	<p>Iris 5x, e.g.,</p> <p>The Countess in <i>All's Well</i> when she invokes Iris in one of Shakespeare's most beautiful descriptions of weeping:</p> <p>What's the matter, That this distemper'd messenger of wet, The <i>many-colour'd Iris</i>, rounds thine eye? Why? that you are my daughter? (1.3.x)</p>
130.	203	<p><b>Note:</b> Manes ex Erebo producti</p>  <p>Oed. 203 (597 et seq.) Spirits raised from hell.</p>	<p>This recalls the prominent role of ghosts in several Shakespearean plays, prominently <i>Hamlet</i>, <i>Richard III</i> and <i>Macbeth</i>.</p> <p>The ringleader and head of all this rout, Have practised dangerously against your state, Dealing with witches and with conjurers: Whom we have apprehended in the fact; <i>Raising up wicked spirits from underground.</i> (2 <i>Hen. VI</i> 2.1.166-170)</p> <p>Now, ye familiar spirits, that are cull'd Out of the powerful regions under earth, Help me this once, that France may get the field. (1 <i>Hen. VI</i> 5.3.10-12)</p>

131.	207	<p><u>Qui pavet vanos metus</u> <u>Verso meretur</u></p> <p>He who indulges empty fears earns himself real fears  (701-02)</p>	<p>Our <i>fears</i> do make us traitors.  (<i>Mac.</i> 4.2.5)</p> <p>The very painting of your fear: This is the air-drawn dagger which, you said, Led you to Duncan. O, these flaws and starts Impostors to true <i>fear</i>, would well become A woman's story at a winter's fire.  (<i>Mac.</i> 3.4.72-75)</p> <p>The Sleeping and the dead Are but as pictures: 'tis the eye of childhood That <i>fears</i> a painted devil.  (<i>Mac.</i> 2.2.66-68)</p> <p>Present <i>fears</i> Are less than horrible imaginings.  (<i>Mac.</i> 1.3.147-48)</p>
132.	207	<p><b>Oe.</b> <u>Odia qui nimium timet</u> <u>regnare nescit: regna custodit metus.</u> <b>Cr.</b> <u>Qui sceptru duro saeuus imperio gerit,</u> <u>timet timentis: metus in auctorem redit.</u>  (703-706)</p>	<p>The underlined exchange provides a succinct summary of the moral logic of Lear (among other plays) whereby the harsh would-be monarchs who employ terror (Gloucester's blinding etc.) suffer their "just deserts" in the end.</p> <p>Lear of himself:</p>

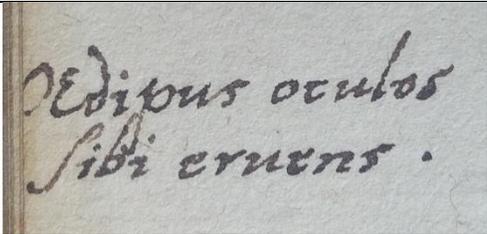
		<p><b>Oe.</b> One unduly afraid of being hated is incapable of ruling; a throne is safeguarded by fear.</p> <p><b>Cre.</b> Who harshly wields the sceptre with tyrannic sway, fears those who fear; <i>terror recoils upon its author's head.</i></p>	<p>Is it the fashion that discarded fathers Should have thus little mercy on their flesh? <i>Judicious punishment!</i> 'Twas this flesh begot Those <i>pelican daughters.</i></p> <p style="text-align: right;">(3.4.72-75)</p> <p><b>Edgar.</b> The Gods are just, and of our pleasant vices Make instruments to scourge us. The dark and vicious place where thee he got Cost him his eyes.</p> <p style="text-align: right;">(5.3.175)</p> <p>Cf HF 735.</p> <p>See Bible diagnostics #18 (Kings 2.32-34) and #35 (Wisdom 11.13) for multiple examples.</p>
133.		<p>Non expedit concutere felicem statum. <u>Tuto movetur quicquid extreme in loco est.</u> (834)</p> <p>There is no advantage in shaking up a happy state of affairs. There is safety in changing a desperate situation.</p>	<p>Cunliffe (83) sees this underlined passage as being the genesis of</p> <p>Things at the worst will cease, or else climb upward To what they were before. My pretty cousin, Blessing upon you!</p> <p style="text-align: right;">(<i>Mac.</i> 4.2.28-30)</p> <p>As well (86) as</p> <p>Men must endure</p>

			<p>Their going hence, even as their coming hither: Ripeness is all.</p> <p style="text-align: right;">(<i>Lear</i> 5.2.10-12)</p>
134.	212	<p><b>Note:</b> OEdipi nomen unde sit/From whence comes the name “Oedipus.”</p>   <p>Oed. 212 (812-813): From when comes the name Oedipus.</p> <p>The etymological note accompanies underlined speech by Phorbas describing the pinning of Oedipus’ feet (<i>pedes</i>):</p> <p><u>Forata ferro gesserat uestigia</u> <u>Tumore nactus nomen ac uitio pedum.</u> (812-813)</p>	<p>The question of how or what names signify is seen in various permutations in Shakespeare, the implications of this note are amply represented in two speeches from Pericles that specifically concern the problem of unknown parentage and incest:</p> <p><b>Sim.</b> And furthermore tell him, we desire to know of him, Of <i>whence he is</i>, his name and parentage. (<i>Per.</i> 2.3.73-74)</p> <p><b>Tha.</b> And further he desires to know of you, Of <i>whence you are</i>, your name and parentage. (<i>Per.</i> 2.3.79-80)</p> <p>These passages represent ironic inversions of the marginal note, since Simonides is himself guilty of father-daughter incest, as Pericles is able to determine and help reveal in a riddle.</p>

		Your ankles have been pierced with iron, and you took your name from the misshapen swelling of your feet.	
135.		<p>Non expedit concutere felicem statum <u>Tuto movetur quidquid extremo in loco est.</u> (834)</p> <p>There is no advantage in shaking off a happy state of affairs, but there is safety in changing a desperate situation.</p>	<p>Cunliffe (86) compares this to</p> <p>The lamentable change is from the best, The worst returns to laughter. (<i>Lear</i> 4.1.2-6)</p> <p>Miola agrees that “Shakespeare uses Edgar’s choral reflections to present a striking effect” in the final scenes of <i>Lear</i> when he concludes that “some misery cannot be shared and things can get worse” (151).</p>
136.	214	<p><b>Note:</b> Grk. [ἄ]ρωρισμός</p>  <p>Oed. 214 (868-870) <i>The fruitful [earth]</i></p>	<p>The underlined passage marks what Miola refers to as “Seneca’s familiar ‘dehisce tellus’ topos” (133). Braden identifies <i>Phae.</i> 1238, <i>Troa.</i> 519, and <i>Oed.</i> 868 (here underlined) as important landmarks.</p> <p>O earth, which this blood drink'st revenge his death! Either heaven with lightning strike the murderer dead, Or earth, gape open wide and eat him quick, As thou dost swallow up this good king's blood</p>

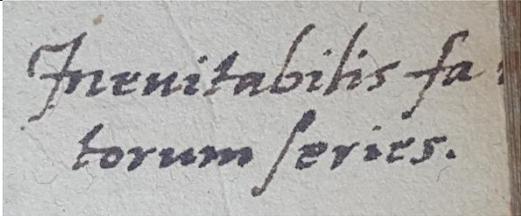
	<p>[ἀ]ρωρισμος, poetical (Soph.) for ἀροσιμος. Related to ἀρωμα, arable land ἀρουρα (<i>seed land</i>), and ἀρόω to sow.</p> <p>Liddell and Scott (118) add that the word is frequently used metaphorically to mean “fit for engendering children.”</p> <p>Only the breathing mark from the cropped alpha remains. The cropping in rebacking has damaged this and a few other words.</p> <p>The spelling would seem to indicate the annotator’s familiarity with Sophocles.</p> <p>The note accompanies the underlined passage:</p> <p><u>Dehisce, tellus, Tuque, tenebrarum potens, In Tartara ima, rector umbrarum, rape Retro reversas generis ac stirpis vices</u> (868-870)</p> <p>Split open earth! <u>And you who govern the darkness, ruler of the shades, carry off to the depths of Tartarus this inversion of the roles of stock and offspring</u></p>	<p>Which his hell-govern'd arm hath butchered! (<i>Rich. III</i> 1.2.63-68)</p> <p>Let nature <i>crush the sides o' the earth together</i> And mar the seeds within! (<i>WT</i> 4.4.536-37)</p> <p>And bid that strumpet, your unhallowed dam, Like to <i>the earth swallow her own increase</i>. (<i>Titus</i> 5.3.190-91)</p> <p>Miola (133) links:</p> <p>O heavy hour! Methinks it should now be <i>a huge eclipse</i> Of sun and moon, and that th’ affrighted globe Did yawn at alteration. (<i>Oth.</i> 5.2.98-101)</p> <p>On the double eclipse motif in these lines in Lear see also the Audley End samples, which record notes on both the eclipse of the sun and the moon.</p> <p>Two further passages from Lear are often considered as belonging to the same “dehisce tellus” pattern”:</p> <p>Let it be so! thy truth then be thy dower! For, by the sacred radiance of the sun, The mysteries of Hecate and the night;</p>
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		<p>The “inversion” (<i>retro reversus generis</i>) refers to the kinship confusion resulting from Oedipus fathering children with his mother Jocasta.</p>	<p>By all the operation of the orbs          From whom we do exist and cease to be;          Here I disclaim all my paternal care,          Propinquity and property of blood,          And as a stranger to my heart and me          Hold thee from this for ever.          The barbarous Scythian,          Or he that makes his generation messes          To gorge his appetite, shall to my bosom          Be as well neighbour'd, pitied, and reliev'd,          As thou my sometime daughter.</p> <p style="text-align: right;">(1.1.108-19)</p> <p>Blow, winds, and crack your cheeks! rage! blow!          You cataracts and hurricanoes, spout          Till you have drench'd our steeples, drown'd the cocks!          You sulph'rous and thought-executing fires,          Vaunt-couriers to oak-cleaving thunderbolts,          Singe my white head! And thou, all-shaking thunder,          Strike flat the thick rotundity o' th' world,          Crack Nature's moulds, all germains spill at once,          That makes ingrateful man!</p> <p style="text-align: right;">(3.2.1-9)</p> <p><i>Cf Oed.</i> 582 (not underlined): “subito dehiscet tella immense          sinu laxata patuit.”</p>
137.	218		

		 <p>Oed. 218 (965-979) Oedipus plucking out his own eyes.</p> <p>Cooper defines the verb as “to draw out with force; to pluck up by the roots; to get and come to the knowledge of things by labour and studie” (Yv2v), as in Pliny, “eruerer oculum”/to pluck out the eye; Seneca, “lumina eruerer”/to to scratch or pull out one’s eyes; “Ovid eruitur oculus”/to pluck out one’s eyes (<i>Meta.</i> 12:269), but also “sacra eruta priscis annalibus”/to search out of ancient monuments.</p>	<p>I stumbled when I saw. (<i>Lear</i> 4.1.20)</p> <p>Shakespeare almost invariably uses the English translation of <i>eruo</i> to refer to ocular violence:</p> <p>But with these nails I'll <i>pluck out</i> these <i>false eyes</i> (<i>Errors</i> 4.4.109)</p> <p><i>Old fond eyes,</i> Bewep this cause again, <i>I'll pluck ye out,</i> And cast you, with the waters that you lose, To temper clay. (<i>Lear</i> 1.4.301-304)</p> <p>Because I would not see thy cruel nails <i>Pluck out his poor old eyes</i>; nor thy fierce sister In his anointed flesh stick boarish fangs. (<i>Lear</i> 3.7.56-58)</p> <p>What hands are here? ha! they <i>pluck out mine eyes.</i> (<i>Mac.</i> 2.2.56)</p> <p>O, I will to him and <i>pluck out his eyes!</i> (<i>Meas.</i> 4.3.119)</p>
138.		<p>Fatis agimur: cedite fatis. Non sollicitae possunt curae</p>	<p>This underlined passage seems to confirm the recent attribution of <i>Edward III</i>, recently published in the Riverside Shakespeare,</p>

	<p>Mutare rati stamina fusi          Omnia certo tramite vadunt  <u>Quidquid patimur mortale genus.</u>  <u>Quidquid facimus venit ex alto,</u>          Servatque suae decretal colus          Lachesis dura revoluta manu.          Omnia secto tramit vadunt,  <u>Primusque dies dedit extremum</u>  <u>Non illa deo vertisses licet</u>  <u>Quae nexa suis current causis</u>  <u>It cuique ratus prece non ulla</u>  <u>Mobilis ordo.</u>          Multis ipsum timmuis nocet.          Multi ad fatum venere suum          Dum fata timent.</p> <p>Everything travels on a path cut for it,  <i>And the first day decides the last.</i>  <i>Not even a God can change events</i>  <i>Which run in a woven series of causes.</i>  <i>Each person's commanding thread of life</i>  <i>Continues unchanged by any prayer.</i>          (980-992)</p>	<p>to the bard. Cunliffe (87) cites the following strong parallel to the underlined passage from Oedipus:</p> <p>To die is all as common as to live;          The one in choice, the other holds in chace:  <i>For, from the instant we begin to live</i>  <i>We do pursue and hunt the time to die;</i>          First bud we, then we blow, and after seed;          Then, presently, we fall; and, as a shade          Follows the body, so we follow death.          If then we hunt for death, why do we fear it?          If we do fear it, why do we follow it?          Is we do fear, with fear do but aid          The thing we fear to seize on the sooner:          If we fear not, then no resolved proffer          Can overthrow the limit of our fate;          For, whether we ripe or rotten, drop we shall,          As we do draw the lottery of our doom.          (4.4.134-148)</p> <p>Cunliffe also cites the Senecan fatalism of <i>Lear</i>, although not in respect to any particular passage from the plays:</p> <p>Men must endure          Their going hence, even as their coming hither;          Ripeness is all          (<i>Lear</i> 5.2.9-11)</p>
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			<p>Miola, citing 980-985, finds a parallel to <i>3 Hen. VI</i> : “What fates impose, that man must needs abide” (Miola 75).</p> <p>Again the passage is a distinct parallel to <i>Oed.</i> 987-992 (as well as other underlined passages on the theme of death).</p>
139.		<p><u>Fati ista culpa est: nemo fit fato nocens</u> (1019)</p> <p>This fault is fate’s; no one is made guilty by fate.</p>	<p>The question of the attribution of moral responsibility and free will is among the central problems of the Shakespearean canon, expressed in many variations on the theme of the marked and seemingly contradictory statement of Jocasta’s.</p> <p>Cassius reverses the thought of the underlined passage:</p> <p><b>Cas.</b> Men at some time are masters of their fates: The fault, dear Brutus, is not in our stars, But in ourselves <i>(Caesar 1.2.145-47)</i></p> <p>Helena, likewise, ponders the same question and inverts Jocasta’s moral</p> <p>But most it is presumption in us when The help of heaven we count the act of men. <i>(Alls Well 2.1.160-61)</i></p>
140.	219	<p><b>Note:</b> Inevitabilis fat=orum series</p>	

	 <p>Oed. 219 (980-992): The inevitable series of fates.</p> <p>Underlined here:</p> <p>Fatis agimur: cedite fatis. Non sollicitae possunt curae Mutare rati stamina fusi. <u>Quidquid patimur mortale genus</u> <u>Quidquid facimus venit ex alto</u> (980-984)</p> <p>We are driven by fate, and must yield to fate. No anxious fretting can alter The threads from that commanding spindle. All that we mortal beings endure, All that we do, comes from on high.</p> <p>There is possibly in the note a remembrance of Tacitus: “verò consulta bonum finem fortiantur, sæpè stulta</p>	<p>Miola (75) compares:</p> <p>What fates impose, that men must needs abide (3 <i>Hen. VI</i> 4.3.58)</p>
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		<p>consilia hostium imprudentia correxit, sæpè sapienter deliberata <i>inevitabilis fatorum necessitas</i> evertit.”</p> <p>“Indeed, good counsels strengthen a good end. Often the foolish counsels of enemies have been corrected by imprudence, and often the inevitable necessity of fate has overthrown them, wisely deliberated.”</p>	
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### *Troades (Trojan Women)*

This play left a strong influence on *John, Rich. III*, and *Titus*.

“The old suggestion that Seneca’s *Troades* inspires moments of *Titus Andronicus* claims some attention when we recall the classical play’s enormous popularity and influence in the renaissance” (Miola 18).

“More specifically, *Troades* and *Titus Andronicus* exhibit similar configurations of action, character, and design. Both plays feature a vanquished mother who struggles in vain to preserve the life of a son; both depict human sacrifice in honour of the valiant dead and make use of the tomb [as does *R&J*] as a potent symbolic setting” (Miola 19).

“*Troades* informs the symbolic design of *Titus Andronicus* as well as its dramatic configuration. Like *Phaedra*, it contributes importantly to Shakespeare’s topography. Seneca uses the tomb as a locus for action, especially for the hiding of *Astyanax*, and as a resonant symbol of devouring death. . . like Seneca . . . Shakespeare employs the tomb as a setting for dramatic action and ironic commentary” (Miola 20-21)

“*Hecuba* of *Troades* may inspire the Duchess of York [in *Richard III*] to some degree but, more important, she inspires *Margaret*, that singular and unhistorical figure of bitter grief”; While there is some influence from *Ovid’s Hecuba*, “Seneca does supply a specific, useful, dramatic context, . . . depicting the bereaved queen-mother as chief among grieving, captured Trojan women. . . Like Seneca’s *Hecuba*, *Margaret* is an aged, defeated queen who ritualistically mourns the loss of royal husband and offspring. *Hecuba* enters lamenting slain *Priam* and *Hector*; *Margaret* also enters lamenting the death of husband and son” (Miola 77).

“*Harold F. Brooks* (1980) focuses on Shakespeare’s adaptation of the female characters [in *R III*] from his source materials, noting that the women’s primary scenes, such as the wooing of *Anne* and the “wailing royal women,” were not derived from the chronicles Shakespeare consulted. Contending that Seneca inspired Shakespeare’s portrayal of the women, *Brooks* demonstrates the way in which each of the four women corresponds to one of the four in Seneca’s *Troades*” (*Shakespearean Criticism* 62).

Declares Emrys Jones: *King John* shows Senecan influence in other ways. The tragic figure of Constance is a case in point. In most ways Constance recalls Andromache, a widow with a beloved son at the mercy of unscrupulous politicians; and in each case the boy (Arthur, Astyanax) leaps to his death from a high tower. For all this the relevant play is Seneca’s *Troades*” (269).

**Underlines: 37**

**Greek: 4**

**Latin: 8**

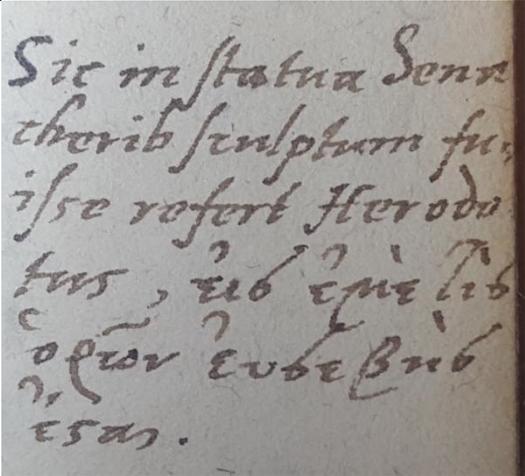
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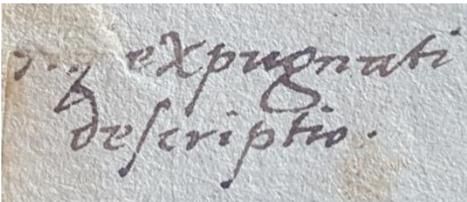
Prior citations to underlined or annotated passages:

*John* (1); *Titus* (1).

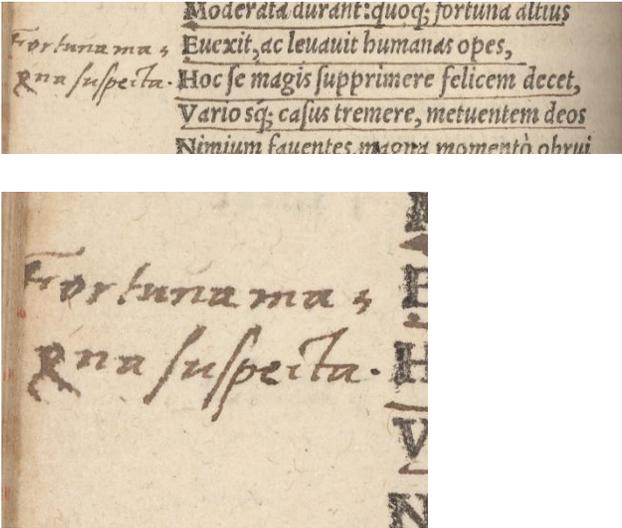
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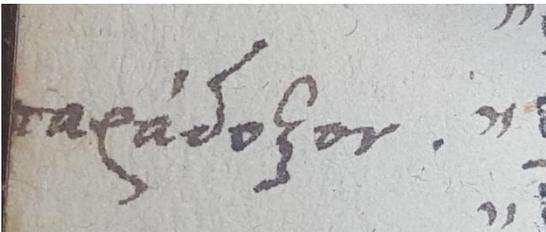
141.	223	<p><b>Note:</b> Latin-Greek hybrid: Sic in statua Senacherib sculptum fecisse refert Herododus, εἰς ἐμὲ τίς ὀρῶν ἐυσεβὺς ἔσας.</p>	<p>Referring to Herodotus’ account of the victory statue of The Assyrian monarch Sennacherib, who after vanquishing Egypt caused a statue to be erected in his honor, with a mouse in his hand, in the temple of Vulcan with the legend: “Whoever looks on me, let him revere the Gods.”</p> <p>Statues are a prominent motif in the Shakespeare plays.</p>
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	 <p>Tro. 223 (1-6). Likewise, Herodotus says of the statue of Sennacherib: "Anyone who looks on me, let him be awestruck."</p> <p>The association is to the opening speech of Hecuba about the frailty of human endeavors, referring to the overthrowing of Troy, whom the annotator may associate with the Assyrian empire:</p> <p>Quicumque regno fidit et magna potens          Dominator aula nec leves metuit deos          Animumque rebus recdulum laetis dedic,          Me videat et te, Troia: non umquam tulit          Documenta fors maiora, quam fragili loco          Starent superbi.</p>	<p>Statue 22x.</p> <p>The Duke of Buckingham in <i>Rich. III</i> describes the citizens, informed of Richard III's depravity, as statues who, unlike this one of Sennacherib, could not speak:</p> <p style="text-align: center;">They spake not a word;          But, like dumb statues or breathing stones,          Gazed each on other, and look'd deadly pale.          (3.7.24-26)</p> <p>And to the messenger in <i>Cor</i>, the citizens of Rome already honor the living Coriolanus like the statue of a God:</p> <p style="text-align: center;">Matrons flung gloves,          Ladies and maids their scarfs and handkerchers,          Upon him as he pass'd: the nobles bended,          As to <i>Jove's statue</i>, and the commons made          A shower and thunder with their caps and shouts:          I never saw the like.          (2.1.263-268)</p> <p>This supplies yet another clear indication of the cross-referential mind of the annotator. Compare Hipp. #183 (177-18).</p>
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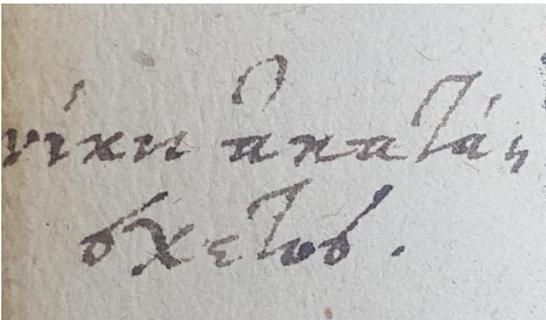
		(1-6)  Anyone who trusts in royal power, anyone who rules supreme in a great palace without fear of the fickle gods, anyone who surrenders his trusting heart to happiness, should look upon me, and upon you Troy. Never did Fortune give greater proofs of how unstable the place is where the proud stand.	
142.	224	<p><b>Note:</b> [missing] expugnati descriptio</p>  <p>Tro. 224 (19-28): Description of the siege/battle/attack.</p> <p>Pergamum incuduit sibi En alta muri decora congesti iacent Tectis adustis; regiam flammae ambient Omnisque late fumat Assarcaci domus. Non prohibet avidas flamma victoris maus: Diripitur ardens Troia. Nec caelum patet Undant fumo; nube ceu densa obsitus</p>	<p>Shakespeare paints battle scenes in multiple plays, among them <i>Caes.</i>, <i>A&amp;C</i>, <i>Hen. V</i>, <i>John</i>, <i>Rich. III</i>, <i>Cor.</i>, <i>Lear</i>, <i>Mac.</i>, and <i>3 Hen. VI</i>.</p> <p>These battles are not merely dramatic interludes. Shakespeare uses them to advance plot, develop character, and explore the themes of war as a historical event. His interests include looting in war, the parley, perception and (especially) misperception in war, rules for the treatment of prisoners, and other matters of the laws of warfare, including the devastating impact of civil war and the consequences of divided loyalties. But to convey these ideas he must</p>

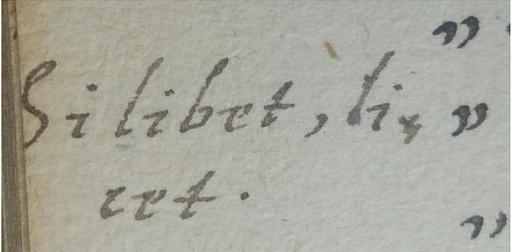
		<p>Ater favilla squallet Iliaca dies.</p> <p>He has forged Pergamum for himself Behold, the high walls lie piled high with ornaments With scorched roofs; flames surround the palace And the house of Assarcacus smokes far and wide. The flame of the victor does not forbid the greedy: Troy is plundered in flames. Nor is the sky open Let them billow with smoke; covered as with a dense cloud The black ashes suffocate the Ilian day.</p>	
143.	221	<p>“Felix Priamus” dicimus omnes Secum excedens sua regna tulit. Nunc Elysii Nemoris tutis errat in umbris, Interque pias felix animas Hectora quaerit. Felix Priamus; <u>Felix quisquis bello moriens</u> <u>Omnia secum consumpta videt.</u> (161-163)</p> <p>“Blest is Priam,” we all say: In departing he has taken his kingdom with him.</p>	<p>Cunliffe (72) sees the lines immediately preceding the underlined passage as the source of Titus’ valediction for his slain sons:</p> <p>In peace and honor rest you here, my sons; Rome’s readiest champions, repose you here in rest, Secure from worldly chances and mishaps! Here lurks no treason, here no envy swells, Here grow no damned grudges; here are no storms, No noise, but silence and eternal sleep: In peace and honor rest you here, my sons! (1.1.150-156)</p>

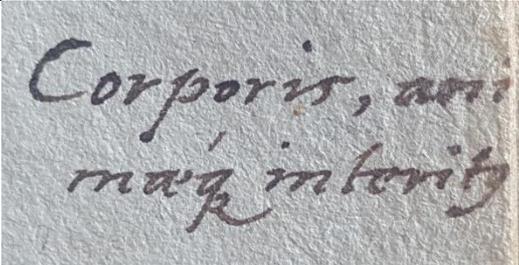
		<p>Now he wanders among the peaceful shadows of the Elysian grove,          And blest among the righteous spirits          He looks for Hector.          Blest is Priam;  <i>Blest is anyone who, dying in war,          Has seen his whole world destroyed.</i></p>	<p>Thompson (53) confirms that Titus' lines are "modelled on" this <i>Troades</i> speech.</p> <p>In their dumbness, language in their very gesture; they looked as they had heard of <i>a world ransomed, or one destroyed.</i></p> <p style="text-align: right;">(Win. Tale 5.2.13-15)</p>
144.	234	<p><b>Note:</b> Fortuna magna suspecta.</p>  <p>Troas 234 (258-291): Great fortune [should not be] trusted.</p>	<p><i>Fortune</i> 296x  <i>Unfortunate</i> 11x          Words containing <i>fortune</i> 457x.  <i>Suspect</i> 56x  <i>Distrust</i> 6x.</p> <p>As Antony – a man about to be bankrupted and prosecuted for unpaid debts and threatened to have his heart cut out to satisfy them – clarifies in the opening scene of <i>Med.</i>:</p> <p>Believe me, no: <i>I thank my fortune</i> for it,          My ventures are not in one bottom trusted,          Nor to one place; nor is my whole estate          Upon <i>the fortune</i> of this present year:          Therefore my merchandise makes me not sad.</p> <p style="text-align: right;">(Merch. 1.1.43-47)</p>

		For the underlined text, see the next item.	
145.		<p><u>Quoque Fortuna altius</u>  <u>Evexit ac levavit humana opes,</u>  <u>Hoc se magis suppressere felicem decet</u>  <u>Variosque casus tremere metuentem deos</u>  <u>Nimium faventes.</u>                      (259-263)</p> <p>The higher fortune raises and exalts human might,                      the more the fortunate should humble                      themselves and tremble at shifting circumstance,                      fearing overly favourable gods.</p>	<p>The skepticism of fortune as well as the spatial metaphor of Fortune “lifting” or exalting, which is frequently annotated in this volume, are commonplaces in Sh., viz. in Henry VI’s speech of submission to Edward IV:</p> <p>Therefore, that I may conquer fortune's spite                      By <i>living low</i>, where fortune cannot hurt me,                      And that the people of this blessed land                      May not be punish'd with my thwarting stars,                      Warwick, although my head still wear the crown,                      I here resign my government to thee,                      For <i>thou art fortunate in all thy deeds</i>.                      (3 Hen. VI 4.6.9-15)</p>
146.		<p><b>Note (Grk):</b> παράδοξον</p>  <p>Tro. 234 (266-275): Paradox.</p>	<p>Paradox 5x Shakespeare</p> <p>The same general paradox, of success breeding disenchantment or new risk, furnishes a template used over and again by the bard, including in <i>Lucrece</i>:</p> <p>The sweets <i>we wish for turn to loathed sour</i>                      Even in the moment that we call them ours.                      (867-68)</p>

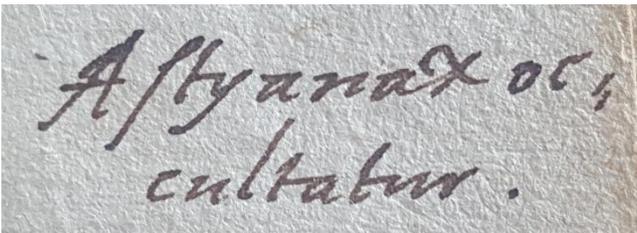
	<p>The paradox is spelled out by Agamemnon:</p> <p><u>Fateor, aliquando impotens</u>  <u>Regno ac superbos altius memet tuli;</u>  <u>Sed fregit illos spiritus hace quae dare</u>  <u>Potuisset aliis causa, Fortunae favor.</u>                  (266-69)</p> <p>I admit, at one time I was unrestrained and proud in government, bearing myself too high; but that arrogance was broken by the very cause that could have produced it in others, fortune’s favor.</p>	<p>Or</p> <p><i>What win I if I gain the thing I seek?</i>                  A dream, a breath, a froth of fleeting joy?                  (211-12)</p> <p>This is the <i>monstrosity in love</i>, lady, that the will is infinite and the execution confined, that <i>the desire is boundless and the act a slave to limit.</i>                  (Troilus 3.2.78-80)</p>
147.	<p><u>Sed regi frenis nequit</u>  <u>Et ira et ardens ensis et Victoria</u>  <u>Commissa nocti</u>                  (279-281)</p> <p>Nevertheless tight reigns cannot be kept on anger and the blazing sword and victory turned over to night.</p>	<p>As Eric Sams comments, the word “lenity” in Shakespeare contains “the overriding association of a light hand on <i>the reign</i>” (321; emphasis supplied), i.e. the tension between undue tolerance and punishment is characteristically construed in terms of equestrian terminology. Many telling parallel instances might be cited, viz.:</p> <p>For love of Edward's offspring in my womb:                  This is it that <i>makes me bridle passion</i>                  And bear with mildness my misfortune's cross.                  (3 Hen. VI 4.4.18-20)</p> <p>Join we together, for the public good,                  In what we can, <i>to bridle and suppress</i></p>

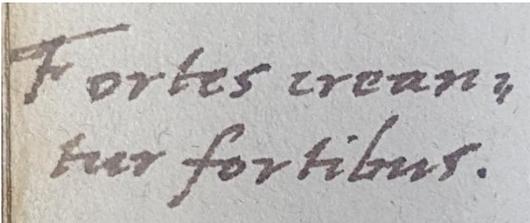
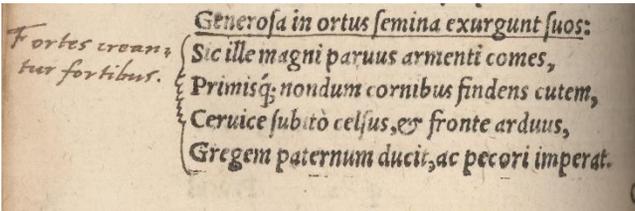
			<p><i>The pride of Suffolk and the cardinal, With Somerset's and Buckingham's ambition. (2 Hen. VI 1.1.199-202)</i></p> <p><i>Pace 'em not in their hands to make 'em gentle, But stop their mouths with stubborn bits, and spur 'em, Till they obey the manage. (Hen. VIII 5.2.57-59)</i></p> <p><i>We have strict statutes and most biting laws, The needful bits and curbs to headstrong weeds. (Measure 1.3.19-20)</i></p>
148.		<p><b>Note:</b> Νίκη ακατάσχετος</p>  <p>Tro. 234 (277-281) Victory unstoppable.</p>	<p><i>Victory 49x Impregnable 4x Invulnerable 3x Unassailable 1x</i></p>

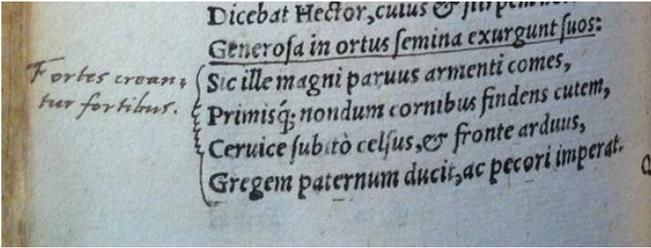
149.	236	<p><b>Note:</b> Si libet, li=cet.</p>  <p>Tro. 236 (335): If it is desired, it is allowed.</p> <p>If it is pleasing, it is allowed. (334-36)</p>	<p>But <i>the law will not allow</i> it, Pompey; nor it shall not be allowed in Vienna. (<i>Measure</i> 2.1.227-228)</p> <p>There is no <i>slander</i> in <i>an allowed fool</i>, though he do nothing but rail. (<i>12<sup>th</sup> Night</i> 1.5.94)</p> <p>Under what title shall I woo for thee, <i>That God, the law, my honour and her love,</i> Can <i>make seem pleasing</i> to her tender years? (<i>Rich. III</i> 4.4.340-342)</p> <p>The spirit that I have seen May be a devil; and the devil hath power T' <i>assume a pleasing shape</i>; yea, and perhaps Out of my weakness and my melancholy, As he is very potent with such spirits, Abuses me to damn me. (<i>Ham.</i> 2.2.598-603)</p>
150.	239	<p><b>Note:</b> Corporis ani=maeq interitus</p>	<p>While perhaps a commonplace, Shakespeare employs the <i>body/soul</i> antithesis in dozens of speeches.</p> <p>Joan La Pucelle:</p>

		 <p>Tro. 239 (396-402): Destruction of the body and the soul.</p> <p>Post mortem nihil est ipsaque mors nihil,          velocis spatii meta novissima;          spem ponant avidi, solliciti metum:  <u>tempus nos avidum devorat et chaos.</u>  <u>mors individua est, noxia corpori</u>  <u>nec parcens animae:</u> Taenara et aspero          regnum sub domino limen et obsidens          custos non facili Cerberus ostio          rumores vacui verbaque inania          et par sollicito fabula somnio.  <u>quaeris quo iaceas post obitum loco?</u>  <u>quo non nata iacent.</u></p> <p>After death is nothing, and death itself is nothing,          The finishing line of a swiftly run circuit.          Let the greedy lay down their hopes, the anxious          their fears:          Greedy time and Chaos devour us.          Death is indivisible, destructive to the body</p>	<p><i>My body</i> shall          Pay recompense, if you will grant my suit.  <i>[They shake their heads]</i>          Cannot my body nor blood-sacrifice          Entreat you to your wanted furtherance?          Then <i>take my soul, my body, soul and all,</i>          Before that England give the French the foil.  <i>(1 Henry VI 5.3.18-23)</i></p> <p>Isabella:</p> <p>Sir, believe this,          I had rather give <i>my body</i> than <i>my soul</i>.  <i>(Measure 2.4.55-56)</i></p>
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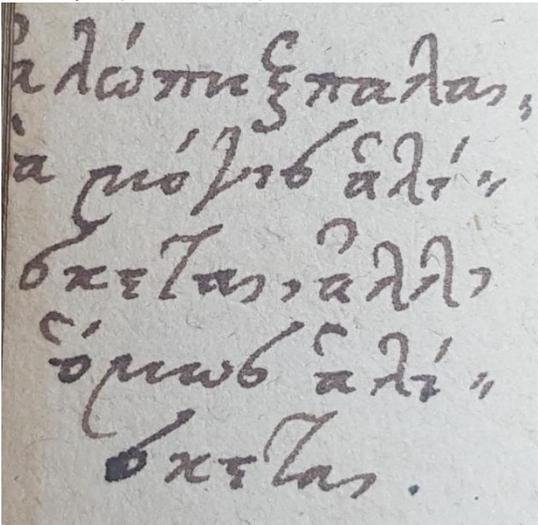
		<p>And not sparing the soul.  Aenarus, and the kingdom  Under its harsh lord, and Cerberus guarding the  entrance with its unyielding gate  – Hollow rumours, empty words,  A tale akin to a troubled dream.  You ask you lie after death?  Where unborn things (<i>non nata</i>) lie.</p>	<p><i>Unborn 9x.</i></p>
151.	238	<p><u>Verum est an timidos fibula decipit</u>  <u>Umbras corporibus vivere conditis.</u>  (371-72)</p> <p>Is it true, or a tale to deceive the faint-hearted,  That spirits live on after bodies are buried.</p> <p>At the conclusion of the same speech the  annotator returns to the ontological riddle of  death:</p> <p><u>Tempus nos avidum devorat et chaos.</u>  <u>Mors individua est, noxia corpori</u>  <u>Nec parcens animae.....</u>  <u>quaeris quo iaceas post obitum loco?</u>  <u>Quo non nata iacent.</u></p> <p><u>Greedy time and chaos devour us.</u>  <u>Death is indivisible, destruction to the body</u></p>	<p>According to Cunliffe, “the whole of Hamlet’s famous  soliloquy may be said to arisen out of the question in  <i>Troas</i> 380-81” (80-81) as posed in this underlined  passage.</p> <p>Miola sees here a common “isolation from its  immediate context, an interrogative cast, a pained  awareness of wretched mortality, a wish for permanent  rest, quietus” (38), and quotes Fantham: what is  distinctive” in the Seneca passage “is the positive  attitude towards death,’ the wish for total  annihilation,” concluding that this is “not a direct  borrowing but a transformed convention” (39).</p>

		<p><u>And not sparing the soul...</u>  <u>You ask where you lie after death?</u>  <u>Where unborn things lie.</u>                  (400-402, 07-08)</p>	
152.	243	<p><b>Note:</b> Astyanaxos oc=cultator</p>  <p>Tro. 243 (495-512): Astyanax is concealed.</p>	<p>The phrase refers to the suggestion of the Old Man to Andromache that Astyanax should be saved by concealment. Andromache has him hide in the tomb of his ancestors.</p> <p>The scene is reminiscent of the strong role that ancestral tombs play in both <i>Romeo and Juliet</i> and <i>Titus Andronicus</i>.</p> <p>Even more potently, it recalls the persistent and well-known modelling of the young prince Arthur in <i>John</i> after prince Astyanax in <i>Troades</i>: “Andromache and her suppliant rhetoric stand at the heart of a wider Trojan presence in a play that Francis Meres described as a tragedy in 1598” (Valls-Russell).</p>
153.		<p><u>Durae minister sortis hoc primum peto,</u>  <u>Ut, ore quamvis erba dicantur meo</u>  <u>Non esse credas nostra.</u>                  (533-535)</p>	<p>Cunliffe (43) compares:</p> <p>Let not your ears despise my tongue for ever,                  Which shall possess them with the heaviest sound                  That ever yet they heard.                  (<i>Mac.</i> 5.3.201-203)</p>

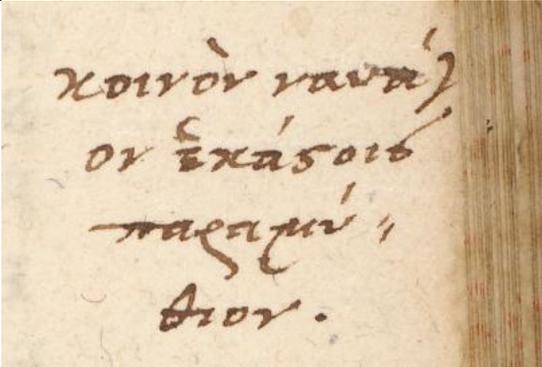
		As the agent of cruel fate I first ask this, that though the words are spoken by my mouth, you must not regard them as mine.	
154.	244	<p><b>Note:</b> Fortes creantur fortibus</p>   <p>Troas 244 (536 et seq.): Strengths bring forth strengths</p>	<p>The epigrammatic note parallels many similar constructions in Shakespeare, such as “when <i>measure</i> answers <i>measure</i>.” Etc.</p> <p>The construction is quintessentially Shakespearean. More specifically, compare, where the doubling of the keyword contributes to the aphoristic ethos of the expression:</p> <p><i>One fire drives out one fire; one nail, one nail; Rights by rights falter, strengths by strengths do fail.</i> (Cor. 4.7.54-55)</p> <p><i>Blood hath bought blood and blows have answered blows; Strength match'd with strength, and power confronted power.</i> (John 2.1.328-330)</p> <p><i>Love give me strength! and strength shall help afford. Farewell, dear father!</i> (R&amp;J 4.1.124-125)</p>
155.			

		<p><u>Durae minister sortis hoc primum peto,</u>  <u>Ut, ore quamvis verba dicantur meo,</u>  <u>Non esse credas nostra</u></p> <p>As the agent of a cruel fate I first ask this, that  <i>though the words are spoken by my mouth, you  not regard them as mine.</i></p> <p>(524-526)</p>	<p>This strange idea is precisely the thought of Claudius when told by Hamlet that the prince “eats the air, promise-crammed”:</p> <p>I have nothing with this answer, Hamlet; <i>these words are not mine.</i></p> <p>(3.2.97-98)</p>
156.		 <p>The bracketed lines:</p> <p><u>Generosa in ortus semina exsurgunt suos.</u>  Sic ille magni parvus armenti comes  Primisque nondum cornibus findens cutem  Cervice subito celsus et fronte arduus  Gregem paternum ducit ac pectori imperat.</p> <p>(536-540)</p>	<p>Both the idea and the underlying metaphor of the bracketed passage are imitated with a different purpose by the Dauphin in <i>Hen. V</i> when he rebukes the English as upstarts:</p> <p>O Dieu vivant! shall a few <i>sprays</i> of us,  The emptying of our fathers' luxury,  Our <i>scions</i>, put in wild and savage <i>stock</i>,  Spirt up so suddenly into the clouds,  And <i>overlook their grafters</i>?</p> <p>(3.5.5-9)</p> <p>Likewise Ulysses' moral is reversed by Suffolk in <i>2 Hen. VI</i>:</p> <p>Blunt-witted lord, ignoble in demeanor!  If ever lady wrong'd her lord so much,  Thy mother took into her blameful bed</p>

	<p>Seeds of good stock grow up to match their ancestry. So the little calf accompanying great cattle, his budding horns not yet piercing the skin, suddenly with neck high and lofty brow leads his father’s herd and commands the drove.</p>	<p>Some stern untutor'd churl, and <i>noble stock</i>  <i>Was graft with crab-tree slip</i>; whose fruit thou art,          And never of the Nevils' noble race.          (3.2.210-215)</p> <p>Or, as Polixenes explains to Perdita in <i>Winter’s Tale</i>:</p> <p>You see, sweet maid, we marry  <i>A gentler scion to the wildest stock</i>,          And make conceive a bark of baser kind  <i>By bud of nobler race</i>: this is an art          Which does mend nature, change it rather, but          The art itself is nature.          (4.4.92-97)</p>
157.	<p><u>Tuta est, perire quae potest debet cupit</u>  <u>Magnifica verba mors prope admota excutit</u>  <u>Si vis, Ulexe, cogere Andromacham metu</u>  <u>Vitam minaret: nam mori votum est mihi.</u>          (574-577)</p> <p><b>And.</b> She who can die, who should and longs to, is safe.  <b>Ul.</b> When death is brought close, it drives out grand words.</p>	<p>Cunliffe sees Seneca’s influence in the way Shakespeare’s villains – “Richard III, Macbeth and Closter’s bastard son – die with desperate fortitude,” adding that “the stoical fortitude of the heroines of Elizabethan tragedy is equally remarkable” (30). He compares this underlined exchange to <i>WT</i>:</p> <p><b>Leo.</b> Look for no less than death.  <b>Herm.</b> Sir, spare me your threats:          The bug which you would fright me with I seek.          To me can life be no commodity.          (3.2.90-93)</p>

		<p><b>And.</b> Ulysses, if you want to coerce Andromache by fear, threaten her with life: death is what I pray for.</p>	
158.	246	<p><b>Note:</b> Grk. αλώπιζ παλασα ἀ μόγις ἀλίσκετας, ἀλλ ὅμως ἀλίσκετας.</p>  <p>Tro. 246 (568-571): The old fox is hardly conquered, but all the same seems so.</p> <p>The “old fox” is Ulysses, who says</p> <p>Simulat remove verba. Non facile est tibi Decipere Ulixem: victimus matrum dolos</p>	<p>Thersites uses the same figure to describe Ulysses:</p> <p>That same <i>dog-fox</i>, <i>Ulysses</i>, is not proved worthy a blackberry. (Troil. 5.4.11)</p> <p>John G. Fitch explains that Ulysses in act 3 engages in a “deadly battle of wits” with Andromache which “recalls previous occasions when Ulysses defeated others by cunning and manipulation” (1: 166).</p> <p>The annotator apparently understood this relevant context.</p>

		<p>Etiam dearum, cassa consilia amove. Ubi natus est? (568-571)</p> <p>No more feigned words! It is not easy for you to fool Ulysses: I have defeated the tricks of mothers, even goddesses. Set aside futile schemes. Where is your son?</p>	
159.		<p>Quoque te celsius altius superi lapsos, preme. (Tro. 695-96)</p> <p>The higher the gods have exalted you, the more gently you should tread upon the fallen.</p>	<p>The content is different, but the grammatical formula is the same:</p> <p>The <i>higher</i> Nilus swells, The <i>more</i> it promises. (A&amp;C 2.7.20-21)</p> <p>A' shall not <i>tread on</i> me; I'll run away <i>till I am bigger</i>, but then I'll fight. (Cor. 5.3.27-28)</p> <p>And if we live, we live <i>to tread on kings</i>; If die, brave death, when princes die with us! (1 Hen. IV 5.3.85-86)</p> <p>Cf Thy. 607 et seq. note.</p>
160.	263	<p><b>Note:</b> Grk. κοινὸν ναυάγον ἐκάσοις παρμύθιον.</p>	

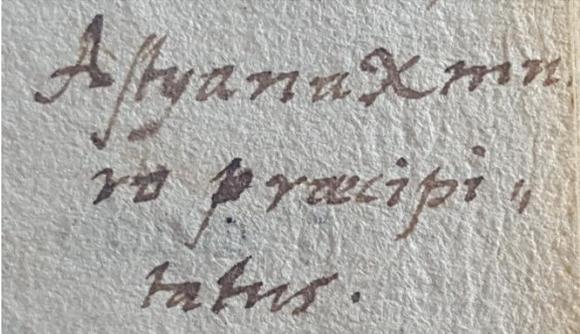
		 <p>Tro. 263 (1009-1055) You would knit up this common shipwreck in lamentation.</p> <p>You would have knitted together (ἐκάσοις) the common shipwreck lament</p> <p>The note accompanies lines in which the chorus is offering a “common consolation” for the “shipwreck” of the Pelasgian fleet in Hecuba’s immediately precedent speech:</p> <p>“I pray for seas to match rituals like these. Let the whole Pelasgian fleet and its thousand ships suffer the same fate as I shall pray, when I sail, to befall my ship.”</p> <p>The chorus is commenting ironically on Hecuba’s wish that what she wishes for herself (a</p>	<p>The phrase “common shipwreck” provides another intriguing literary link to Oxford, who uses this phrase in his 1603 letter to Robert Cecil, on the death of Queen Elizabeth – thus confirming the linguistic evidence by being on a similar occasion of mourning in which the phrase paraphrases the underlined passage that “no one objects to bearing a lot which all endure.”</p> <p>Miola cites: Ag. 664-67 “it is comforting to mix tears with tears; troubles kept secret wound and burn all the more. In grieving company it is pleasant to weep for one’s own woes,” and Tro. 1009-12: “sweet to the mourner is suffering company, sweet to hear many people re-echo lamentations. Gentler is the sting of grief and tears when a sorrowful crowd gathers.”</p> <p>Edgar expresses the same idea:</p> <p>When we our betters see bearing our woes,          We scarcely think our miseries our foes.          Who alone suffers most i' th' mind,          Leaving free things and happy shows behind;          But then the mind much sufferance doth o'erskip  <i>When grief hath mates</i>, and bearing fellowship.          (<i>Lear</i> 5.3.322-327)</p> <p>And</p> <p>To be worst,          The lowest and most dejected thing of fortune,</p>
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	<p>calamitous death) will also happen to her enemies, which would make her particular grief a general one.</p> <p>Underlined, which clarifies:</p> <p><u>Ferre quam sortem patiuntur omnes</u> <u>Nemo recusat</u> (1016-17)</p> <p>Sweet to one grieving is a host of mourners Sweet that whole peoples are loud with laments; Gentler the sting of grief and tears Echoed by a crowd that is likewise weeping. Always, always pain is malicious, Glad that its own fate falls on many, That it was not suffering's only target. <u>No one objects to bearing a lot</u> <u>Which all endure.</u></p> <p>And later in the chorus' speech:</p> <p><u>Est miser nemo nisi comparatus.</u> (1023)</p> <p>No one is wretched except by comparison.</p> <p>Aequior casum tulit et procellas, Mille qui ponto pariter carinas Obrui vidit tabulaque litus</p>	<p>Stands still in esperance, lives not in fear. The lamentable change is from the best; The worst returns to laughter. (<i>Lear</i> 4.1.2-6)</p> <p>De Vere letters:</p> <p>"In this <i>common shipwreck</i> mine is <i>above all the rest</i>, who least regarded, though often comforted, of all her followers, she hath left to try my fortune among the alterations of time, and chance, either without sail whereby to take the advantage of any prosperous gale, or with anchor to ride till the storm be overpast. (Fowler 740)</p> <p>Fowler goes on to show (760-761) that the metaphor of the shipwreck of state, most dramatically emblemized in the <i>Temp.</i>, is a ubiquitous symbol in the Shakespeare canon, including</p> <p>The <i>common wrack</i> (<i>Tit.</i> 5.1.192)</p> <p>His <i>shipwrack</i> and his <i>commonweal's</i> (<i>Tit.</i> 2.1.24)</p> <p>The <i>general wrack</i> (<i>1 Hen. IV</i> 1.1.135)</p>
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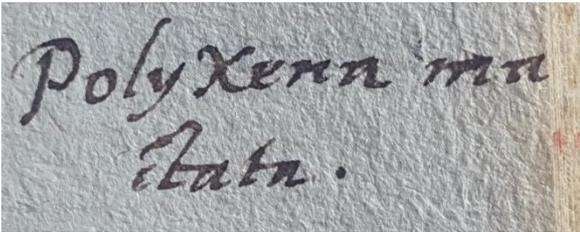
		<p>Naufraga spargi, mare cum coactis          Fluctibus Corus prohibet reverti          (1029-33)</p> <p>Calmer in bearing disaster and storms          Is one who sees a thousand vessels together          Overwhelmed at sea, and the store strewn          With planks from shipwrecks, as a northwester'          piles up          Waves and prevents the sea from ebbing.</p>	<p><i>My country's wrack</i>          (1 <i>Hen. IV</i> 4.1.56)</p> <p>The <i>commonwealth</i> hath daily run to <i>wrack</i>.          (2 <i>Hen. IV</i> 1.3.124)</p> <p>His <i>country's wrack</i>          (<i>Mac.</i> 1.3.114)</p> <p>Aaron in <i>Titus</i> seems to be thinking of Tamora as another Hecuba, one who desires the “shipwreck” of the state, when he denounces her as</p> <p>This siren, that will charm Rome's Saturnine,          And see <i>his shipwrack</i> and <i>his commonweal's</i>.          (2.1.24)</p> <p>In contrasting his own fate as “above the rest,” Oxford picks up both elements from the original in Seneca, where the common lamentation of the chorus is echoing and “stitching up” Hecuba's wish for her own ship to go down.</p> <p>He is in effect placing himself in Hecuba's role (without wishing for a disaster but still mourning for one – and uniquely so as against the chorus of “all the rest”).</p> <p>With the passage from <i>TW</i> in mind this of course immediately evokes Hamlet's own</p>
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			<p>What's <i>Hecuba</i> to him, or he to <i>Hecuba</i>, That he should weep for her? What would he do, Had he the motive and the cue for passion That I have? (2.2.568-71)</p> <p>And as Hamlet continues he invokes the same distinction between the suffering of the individual and that of the group:</p> <p>What would he do, Had he the motive and the cue for passion That I have? He would drown the stage with tears And cleave <i>the general ear</i> with horrid speech (2.2.569-72)</p> <p>The lament of Hecuba and the female chorus in this passage is, according to Arkin (3) an inspiration for the kommos of <i>Rich. III</i> 4.4.</p> <p>Cf also Queen Margaret's extended speech developing the theme of mourning for the "common shipwreck" (3 <i>Hen. VI</i> 5.4.1-37) of the Lancastrian cause, perhaps involving a reminiscence of the same passage from <i>Troa</i>.</p> <p><i>Shipwreck</i> is a common metaphor for mishap of other kinds in Sh., viz.:</p>
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			<p>We see <i>the very wreck</i> that we must suffer; And unavoids is the danger now, For suffering so the causes of <i>our wreck</i>. <i>(Richard II, 2.1.269-271)</i></p> <p>He, doing so, put forth to seas, Where when men been, there's seldom ease; For now the wind begins to blow; Thunder above and deeps below Make such unquiet, that the ship Should house him safe is wreck'd and split; And he, good prince, having all lost, By waves from coast to coast is tost: All perishes of man, of self, None aught escapen but himself; Till fortune, tired with doing bad, Threw him ashore, to give him glad. <i>(Per. Act 2 Prol. 27-38)</i></p> <p>The underlined thought that “no one is wretched except by comparison” is also echoed in Lear:</p> <p><i>When we our betters see bearing our woes We scarcely think our miseries our foes Who alone suffers, suffers most 'i the mind; Leaving free things and happy shows behind: But when the mind much suffering doth o'er-skip, When brief hath mates, and bearing fellowship.</i></p>
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			(5.3.322-327)
161.	267	<p><b>Note:</b> Astyanax muro praecipitatus</p>  <p>Tro. 267: (1105 et seq) Astyanax falling headlong from the wall.</p> <p>Astyanax fallen from the wall. No underlining.</p> <p>Praeceptus ut altis cecedit. . . (1118-1128)</p>	<p>The death of prince Arthur in <i>John</i> supplies a very close parallel to Prince Astyanax. Sh. is alleged to have followed the innovation of <i>Troublesome Reign</i> in imputing this mode of death to Arthur, but the parallel between Arthur's death and that of Astyanax was noted by Jones (269), who further points out that this parallel belongs to a larger structural pattern elaborating comparison between Constance and Andromache. Walker (169) cites research showing that Constance recalls not only Seneca's <i>Medea</i> but also <i>Andromache</i>.</p> <p>A primary move made by Shakespeare in applying Seneca's text to his play is to convert the messenger's description of Astyanax' fall into a prosopopeia in which Arthur is given something Astyanax does not get – a voice in which he describes his own leap:</p> <p><b>Arthur.</b> The wall is high, and yet will I leap down:      Good ground, be pitiful and hurt me not!      There's few or none do know me: if they did,      This ship-boy's semblance hath disguised me quite.      I am afraid; and yet I'll venture it.      If I get down, and do not break my limbs,      I'll find a thousand shifts to get away:      As good to die and go, as die and stay.</p>

			<p><i>[Leaps down]</i>  O me! my uncle's spirit is in these stones:  Heaven take my soul, and England keep my bones!  <i>(John 4.3.9-10)</i></p> <p>Marcus Andronicus, using the word “headlong” (<i>praecipitatus</i>) contemplates the same fate for the Andronici:</p> <p>Now you have heard the truth, what say you, Romans?  Have we done aught amiss,--show us wherein,  And, from the place where you behold us now,  The poor remainder of Andronici  Will, hand in hand, all <i>headlong</i> cast us down.  And on the ragged stones beat forth our brains,  And make a mutual closure of our house.  <i>(5.3.129-35)</i></p>
162.		<p>Next to the note:</p> <p>Quis Colchis hoc, quis sedis incertae Scythia commisit, aut quae Capsium tangens mare genis iuris expers ausa? (1104-1106)</p> <p>What Colchian, what nomad Scythian perpetrated this? What lawless tribe from the edge of the Caspian Sea dared this?</p>	<p>Declaring that “<i>Troades</i> informs the symbolic design of <i>Titus Andronicus</i>” (20), Miola compares <i>Tro.</i> 1104-1106 to <i>Titus</i>:</p> <p><b>Ch.</b> Was never Scythia half so barbarous.  <b>Dem.</b> Oppose not Scythia to ambitious Rome  <i>(1.1.131-32)</i></p>

163.	269	<p><b>Note:</b> Polyxena ma=ctata</p>  <p><i>Tro.</i> 269 (1144-1164): Polyxena sacrificed.</p> <p>Accompanies description of crowd’s impression of Polyxena, a few lines before Pyrrhus famous “delay” in the execution.</p>	<p>Sacrifice 31x.</p> <p>Polyxena 1x.</p> <p>The one reference to Polyxena is by Ulysses, the “Old Fox” of the previous note @158 when he accuses Achilles of being in love with her:</p> <p>All the commerce that you have had with Troy As perfectly is ours as yours, my lord; And better would it fit Achilles much To throw down Hector than <i>Polyxena</i>: But it must grieve young Pyrrhus now at home, When fame shall in our islands sound her trump, And all the Greekish girls shall tripping sing, 'Great Hector's sister did Achilles win. (<i>T&amp;C</i> 3.3.205-212)</p> <p>Bullough (vii. 37) suggests that Seneca’s portrayal of Pyrrhus slaying Polyxena may also contribute to the Player’s account in <i>Ham.</i>:</p> <p>Pyrrhus at Priam drives, in rage strikes wide; But with the whiff and wind of his fell sword Th' unnerved father falls. Then senseless Ilium, Seeming to feel this blow, with flaming top Stoops to his base, and with a hideous crash Takes prisoner Pyrrhus' ear. For lo! his sword,</p>
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			<p>Which was declining on the milky head Of reverend Priam, seem'd i' th' air to stick. So, as a painted tyrant, Pyrrhus stood, And, like a neutral to his will and matter, Did nothing.</p> <p>(2.2.472-482)</p>
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## *Medea*

**Underlines: 38**

**Greek: 2**

**Latin: 9**

**Hybrid: 1**

Many of Shakespeare's strong women of problematic ethos are in some respect at least modelled on, or at least influenced by, Medea in Seneca. These include not only Lady Macbeth, but Margaret in the *Hen. VI* series.

*"Medea, as we shall see, figures prominently in Macbeth, Shakespeare's other Senecan tyrant tragedy" (81; source unknown).*

Miola: "Reformulating the domina-nutrix convention. . . Shakespeare achieves the same general ends he purposes in the revenge-play adaptations of Seneca. There, we recall, Shakespeare creates complex Senecan protagonists by providing them with evil counterparts who likewise embody aspects of Senecan passion. Titus confronts Aaron, and Hamlet Claudius, evil doubles who variously play the role of Atreus and thus enable more generous and complicated response to the principals. So too, Macbeth confronts Lady Macbeth, an astonishing expansion of the barely remarked wives in *Holinshed* into a creature of terrible presence and power. . . as has long been noted, Shakespeare achieves this expansion by drawing again on Seneca's striking *Medea*. Seneca portrays a savage and inhuman Medea, a creature significantly different from Ovid's amorous witch in *Met. 7*" (102).

Five of nine Latin annotations in this play concern the theme of Medea's magic – a rather striking concentration. Her pharmacopeic powers make her both a destroyer and healer. It makes sense that the creator of such Medea-inspired female characters as Titania, Lady Macbeth, Tamora, Lady Constance in *John* or Lady Margaret in *3 Hen. VI* would take an interest in her, in Seneca's as well as Euripides account. Arkins: "Shakespeare makes Lady Macbeth find a paradigm for atrocious masculine daring in the character of Medea" (14).

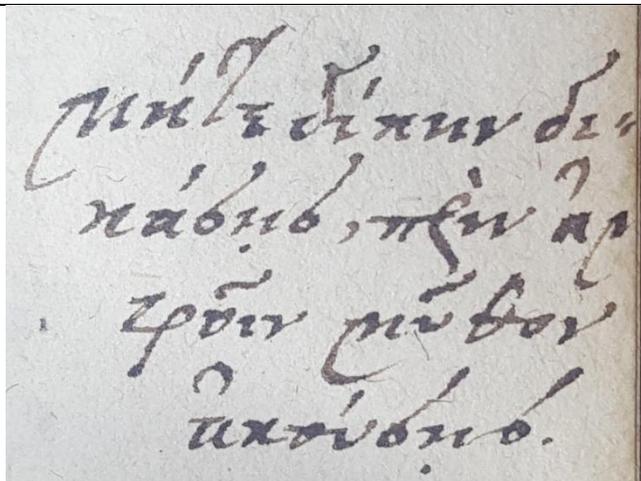
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Prior citations to underlined or annotated passages: *Troil.* (1); *Mac.* (1); *Ham.* (1); *3 Hen VI* (1); *Dream* (1); *Rich. III* (1).

Total: 6

164.		<p><u>Fortuna fortes metuit, ignavos premit</u></p> <p><u>Fortune fears the brave, but crushes cowards</u> (159)</p>	<p>The underlined moral appears in several variations in Shakespeare, viz.:</p> <p>If <i>fortune</i> be not ours today, it is Because we <i>brave</i> her: come. (A&amp;C 4.4.3-4)</p> <p>For <i>brave</i> Macbeth--well he deserves that name-- Disdaining <i>fortune</i>, with his brandish'd steel, Which smoked with bloody execution, Like valour's minion carved out his passage. (<i>Mac.</i> 1.2.16-19)</p>
165.	278	<p><u>Qui nihil potest sperare, desperet nihil</u></p> <p><u>Whoso has naught to hope, let him despair of naught.</u> (163)</p>	<p>To fear the worst oft cures the worse (<i>Troilus</i> 3.2.70)</p>

166.	278	<p><b>Nu.</b> Compesce verba, parce iam, demens, minis Animosque minue; <u>tempori aptari decet.</u></p> <p><b>Med.</b> <u>Fortuna opes auferre, non animum potest.</u> (174-176)</p> <p><b>Nu.</b> Control your words, give up your threats, now, crazy woman, subdue your proud spirit; it is right to adapt to circumstances.</p> <p><b>Med.</b> Fortune can take away my wealth, but not my spirit.</p>	<p>Miola (128) compares the nurse’s speech to Othello: “I am to pray you not to strain my speech/to grosser issues nor larger reach than to suspicion” (3.3.218-20).</p> <p>Comments Miola: “Iago entreats Othello ‘to scan this thing no farther; leave it to time’ (245); so too does the nutrix counsel Medea” (129).</p> <p>“Othello’s language in the second half of the scene proclaims unequivocally that he has assumed the role Iago casts him in, namely that of Senecan protagonist” (129).</p>
167.	279	<p><b>Note: Grk.</b> μήτε δίκυν δεκασησ, πρὶν ἀμφοῖν μῦθον ἀκουσησ.</p>	<p>Law/legal principle in Shakespeare (see Stritmatter</p> <p>More specifically, this note on the “two witness” rule – among the most fundamental of all legal principles – is a fundamental principle of the legal process of Measure for Measure, as the Duke insists that Isabella be given opportunity to confront Angelo on even playing field and be heard by witnesses. But this idea is also present at the root of Shakespeare’s dramatic</p>



Med. 279 (200): Do not judge corruptly until you have heard both accounts/witnesses.

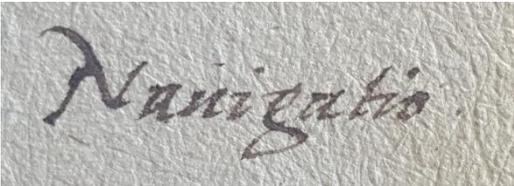
Μήτε is most commonly used in doubled expressions, e.g., “either. . . or.” Liddell and Scott translate the word “and not.” The verbs are δίκζω (to bribe or corrupt judges, L&S 177) and ἀκούω (to hear or have hearing of, L&S 29). In this expression, with a pair of subjunctive verbs, Μήτε has the force of a negative imperative.

Another in the long series of notes dealing with law or legal issues, ideas, or principles.

Written alongside underlined passage discussed in the next note where Medea’s speech to Creon is underlined: “He who decides an issue without hearing one side has not been just, however just the decision.” In this context,

art, which involves (among other things) testing propositions through the exchange of contrary opinions and perspectives of multiple characters.

	<p>“both sides” means both Jason and Medea as well as Medea and Creon.</p>	
<p>168.</p>	<p>The note accompanies this underlined exchange between Medea and Creon:</p> <p><b>Med.</b> <u>Si iudicas, cognosce; si regnas iube.</u>  <b>Creo.</b> <u>Aequum atque iniquum Regis imperium feras.</u>  <b>Med.</b> <u>Iniqua numquam regna perpetuo manent.</u>  <b>Creo.</b> I, querere Colchis.  <b>Med.</b> Redeo: qui avexit, ferat.  <b>Creo.</b> <u>Vox constituo sera decreto venit.</u>  <b>Med.</b> <u>Qui statuit aliquid parte inaudita altera,</u>  <u>Aequum licet statuerit, haud aequus fuit.</u>  <p style="text-align: center;">(194-200)</p> <p><b>Med.</b> If you are acting as judge, investigate the case; if as a king, give orders.  <b>Cre.</b> You must endure a king’s command, just or unjust.  <b>Med.</b> Unjust kingship never remains unbroken.  <b>Cre.</b> Go and complain to the Colchians.  <b>Med.</b> I am going, but he who brought me away should take me back.  <b>Cre.</b> Your words come too late, my decree is decided.  <b>Med.</b> He who decides an issue without hearing one side has not been just, however just the decision.</p> </p>	<p>This heavily underlined exchange, in which Creon defends his decision to exile Medea, appears to have left a significant imprint – particularly in the line “vox constituo sera decreto venit/Your words come too late, my decree is decided” – in the interview between Isabella and Angelo where she pleads for the life of her brother, in <i>Measure</i>:</p> <p><b>Ang.</b> Look, what I will not, that I cannot do.  <b>Isa.</b> But might you do't, and do the world no wrong,  If so your heart were touch'd with that remorse  As mine is to him?  <b>Ang.</b> <i>He's sentenc'd; 'tis too late.</i>  <b>Luc.</b> [To Is.] You are too cold.  <b>Isa.</b> Too late? Why, no; I, that do speak a word,  <i>May call it back again.</i>  <p style="text-align: right;">(2.2.52-58)</p> <p>Shakespeare is surely aware that while what Isabella says is true, is not always true. Words that inflame powerful passions cannot always be revoked.</p> </p>

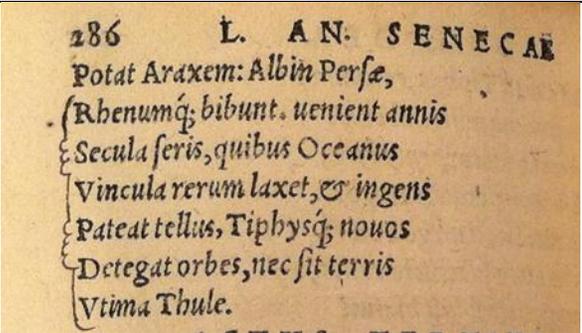
169.		<p><u>Hoc reges habent</u>  <u>Magnificum et ingens, nulla quod rapiat dies:</u>  <u>Prodesse miseris, supplices fido lare</u>  <u>Protegere.</u> (222-25)</p> <p>This is the immense and magnificent asset of kings, which no day can steal from them: to help the wretched, to give suppliants protection under a safe roof.</p>	<p>In view of the immediately preceding example a few lines earlier, it is striking to note how closely the underlined thought here agrees with Isabella’s speech on the virtue of Mercy as an attribute of monarch:</p> <p><b>Isa.</b> Too late? Why, no; I, that do speak a word,  May call it back again. Well, believe this,  <i>No ceremony that to great ones 'longs,</i>  <i>Not the king's crown nor the deputed sword,</i>  <i>The marshal's truncheon nor the judge's robe,</i>  <i>Become them with one half so good a grace</i>  <i>As mercy does.</i></p> <p>(2.2.57-63)</p> <p>See also <i>Thy.</i> 345 <i>et. seq.</i> defining the “rex verus.”</p>
170.	283	<p><b>Note:</b> <i>Navigatio</i></p>  <p>Med. 283 (301-328): Navigation/Sailing/Voyage.</p>	<p>I conjure you, by that which you profess,  Howe'er you come to know it, answer me:  Though you untie the winds and let them fight  Against the churches; though the yesty waves  Confound and <i>swallow navigation up</i>;  Though bladed corn be lodged and trees blown down;  Though castles topple on their warders' heads;  Though palaces and pyramids do slope  Their heads to their foundations; though the treasure  Of nature's germens tumble all together,</p>

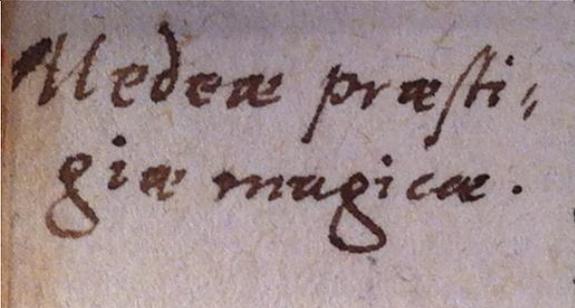
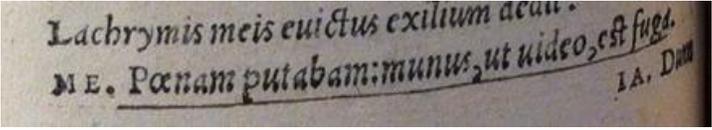
			<p>Even till destruction sicken; answer me To what I ask you. <i>(Mac. 4.1.50-61)</i></p> <p>This is Shakespeare’ sole use of the word in the note; yet it proves a common vocabulary that acquires interest through study of such themes as travel, shipping, exile, or asylum, all related, in the 16<sup>th</sup> century, to the art of navigation.</p> <p><i>Sail 47x.</i> <i>Sails 19x</i> <i>Sailing 3x</i> <i>Voyage 24x.</i></p> <p>From <i>12<sup>th</sup> Night</i> – set in Ragusa in Dubrovnik to <i>Merch. of Venice</i> or <i>Othello</i> (Venice and Cyprus), the bard’s large imaginative scope gives context to this note in <i>Medea</i>.</p> <p>As Polonius declares:</p> <p>Yet here, Laertes? Aboard, aboard, for shame! The <i>wind sits in the shoulder of your sail,</i> And you are stay'd for. <i>(Ham. 1.3.55-57)</i></p>
171.			

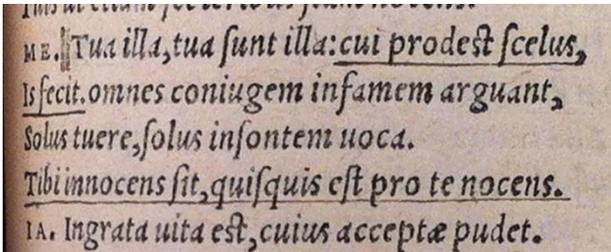
		<p>The “Navigatio” note summarizes the speech of the Chorus:</p> <p>Audax nimium qui freta primus  Rate tam fragili perfida rupit.  Terrasque suas post terga videns  Animam levibus credididit auris,  Dubioque secans aequora cursu  Potuit tenui fidere ligno.</p> <p>Daring, too daring, the man who first broke into the treacherous seas with a boat so fragile;  Who, seeing his own land left behind him,  Committed his life to the fickle breezes,  And cutting the seas on an unsure course  Could put his <i>trust in thin wooden planks</i>;  Slender, too slender the margin drawn  Between the paths of life and death.</p>	<p>O noble emperor, do not fight by sea;  <i>Trust not to rotten planks.</i>  (A&amp;C 3.7.61-62)</p> <p>Seems to echo the “tenui ligno” (thin wooden planks) of the Chorus’ lines.</p>
172.	284	<p><u>Patrioque; senex factus in arvo</u>  <u>Parvo dives; nisi quas tulerat</u>  <u>Natale solum, non norat opes.</u>  (332-335)</p> <p>They grew to old age on their father’s land,  And, rich with little,  Beyond what their native soil had yielded  They knew no wealth.</p>	<p>This paradox is among Shakespeare’s favorites, often indicated or hinted at in this notes to Seneca. For example, compare</p> <p>As Valentine insists to the Pirates who have taken him hostage:</p> <p>Then know that I have <i>little wealth</i> to lose:  A man I am cross'd with adversity;</p>

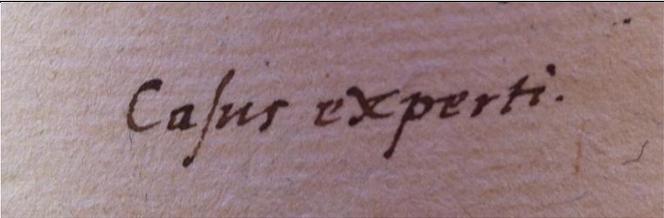
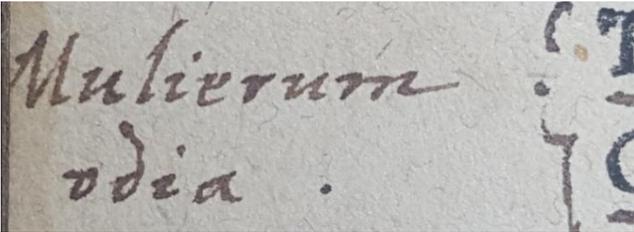
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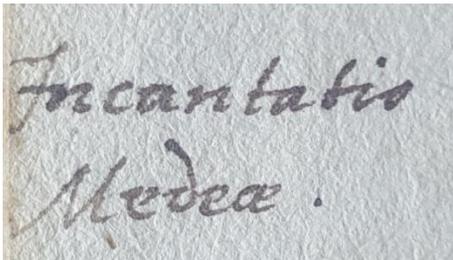
			<p><i>My riches</i> are these <i>poor</i> habiliments, Of which if you should here disfurnish me, You take the sum and substance that I have. <i>(Two Gents. 4.1.11-15)</i></p> <p>France explains his devotion to the impoverished Cordelia in the same idiom of paradox:</p> <p>Fairest Cordelia, that art <i>most rich, being poor</i>; Most choice, forsaken; and most lov'd, despis'd! <i>(Lear 1.1.249-251)</i></p> <p>Ferdinand tells Miranda that</p> <p style="text-align: center;">Some kinds of <i>baseness</i> Are nobly undergone and most <i>poor matters</i> Point to <i>rich ends</i>. <i>(Temp. 3.1.2-4)</i></p>
173.	286	Lines marked with a multi-lobed bracket.	<p>The Loeb editor says of these lines, marked with a bracket “from the sixteenth century on, these lines were sometimes read as prophesying the discovery of the Americas by the Europeans” (377). Shakespeare’s interest in the new world is obvious in plays such as <i>Temp.</i></p>

		 <p>286 L. AN. SENECAE          Potat Araxem: Albin Persae,          { Rhenumq; bibunt. uenient annis          { Secula seris, quibus Oceanus          { Vincula rerum laxet, &amp; ingens          { Pateat tellus, Tiphysq; novos          { Detegat orbis, nec sit terris          { Vltima Thule.</p> <p>Albin Persae          Rhenumque bibunt. venient annis          saecula seris, Quibus Oceanus          vincula rerum laxet, et ingens          pateat tellus, Tethysque; novos          detegat orbis nec sit terris          Vltima Thule. (374-379)</p> <p>There will come an epoch late in time          When Ocean will loosen the bonds of the world          And the earth lie open in its vastness,          When Tethys will disclose new worlds          And Thule not be the farthest of lands.</p>	<p>Q: is this the only occurrence of this style of bracket in these notes? There is one either, much smaller. In Audley End? None of this type.</p> <p>De Vere, an investor in the Frobisher's 1577 and 1578 second and third expeditions searching for the Northwest Passage and gold, apparently had a lifelong interest in the "new world" of the Americas.</p>
174.	290	<p><b>Note:</b> <i>Medeae praesti=giae magicae</i></p>	<p><i>Magic/cal</i> 14x.  <i>Magician</i> 5x.  <i>Enchant/ed/ing/tress</i> 26x.  <i>Tricks</i> 36x.</p>

		 <p>Med. 290 (465-482): Medea's magic tricks/ illusions//The magical illusions of Medea.</p>	<p>Hoodwink 6x.</p>
175.	290	 <p><u>Poenam putabam: munus, ut video, est fuga.</u> (492)</p> <p><b>Med.</b> I thought it was punishment, but <i>I see exile is a gift.</i></p>	<p>While Romeo equates exile with death, Medea's inverse idea that it is a "gift" is echoed at great length by John of Gaunt in his fatherly advice to Bolingbroke in <i>Richard II</i>:</p> <p>All places that the eye of heaven visits Are to a wise man ports and happy havens. Teach thy necessity to reason thus; There is no virtue like necessity. <i>Think not the king did banish thee, But thou the king.</i> Woe doth the heavier sit, Where it perceives it is but faintly borne. <i>Go, say I sent thee forth to purchase honour</i></p>

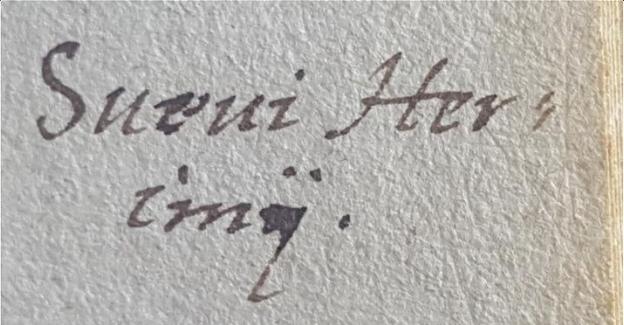
			<p><i>And not the king exiled thee</i> (1.3.276-84)</p>
176.	291	 <p><b>Med.</b> <u>Tua illa, tua sunt illa: cui prodest scelus, Is fecit.</u> Omnes coniugem infamem arguant, Solus tuere, solus insontem uoca: <u>Tibi innocens sit, quisquis est pro te nocens.</u> (500-03)</p> <p><b>Med.</b> They are yours, they are yours: <i>he who gains by a crime, committed it.</i> Though everyone condemns your wife as infamous, you alone should defend her; you alone call her guiltless. <i>One who is guilty for your sake should be innocent in your eyes.</i></p>	<p>Brooks argues that “Shakespeare was surely recollecting [this marked passage “tibi innocens...pro te nocens” from] Seneca’s <i>Medea</i>” (732) when Richard reiterates his crimes and attributes them to Anne’s beauty:</p> <p><i>...I did kill King Henry But ‘twas thy beauty that provoked me. ...’twas I that stabb’d young Edward – But ‘twas thy heavenly face that set me on.</i> (1.2.179, 182)</p> <p>In a more general sense, the underlined passage notes a critical legal principle, known as <i>cui bono</i>?</p> <p>Innocence 21x.</p>
177.	291	<p><b>Note:</b> Casus experti</p>	<p><i>Casus</i> can mean either a case or an “accident, chance, or fall.” In this last sense, it is a key term and metaphor in the theory of tragedy.</p>

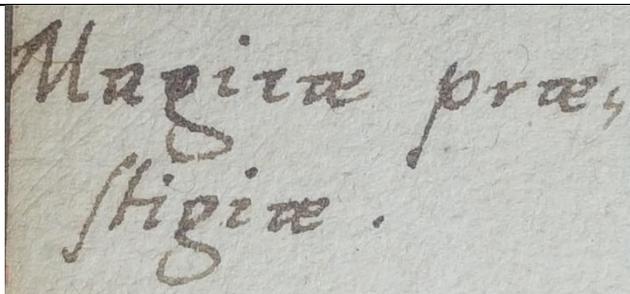
		 <p>Med. 291 (518-519): The downfall of experience.</p> <p>Cedo defessus malis.  <u>Et ipsa casus saepe iam expertos time</u>          (518-519)</p> <p>I give up, worn out by troubles. <i>Even you should fear the odds of chance, which you have tested many times.</i></p>	<p>Cf. Hipp. #120 1085-1104.</p>
178.	294	<p><b>Note:</b> Mulierum odia.</p>  <p>Med. 249 (579-582): The hatred of women.</p> <p>As the underlined note explains:</p> <p><u>Nulla vis flammae tumidive venti</u>  <u>Tanta, nec teli metuenda torti,</u></p>	<p>Brooks cites immediately precedent lines as a significant source for <i>Rich. III</i> 4.1.59-61:</p> <p>Est et auro textile          Monile fulgen, quoque gemmarum nitor          Distinguit aurum, quo solent cingi comae.          Haec nostra nati dona nubenti ferant,          Sed ante diris inlita ac tincta artibus.          (572-576)</p> <p>I have also a necklace that gleams with woven gold, and the golden thing set off with bright gems that usually encircles my hair. My sons are to bear these</p>

		<p><u>Quanta cum coniunx viduata taedis Ardet et odit.</u> (578-82)</p> <p>No violence of flame or swelling wind, No fearful violence of a whirling spear, Matches a wife bereft of her marriage Burning and hating.</p>	<p>my gifts to the bride – but first my dread arts must anoint and tincture them.</p> <p>As well as its relevance to the immediately preceding lines, this underlined passage itself has many more direct applications in <i>Rich. III</i> and possibly other plays.</p>
179.	298	<p><b>Note:</b> Incantatio Medeae</p>  <p>Med. 298 (675 et seq.): the incantation/spell/enchantment of Medea.</p> <p><u>Vidi furem saepe et aggressam deos, Caelum trahentem:</u> maius his, maius parat Medea monstrum. Namque ut Attonito gradu Evasit et penetrare funestum attigit. Totas opes effudit, et quidquid diu Etiam ipsa timuit promit, atque omnem explicat Turbam malorum, arcana secreta abdita;</p>	<p>This note marks the nurse’s account of Medea’s exotic and dangerous arts of magic, in which Medea declares “now is the time to embark on something loftier than ordinary criminality” (692-693).</p> <p>“Medea’s conjurations (670 ff.), perhaps a source for the witches ceremony of 4.1, are part of a hellish ritual that produces supernatural poisons for Creusa and the place and, more important, summons and concentrates her own evil power” (Miola 106).</p> <p>Joan la Pucelle – doubtless another character in part inspired by Medea – offers the sole use of the English word in the plays:</p> <p><i>My ancient incantations</i> are too weak, And hell too strong for me to buckle with: Now, France, thy glory droopeth to the dust. (1 <i>Hen. VI</i> 5.3.27-29)</p>

		<p>Et triste laeva comprecans sacrum manu          Pestes vocat quascumque ferventis creat          Harena Libyae quasque perpetua nive          Taurus coerchet frigore Arcto rigens,          Et omne monstrum.</p> <p style="text-align: center;">(673-684)</p> <p><u>I have often seen her raging, assailing the Gods, drawing down the heavens;</u> greater than that, greater still is the monstrosity Medea is preparing. For after going out with frenzied steps and reaching her inner sanctum of death, she pours out her entire resources, brings forth even everything she has long feared, and deploys all her host of evils, occult, mysterious, hidden things. Making prayers at the sinister shrine with her left hand, she summons all plagues produced by the sand of burning Libya, and all those locked in the everlasting snow of the Taurus, frozen by Arctic cold, and every monster.</p>	
180.	299	<p><b>Note:</b> Suevi Hercinii</p>	<p>Apparently relying on his Latin sources, Shakespeare makes repeated references to Hyrcania as a place of savage wildness: the "Hyrcan tiger" (<i>Mac.</i> 3.4.100), "th' Hyrcanian beast" (<i>Ham.</i> 2.2.447) and the "Tygers of Hyrcania" (<i>3 Hen. VI</i> 1.4.622).</p> <p>Morocco in <i>Merch.</i> even speaks of "The Hyrcanian deserts and the vasty wilds of wide Arabia" (2.7.41-42).</p>

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	 <p>Med. 299 (712-713): The Suebian women of the Hyrcanii.</p> <p>The underlined passage:</p> <p><u>Aut quos sub axe frigido sucos legunt</u>  <u>Lucis Suebae nobiles Hercyniis</u>  (711-712)</p> <p>Or those juices collected under the cold pole by Suebian women, famed for their Hyrcanian forests (~710)</p>	<p>In the note Hyrcania is a place of exotic circumpolar cold, vast forests, and places to collect herbs for magic potions.</p>
181.	<p><b>Note:</b> Magicae praestigiae</p>	<p>Deceive 88x  Illusion 5x  Juggling 5x</p>



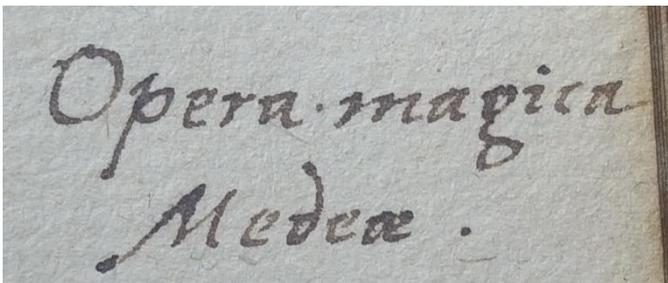
Medea 300 (705-739): Magic tricks/deceptions/illusions /juggling.

The note summarizes Medea's pharmacopeia as detailed by the Nutrix:

Mortifera carpit gramina ac serpentium  
saniem exprimit miscetque et obscenas aues  
maestique cor bubonis et raucae strigis  
exsecta uiuae uiscera. haec scelerum artifex  
discreta ponit: his rapax uis ignium,  
his gelida pigri frigoris glacies inest.  
(731-736)

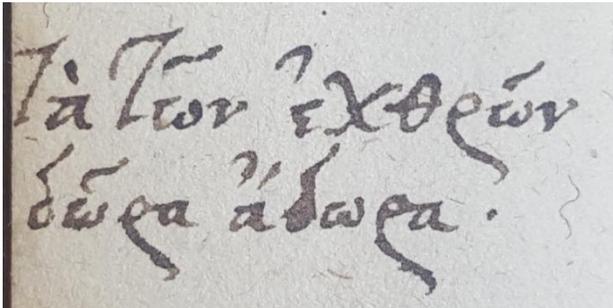
She plucks the *deadly herbs* and bleeds the snakes of their venom; she mixes in also unwholesome birds, the heart of a boding horned owl and entrails cut from a living screech owl. There are things the artificer of crimes keeps separate: some contain the tearing violence of fire, others the icy chill of numbing cold. To her poisons she adds words that are no less fearful. There! The sounds of

In such a night  
Medea *gather'd the enchanted herbs*  
That did renew old AEsion.  
(*Merch.* 5.1.1-3)

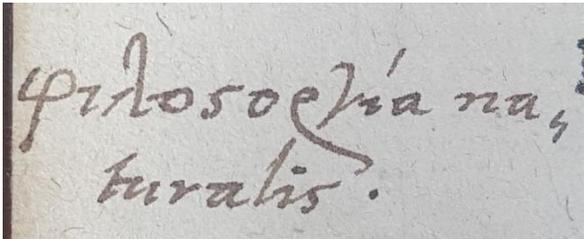
		her maddened steps and her chanting. The world trembles at her first words.	
182.	301	<p><b>Note:</b> Opera magica Medeae</p>  <p>Med. 301 (740-770): Magic works of Medea.</p> <p><b>Medea</b> Comprecor uulgu silentum uosque ferales deos  et Chaos caecum atque opacam Ditis umbrosi domum,  Tartari ripis ligatos squalidae Mortis specus.  supplicis, animae, remissis currite ad thalamo  [grauior uni poena sedeat coniugis socero mei]  lubricus per saxa retro Sisyphum soluat lapis.  uos quoque, urnis quas foratis inritus ludit labor,  Danaides, coite: uestras hic dies quaerit manus.  nunc meis uocata sacris, noctium sidus, ueni  pessimos induta uultus, fronte non una minax.  Tibi more gentis uinculo soluens comam  secreta nudo nemora lustrau i pede  et euocau i nubibus siccis aquas</p>	<p>Brooks (1xiii) identifies this speech as the second of two passages (Cf. <i>Oed.</i> “pestis uehemens” (<i>Oed.</i> 52-70)) that contributed to Titania’s account of the plague resulting from the “forgeries of jealousy” (<i>MND</i> 2.1.81-117).</p> <p>More specifically, Brooks’ notes (pp. 32-37 and Appendix 1.4, pp. 139-145) indicating (among others) the following comparisons of Titania’s speech to the annotated speech in this Seneca:</p> <p>The seasons alter  (2.1.107)</p> <p>Temporum flexi uices (759)  I have changed the pattern of the seasons</p> <p>And certain stars shot madly from their spheres  To hear the she-maid’s music.  (2.1.153-154)</p> <p>Hyadesque nostris cantibus motae labant (769)  the Hyades move unsteadily through my spell</p>

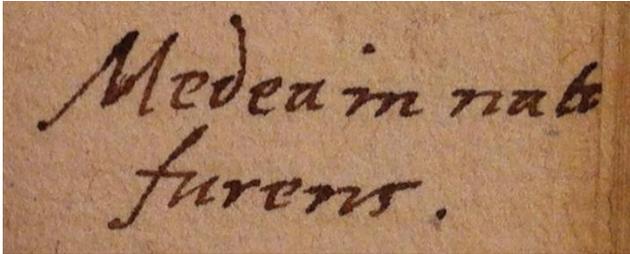
	<p>egique ad imum maria, et Oceanus graues interius undas aestibus uictis dedit, pariterque mundus lege confusa aetheris et solem et astra uidit et uetitum mare tetigistis, ursae. temporum flexi uices: aestiua tellus horruit cantu meo, coacta messem uidit hibernam Ceres; uiolenta Phasis uertit in fontem uada et Hister, in tot ora diuisus, truces compressit undas omnibus ripis piger; sonuere fluctus, tumuit insanum mare tacente uento; nemoris antiqui domus amisit umbras uocis imperio meae. die relicto Phoebus in medio stetit, Hyadesque nostris cantibus motae labant: adesse sacris tempus est, Phoebe, tuis. (739-770)</p> <p>Invoke the thronging silent dead, and you the gods of the grave, and sightless Chaos, and the shadowy home of dark enshrouded Dis, The cavernous hall of squalid Death, enclosed by Tartarus' streams. Eased of your torments, run, you ghosts, to this strange marriage rite: The wheel that tortures limbs may stop, and Ixion touch the ground, And Tantalus may swallow down Pirene's stream in peace.</p>	
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	<p>But may heavier punishment rest on one, my husband's marriage relation: Over the rocks may the slippery stone roll Sisyphus back downhill. And you who are mocked by fruitless toil with pitchers pierced by holes, Assemble here, you Danaids, this day demands your hands. Now summoned by my rites appear, you heavenly globe of night, Displaying your most hostile looks, with menace in every face.</p> <p>For you I have loosed my hair in the style of my people And paced your sequestered groves with naked feet; I have summoned water out of rainless clouds, And forced the sea to its depths: Ocean withdrew His heavy waves, as his tides were overpowered. With the laws of heaven confounded, the world has seen Both sun and stars together, and the Bears have touched The forbidden sea. I have changed the pattern of the seasons: The summer earth has frozen under my spells, And Ceres was compelled to see a winter harvest. The Phasis turned his violent stream to its source, And the Hister, with so many separate mouths, Constrained its savage water in every branch to stillness. Waves have crashed, the maddened seas have swelled</p>	
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		<p>With the wind silent; the shelter of the ancient woods has lost its shade at the bidding of my voice. Phoebus has stopped at the zenith, forgoing the day, And the Hyades move unsteadily through my spell.* The moment is right to attend your ritual, Phoebe.</p> <p>These two penultimate lines (738-739) are not given in every text but are present in this copy of the 1563 Seneca.</p>	
183.	306	<p><b>Note:</b> τᾶτων ἐχθρῶν δῶρα ἄδωρα.</p>  <p>Med. 308 (881-882) The gifts of youthful speeches are [as] the anti-gifts of enemies.</p> <p>τᾶτων = genitive plural of τέττα (803 L&amp;S), “a friendly or respectful address of youths to their elders, father.”</p>	<p>The “donis” or “δῶρα” here are the poisoned garments, which left so strong an imprint in <i>Richard III</i> 4.1.58-61.</p> <p>The passage also seems to have left a subtle imprint on the emotionally loaded conversation between the young Duke of York and his uncle Richard in 3.1, where Richard corresponds perfectly to the kind of concealed enemy bearing gifts which are indicated in the note:</p> <p><b>York.</b> I pray you uncle, <i>give me this dagger</i>.  <b>Rich.</b> My dagger, little cousin? With all my heart.  <b>Prince.</b> A beggar, brother?  <b>York.</b> Of my kind uncle, that I know will <i>give</i>,  And being but a toy, which is no grief to <i>give</i>.  <b>Rich.</b> A greater <i>gift</i> than that I’ll give my cousin.  <b>York.</b> A greater <i>gift</i>? O, that’s the sword to it.</p>

	<p>This perfectly chiasmic expression also represents a perfect paradox.</p> <p>The note is accompanied by this underlining:</p> <p><b>Nvn.</b> Qua solent reges capi: <u>donis.</u></p> <p><b>Cho.</b> <u>In illis esse quis potuit dolus?</u> (881-882)</p> <p><b>Nun.</b> What kings are accustomed to be captured with: <i>gifts.</i></p> <p><b>Cho.</b> <i>What deceit could be in those?</i></p> <p>The note seems to be a conundrum. Eutger of the two nominative subjects in the second line could logically be modified by either of the two genitive plural words in the first line. It could say, as would be normative, “the true gifts of the youths to their elders and the false gifts of the enemies.” But here the emphasis may be on the opposite meaning, “the false gifts of the youth, and true gifts of enemies.”</p> <p>On the theme of gifts see also the note at HO 412 (500 et seq.): “The gifts of enemies are not gifts.”</p>	<p><b>Rich.</b> Ay gentle cousin, were it light enough. (3.1.110-117)</p> <p>The ghost in Hamlet also complains about “gifts” that win royal favor, in this case that of his former queen:</p> <p>Ay, that incestuous, that adulterate beast, With witchcraft of his wit, <i>with traitorous gifts</i>,-- O wicked wit <i>and gifts</i>, that have the power <i>So to seduce!</i>--won to his shameful lust The will of my most seeming-virtuous queen (1.5.47-51)</p>
184.		

		<p><u>Alit unda flammās, quoque prohibetur magis, magis ardet ignis.</u> (889-90)</p> <p>Water feeds the flames, and the more they try to check the fire, the more it blazes.</p>	<p>The underlined idea becomes the emphatic conclusion of Sonnet 154:</p> <p>Love's fire heats water, water cools not love. (Sonnet 154.14)</p> <p>The underlying metaphor equating human passion with fire is a characteristic of Shakespeare's thought process, according to Eric Sams: "among Tudor dramatists, it is he who notices how fire behaves and converts that knowledge into proverbs and sayings of his own" (297). In illustration, Sams cites</p> <p>Throw cold water on thy choler (<i>Wives</i> 2.3.89)</p> <p>Quench my furnace-bearing heart (<i>3 Hen. VI</i> 2.1.80)</p>
185.	308	<p><b>Note:</b> φιλοσοργία na=turalis.</p>  <p><i>Med.</i> 308 (926-944). Natural love energy</p>	<p>Compare:</p>

		<p>This apparently refers to the torn emotions of Medea, later underlined:</p> <p><u>Ira pietatem fugat iramque pietas. Cede pietati, dolor.</u> (943-944)</p> <p>Anger puts mother-love to flight, then mother love, anger. Give way to love, my pain.</p>	<p>To kill, I grant, is sin's extremest gust; But, in defence, by mercy, 'tis most just. <i>To be in anger is impiety;</i> <i>But who is man that is not angry?</i> Weigh but the crime with this. <i>(Timon 3.5.54-58)</i></p>
186.	310	<p><u>ipsam sceleris autorem</u> horridi (979)</p> <p>herself the author of this horrible crime.</p>	<p>Again, the theme of self-reflexivity is prominent in the annotator's choice of emphasis in this speech by Jason to the citizens.</p>
187.	311	<p><b>Note:</b> <i>Medea in nato furens.</i></p>  <p>Med. 311 (1005 etc): Medea raging against her child.</p>	

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*Agamemnon*

**Underlines: 55**

**Latin: 1**

Prior citations to underlined or annotated passages:

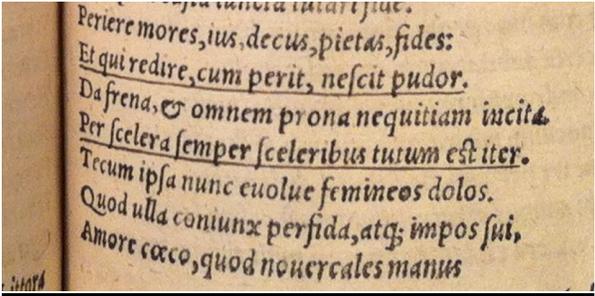
*Rich. III* (1); *Mac.* (1); *Titus* (1); *Temp.* (1); *Winter's Tale* (1).

Total: 5

188.	<p>O regnorum Magnis fallax Fortuna bonis In praecipiti dubioque locas Excelsa nimis. <u>Numquam placidam scepra quitem</u> <u>Cerumve sui tenuere diem.</u> Alia ex aliis cura fatigat Vexatque animos nova tempestas (57-63)</p>	<p>Robert Miola, concurring with Hammond, cites this as an instance of the chorus being “another convention [that] Shakespeare continually reappropriates, variously adapting its expressive lyricism, philosophical meditation, and sententious commentary” (97).</p> <p>He notes themes of sleep and sleeplessness, the image of castle toppling down, and repetition of “fear.”</p>
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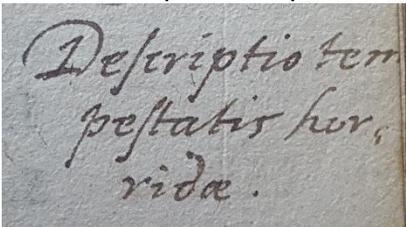
	<p>O fortune, beguiler          By means of the great blessings of thrones,          You set the exalted in a sheer, unstable          place.  <i>Never do scepters attain calm peace          Or a day that is certain of itself.</i>          They are wearied by care upon care,          Their spirits tossed by some new storm.</p>	<p>Miola (97) cites Ag. 60-63, of which 60-61 are underlined.</p> <p>More specifically, he points out that “Muir suggests that the first chorus [of Ag.] contributes to Shakespeare’s various descriptions of confusion and disorder” and even – citing this underlined passage-- suggests that “the first chorus of Agamemnon may lie behind one of Macbeth’s celebrated meditations. . . These lines, quite different from anything in Holinshed’s prosaic accounts, take on a dark intensity and power in Macbeth’s meditation:</p> <p>To-morrow, and to-morrow, and to-morrow,          Creeps in this petty pace from day to day          To the last syllable of recorded time,          And all our yesterdays have lighted fools          The way to dusty death.          (5.5.19-23)</p> <p>Hammond (165) sees this passage as a parallel and possible source for Margerat’s speech in <i>Richard III</i>:</p> <p>They that stand high have many blasts to shake them;          And if they fall, they dash themselves to pieces.          (1.3.259-260)</p> <p>To which Richard replies:</p> <p>...but I was born so high:          Our aery buildeth in the cedar’s top,          And dallies with the wind and scorns the sun.</p>
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			(1.3.263-265)  Muir also cites 81-84 from the same chorus as an influence for Mac. 5.5.19-23
189.		<p><u>Feriant celsos fulmina colles,</u> <u>Corpora morbis maiora patent</u> (96-97)</p> <p>The lofty hills are struck by lightning. Larger physiques are prone to disease.</p> <p><u>Quidquid in altum Fortuna tulit,</u> <u>Ruitura levat.</u> (101-102)</p> <p>Whatever fortune raises on high, She lifts to cast down.</p>	<p>The theme of risky fortune continues. Hammond (165) cites <i>Ag.</i> 90-96 among other sources and parallels as also supplying definite parallels to <i>Sh.</i> language in the <i>R. III</i> passage #194 cited above.</p> <p>The repeated marking of the concept, three times in the space of less than fifty lines, indicates the annotator’s definite interest in the unpredictable character of fortune.</p> <p>Fortune 296x. See #148 for more on this theme.</p>

190.	317	 <p><u>per scelera semper sceleribus tutum est iter.</u> 115</p> <p>For crimes the safest path is always through crimes.</p>	<p>This “famous Senecan tag” – found in several English variants in early modern lit. – also inspires <i>Richard III</i>:</p> <p style="text-align: center;">But <i>I am in</i> <i>So far</i> in blood that <i>sin will pluck on sin.</i> (4.2.63-64)</p> <p>Brian Arkins declares that any “detailed analysis of how Seneca’s plays influence <i>Macbeth</i> must begin with Shakespeare’s appropriation of” Ag. 115 (and <i>Phaedra</i> 607), the inspiration for <i>Macbeth</i>’s “things bad begun make strong themselves by ill” (3.2.55); (Cf #154 <i>fortes creantur fortibus</i> above). his idiom is a recurrent motif in <i>Macbeth</i>:</p> <p style="text-align: center;">It will have blood; they say, <i>blood will have blood</i> (3.4.145)</p> <p>Miola concurs: Richard “unmistakably identifies his Senecan character when he revises this famous sententia” (85). Cf esp. <i>Phae.</i> 607, where Miola is quoted on the expansive influence of this line in <i>Mac</i>.</p> <p>And, even more potently, in a passage combining the <i>per scelera</i> element with <i>iter</i> or <i>gradus</i>, a path or “step,” <i>Macbeth</i> also says:</p> <p>For mine own good, All causes shall give way: <i>I am in blood</i> <i>Stepp'd in so far that</i>, should I wade no more,</p>
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			<p>Returning were as tedious as go o'er. (3.4.160-61)</p> <p>On the topic of <i>scelus</i> more generally, Miola is very insightful: “Seneca taught Renaissance writers, including Shakespeare, how to make <i>scelus</i> the central principle of tragic action and design, how to focus on the crime, the perpetrators, the victims, and on the moral framework violated” (16). He notes that <i>scelus</i> and variants occur over 200 times in Seneca.</p> <p>Miola notes that Macbeth’s 3.2.53 is a “recasting” of the well-known <i>Ag.</i> 115, a passage “perhaps recurs later again” (93) in 3.4.135-137.</p> <p>Miola calls this “perhaps the most frequently remarked, and most frequently dismissed, remembrance of Seneca” in <i>Macbeth</i> (93).</p> <p>Along with the <i>Phoe.</i> 607 “light griefs,” Miola sees <i>Ag.</i> 115 as a leitmotif in the “spiritual territory” of <i>Mac.</i>:</p> <p>“These two Senecan maxims, the one describing a dynamic, irresistible <i>scelus</i>, the other a sorrow beyond words, stake out the spiritual territory Macbeth traverses throughout the play” (94).</p>
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191.	<p><b>Nu.</b> <u>Quod metuit auget qui scelus scelere obruit.</u>  <b>Clyt.</b> Et ferrum et ignis saepe medicinae loco est.  <b>Nu.</b> <u>Extrema primo nemo temptavit loco.</u>  (151-53)</p> <p><b>Nurse.</b> To cover up crime is to add to what one fears.  <b>Clyt.</b> Both fire and steel often serve in place of a cure  <b>Nurse.</b> No one tries extreme measures at the outset.</p>	<p>Cunliffe (81) identifies the second underlined passage as an inspiration for</p> <p>Diseases desperate grown  By desperate appliance are relieved,  Or not at all.  (Ham. 4.3.9-11)</p> <p>Adds Miola: “The popularity of the passage (or at least part of it) in florilegia and related proverb traditions strengthens the possibility of an echo” (36).</p>
192.	<p><u>Det ille veniam facile cui venia est opus.</u>  (267)</p> <p>Forgiveness should be granted readily by one who needs forgiveness.</p>	<p>This echoes the previously underlined passage at <i>FURENS</i> 1267 above.</p> <p>This theme of mercy and forgiveness is at the root of Shakespeare’s beliefs about crime, error, punishment, and justice. Even the beastly tyrant Sicily, after his penitence for wrongly accusing his wife of infidelity, is urged by the strict Paulina to “do as the heaven’s have done – forgive yourself.”</p> <p><i>Forgive</i> (with variations) 86x.  <i>Mercy</i> 176x.  <i>Pity</i> 225x  <i>Pardon</i> 299x</p>

193.	331	<p><b>Note:</b> Descriptio tem=pestatis horridae</p>  <p>Ag. 331 (469-490): Description of the terrible tempest.</p> <p>Accompanies underlining:</p> <p><u>agitata uentis unda uenturis tumet:</u> <u>cum luna subito conditur, stellae latent; In</u> <u>astra Pontus tollitur, &amp; coelum perit.</u> (469-472)</p> <p>The waves, lashed by the rising wind, roll high – when suddenly the moon is hid, the stars sink out of sight, skyward the sea is lifted, the heavens are gone. ‘Tis doubly night; dense fog o’erwhelms the dark and, all light withdrawn, confuses sea and sky.</p>	<p>Of course the word <i>Tempestatis</i> is just the genitive form of the Latin root for the name of one of Shakespeare’s most famous plays, <i>The Tempest</i>. The word occurs 57x in Shakespeare.</p> <p>The note reinforces the ludicrous character of any further petulant insistence that Shakespeare needed Strachey’s <i>True Repertory</i> to paint the storms scene of <i>The Tempest</i> or other, earlier scenes of storms in <i>Titus</i> or <i>2 Hen. VI</i>. The underlined “description” is probably among the earlier pre-texts informing Shakespeare’s knowledge of “tempests” (See Stritmatter and Kositsky).</p> <p>The imagery of the waves reaching up to the sky and blotting it out seems to be a favorite of the bard’s, appearing in at least three plays:</p> <p>If the winds rage, doth not the sea wax mad, Threatening the welkin with his big-swoln face? (<i>Titus</i> 3.1.225-26)</p> <p>The sky, it seems, would pour down stinking pitch, But that the sea, mounting to the welkin's cheek, Dashes the fire out (<i>Temp.</i> 1.2.1-4)</p>
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			<p>I am not to say it is a sea, for it is now the sky: betwixt the firmament and it you cannot thrust a bodkin's point.  <i>(Winters Tale 3.3.88-90)</i></p> <p>Cf <i>Caesar</i> 1.3 and Audley End notes.</p> <p>Cf. Pliny, <i>Aeneid</i> (book 1.81-123), Eden, etc., for alternative sources of the idea (many surveyed in Stritmatter and Kositsky). Miola offers commentary on Shakespeare's "night topos," the prime characteristic of which is the putting out of the lights of the night, the stars and moon, citing <i>Mac.</i> 1.4.50-51: "one need not argue for specific sources to recognize important continuities. The conspiratorial night becomes the literal setting for horrid action in both Thyestes and Agamemnon" (94).</p>
194.		<p><u>Non intrat umquam regium limen fides.</u>          (285)</p> <p>Loyalty never crosses a king's threshold.</p>	<p>The underlined passage is quoted with telling ironic variation by Virgilia:</p> <p><i>I'll not over the threshold</i> till my lord return from the wars.  <i>(Cor. 1.3.74-75)</i></p> <p>many men that <i>stumble at the threshold</i>          Are well foretold that danger lurks within.  <i>(3 Henry VI 4.7.11-12)</i></p> <p>Loyalty/disloyalty 25x.</p>

195.	<p><u>Nullum collum signata iugo</u> (355)</p> <p>Whose neck was never scarred by the yoke.</p>	<p>Yoke 32x.</p> <p>Our subjects, sir, Will <i>not endure his yoke</i>; and for ourself To show less sovereignty than they, must needs Appear unkinglike. <i>(Cym. 3.5.4-7)</i></p> <p><i>Yield not thy neck To fortune's yoke</i>, but let thy dauntless mind Still ride in triumph over all mischance. <i>(3 Hen. VI 3.3.15-17)</i></p> <p>Now <i>thy proud neck bears half my burthen'd yoke</i>; From which even here I slip <i>my weary neck</i>, And leave the burthen of it all on thee. <i>(Rich. III 4.4.111-113)</i></p>
196.	<p>Vicere nostra tam metus omnes mala. <u>Eguidem ne ulla caelites placeo prece</u> <u>Nec, si velint saevire, quo noceant habent.</u> (695-697)</p> <p>My troubles now have compassed all fears. <u>For my part I do not try to placate the gods</u> <u>with any prayer: even if they should want to</u> <u>be brutal, they have no means of doing harm.</u></p>	<p>If you require a little space <i>for prayer</i>, I grant it: pray; <i>but be not tedious</i>, <i>For the gods are quick of ear</i>, and I am sworn To do my work with haste. <i>(Per. 4.1.67-68)</i></p>

197.		<p>Si recusares, darem.  <u>Rudis est tyrannus morte qui poenam exigit.</u>          (994-995)</p> <p>If you said no to it, I would confer it. One who punishes by death is an inept tyrant.</p>	<p>Miola p. 207:          “In <i>Agamemnon</i> Clytemnestra imperiously dismisses Cassandra, who responds as does Paulina:  <b>Clyt.</b> Trahite, ut sequitur coniugem ereptum mihi.  <b>Cass.</b> Ne trahite, vestros ipsa praecedam gradus.          (1003-4)</p> <p><b>Clyt.</b> Drag her away, so that she may follow the husband she seized from me.  <b>Cass.</b> Drag not me, I shall lead your way.</p> <p>Jones (1977, 271) comments:          The incident forms a tableau of tyranny: whereas good kings were always ready (in theory at least) to lend an ear, tyrants forced unwelcome counsellors out of their presence. In each scene violence is offered to an outspoken woman, who in each case announces that she is ready to go.</p> <p>Most important (continues Miola) the tyrant, here as always, is a child-killer; Leontes orders Antigonus to burn Hermione’s infant:          If thou refuse          And wilt encounter with my wrath, say so;</p>

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			The bastard brains with these my proper hands Shall I dash out. Go, take it to the fire. (2.3.138-141)
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*Octavia*

Although apparently the least influential of the Senecan plays, even this play has a significant number of underlined passages that are echoed by way of word, image, or idea, in Shakespeare.

Caroline Englemeyer gives a penetrating analysis of how Shakespeare transforms “out of the single figure of Agrippina, he creates a chorus of marginalized, anti-Neronian voices. In doing so, he invites early modern audiences to grapple with the Octavian critiques that linger and multiply on the English stage” (171).

**Underlining: 24**

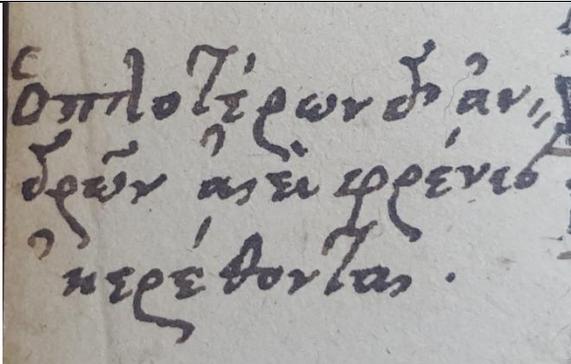
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**Latin: 8**

*Ham.* (1); *Mac.* (1); *3 Hen. VI* (1); *1 Hen. VI* (1); *Lear* (1).

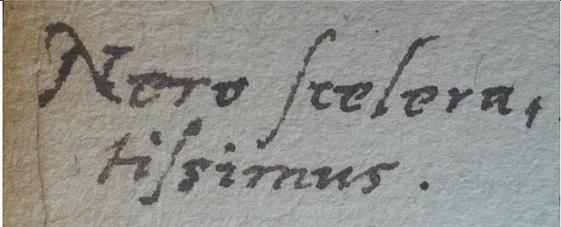
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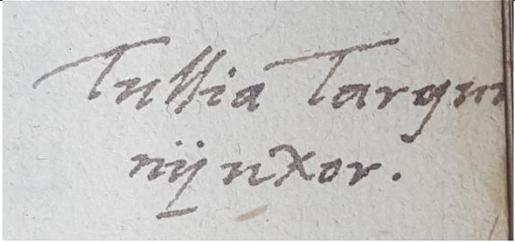
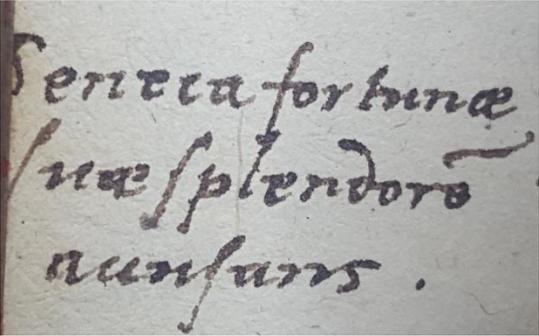
198.	360	<p><b>Note</b> (Grk): ὀπλοτέρων δ ἀνδρῶν ἀει φρένες κερέθοντας.</p>	<p>When Hector lectures Paris and Troilus, calling them</p> <p style="text-align: center;">Not much</p> <p>Unlike <i>young men</i>, whom Aristotle thought Unfit to hear moral philosophy: The reasons you allege <i>do more conduce</i> <i>To the hot passion of distemper'd blood</i></p>
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		 <p>13. Oct. 360 (189-192): the temperament of the younger men is always mixed up (κερέθοντας).</p>	<p><i>Than to make up a free determination 'Twixt right and wrong.</i> (Troilus 2.2.163-169)</p> <p>The note's κερέθοντας suggests both the “hot passion” and the “distempered blood” of Hector’s <i>amplificatio</i> on “young men.”</p>
199.		<p>The note accompanies underlining:</p> <p><u>iuvenilis ardor impetu primo furit,</u> <u>languescit idem facile nec durat diu</u> <u>In Venere turpi, ceu levis flammae vapor;</u> <u>Amor perennis coniugis castae manet.</u></p> <p>Young men’s ardor is wild in its first onset, but it readily wanes, and does not persist long in an illicit affair, like the heat of a feeble flame; whereas love for a chaste wife remains and endures. (189-92)</p>	<p>This is the reality recalled by Duke Orsino, ironically lecturing the disguised Viola in <i>12<sup>th</sup> Night</i>:</p> <p><i>Too old by heaven: let still the woman take An elder than herself: so wears she to him, So sways she level in her husband's heart: For, boy, however we do praise ourselves, Our fancies are more giddy and unfirm, More longing, wavering, sooner lost and worn, Than women's are.</i> (2.4.30-36)</p> <p>Or somewhat more bluntly by the crazed Ophelia:</p>

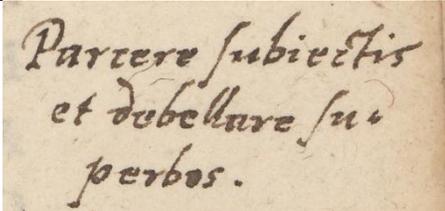
			<p><i>Young men will do't, if they come to't; By cock, they are to blame. (Ham. 4.5.60-61)</i></p> <p>Or as Friar Lawrence moralizes:</p> <p><i>Young men's love then lies Not truly in their hearts, but in their eyes. (R&amp;J 2.3.67-68)</i></p>
200.	361	<p><u>Et modo pinnas sumpsit oloris,</u> <u>Modo Sidonii cornua tauri,</u> <u>Areus idem fluxit in imbri.</u> (205-07)</p> <p>[Jove] put on once the wings of a swan, Once the horns of a bull at Sidon, Once poured down in a shower of gold.</p>	<p>Falstaff in <i>Merry Wives</i> recalls Jove's shape shifting for love, as underlined here:</p> <p>Now, the hot-blooded gods assist me! <i>Remember, Jove, thou wast a bull for thy Europa; love set on thy horns.</i> O powerful love! that, in some respects, makes a beast a man, in some other, a man a beast. <i>You were also, Jupiter, a swan</i> for the love of Leda. O omnipotent Love! how near the god drew to the complexion of a goose! A fault done first in the form of a beast. <i>O Jove, a beastly fault!</i> (5.5.2-9)</p>
201	362	<p><b>Note:</b> Nero sceleratissimus</p>	<p>Nero appears three times in the plays as the emblem of a most sinful ruler:</p> <p><b>Ham.</b> Soft! now to my mother.</p>

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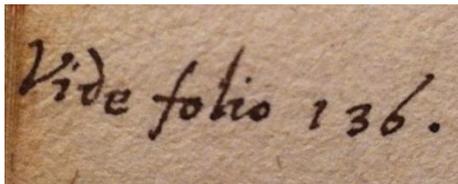
		 <p>Oct. 362 (240 et seq.): Nero, most sinful.</p>	<p>O heart, lose not thy nature; let not ever The soul of <i>Nero</i> enter this firm bosom (3.2.384-85)</p> <p>The tiger will be mild whiles she doth mourn; And <i>Nero</i> will be tainted with remorse (3 <i>Hen. VI</i> 3.1.39)</p> <p>I will; and like thee, <i>Nero</i>, Play on the lute, beholding the towns burn (1 <i>Hen. VI</i> 1.4.95-96)</p> <p>Frateretto calls me; and tells me <i>Nero</i> is an angler in the lake of darkness. (<i>Lear</i> 3.6.6-7).</p> <p>The adjective <i>sceleratissimus</i> exemplifies Shakespearean hyperbole.</p> <p>Many Audley End notes also concern <i>Nero</i>, both in Cassius Dio and Tacitus.</p>
202.	365	<p><b>Note:</b> Tullia Tarquin=ii uxor/Tullia, wife of Tarquin</p>	<p>Tarquin 38x.</p>

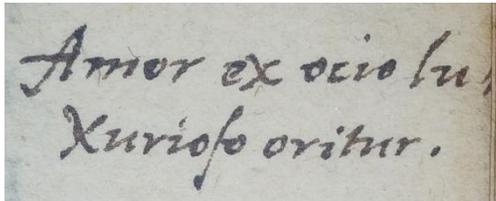
		 <p>Oct. 365 (304-309): Tullia, wife of Tarquin.</p>	
203	368	<p><b>Note:</b> Seneca fortunæ suæ splendorem accusans.</p>  <p>Oct. 368 (377-384) Seneca condemning the splendor of his fate.</p>	<p><i>Splendor</i> 4x in Shakespeare, e.g.</p> <p>Even so my sun one early morn did shine          With <i>all triumphant splendor</i> on my brow          (Sonnet 33.9-10)</p> <p>The underlined note, especially the “amid Corsica’s sea crags, where my mind was free and sovereign and always at liberty to pursue my study,” distinctly suggests the character and situation of Prospero, who having been exiled devotes himself to “liberal studies” in his island kingdom.</p>
204.		<p><b>Ner.</b> <u>Calcat iacentem vulgus.</u>  <b>Sen.</b> <u>Invisum opprimit.</u></p>	

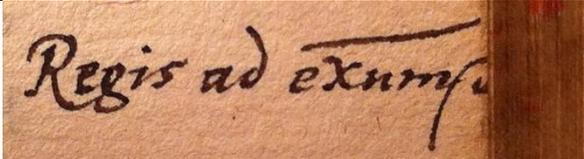
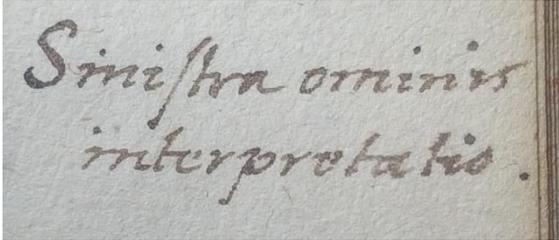
		<p><b>Ner.</b> <u>Ferrum tuetur principem.</u>  <b>Sen.</b> <u>Melius fides.</u>  <b>Ner.</b> <u>Decet timeri Caesarem.</u>  (455-57)</p> <p><b>Ner.</b> The mob tramples on a supine ruler.  <b>Sen.</b> But overthrows a hated one.  <b>Ner.</b> Steel is the emperor’s protection.  <b>Sen.</b> Loyalty a better one.  <b>Ner.</b> <i>It befits Caesar to be feared.</i></p>	<p>Emrys Jones sees this underlined debate as an influence in <i>Lear</i>, stating that Albany and Goneril “each echo what was once a known exchange in Octavia” (quoted in Miola 145).</p> <p><b>Alb.</b> Well, you may <i>fear too far.</i>  <b>Gon.</b> <i>Safer than trust too far.</i>  Let me still take away the harms I fear,  Not fear still to be taken.  <i>(Lear 1.4.328-330)</i></p> <p>Miola further sees this exchange as exemplifying Senecan stichomythia, which “sounds throughout” <i>Lear</i>, “particularly in the opening scene”:</p> <p>Perhaps a more obvious parallel is from <i>1 Henry IV</i>:</p> <p><i>The king is to be feared as the lion</i>  (3.3.148)</p> <p>Where the simile <i>as the lion</i> provides a more colorful illustration of the idea than the formal “befits” (<i>decet</i>).</p>
205.	374	<p><b>Note:</b> <i>Parcere subiectis et debellare su=perbos</i></p>	<p><i>Make war 7x</i>, e.g.,</p> <p><b>Clifford.</b> <i>Make war</i> with him that climb'd unto their nest,  Offer their own lives in their young's defence?  For shame, my liege, make them your precedent!  <i>(3 Hen. VI 2.2.31-33)</i></p>

		 <p>Oct. 371 (472-476): To spare the subject and make war on the haughty/despots.</p>	<p>Or in Sonnet 16:</p> <p>But wherefore do not you a mightier way  <i>Make war upon this bloody tyrant, Time?</i>          (1-2)</p> <p>Mercy 176x          Spare 61x, e.g.,</p> <p><i>All have not offended;</i>          For those that were, it is not square to take          On those that are, revenges: <i>crimes, like lands,</i>  <i>Are not inherited. Then, dear countryman,</i>          Bring in thy ranks, but leave without thy rage:  <i>Spare thy Athenian cradle</i> and those kin          Which in the bluster of thy wrath must fall          With those that have offended: like a shepherd,          Approach the fold <i>and cull the infected forth,</i>  <i>But kill not all together.</i>          (Timon 5.4.43-44)</p> <p><b>Posth.</b> Kneel not to me:          The power that I have on you is, <i>to spare you;</i>          The malice towards you to forgive you: live,          And deal with others better.          (Cym. 5.5.417-420)</p> <p><i>Subject</i> 101x, often enough in the senses related to the note, as when Falstaff insists:</p>
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			<p>I have done the part of a careful friend and <i>a true subject</i> (2 <i>Hen. IV</i> 2.4.321-322)</p> <p><i>Haughty</i> 14x</p> <p>By now forswearing that he is forsworn: He <i>calls us rebels</i>, traitors; and <i>will scourge</i> With <i>haughty arms</i> this hateful name in us. (1 <i>Hen. IV</i> 5.2.38-40)</p> <p>I'll trust, by leisure, him that mocks me once; Thee never, nor <i>thy traitorous haughty sons</i>, Confederates all thus to dishonour me. (<i>Titus</i> 1.1.303)</p> <p><i>Fight</i> 312x.</p> <p>Tamora pleading for the life of her son Aaron where she premises her appeal for mercy on the justice of the commonweal, i.e. where Rome is ruled not by the "superbos," but by "those that have the power to hurt and will do none," as the Sonnet writer puts it:</p> <p>O, if <i>to fight for king</i> and commonweal Were piety in thine, it is in these. Andronicus, stain not thy tomb with blood: Wilt thou draw near the nature of the gods? Draw near them then in being merciful:</p>
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			Sweet mercy is nobility's true badge: <i>Thrice noble Titus, spare my first-born son.</i> ( <i>Titus</i> 1.1114-120)
206.	374	<p><b>Note:</b> Vide folio 136</p>  <p>Oct. 374: see page 136</p>	The theme at folio 136 (#86) is <i>luxus luxuriam parit</i> .
207.		<p><u>Probitas fidesque coniugis, mores pudor</u> <u>Placeant marito. Sola perpetuo manent</u> <u>Subiecta nulli mentis atque animi bona;</u> <u>Florem decoris singuli carpunt dies.</u> (547-550)</p> <p>The wife's probity and fidelity, character and modesty should be what pleases her husband. The only enduring qualities are those of mind and spirit, which are under no external control; the flower of beauty is diminished by each passing day.</p>	<p>The faithfulness of the wife is often mentioned in Shakespeare, perhaps most characteristically in <i>R&amp;J</i>:</p> <p>Romeo, there dead, was husband to that Juliet; And she, there dead, that Romeo's <i>faithful wife</i>. (5.3.23-232)</p> <p>The theme of the loss of youthful beauty is echoed in <i>12<sup>th</sup> Night</i>, when Orsino advises the disguised Viola to chose a woman younger than himself:</p> <p>Then let thy love be younger than thyself, Or thy affection cannot hold the bent; <i>For women are as roses, whose fair flower</i></p>

			<i>Being once display'd, doth fall that very hour.</i> (2.4.38-41)
208.	375	<p><b>Note:</b> Amor ex ocio lu=xurioso oritur</p>  <p>Octavia 375 (560 et seq.): love arises from swift luxury.</p> <p>See also #87 Hipp. 204-210, "luxus luxuriam parit."</p> <p>This marks the underlining of Seneca's complete speech against the mythology of love.</p>	<p>The association of Love and luxurious living, also seen in <i>Hipp</i> @#87, recalls <i>Antony and Cleopatra</i>, where Antony's "womanish" infatuation is a result of the soft living of Egypt and turning away from the martial idioms of his native Rome.</p> <p>Luxury 7x, e.g., as Hamlet says:</p> <p>Let not the royal bed of Denmark be <i>A couch for luxury</i> and damned incest. (<i>Ham.</i> 1.5.82-83)</p>
209.		<p><b>Note:</b> Regis ad exemplum</p>	

		 <p>Oct. 375 (575): Of the king, for example.</p> <p>The note accompanies the underlined line:  <u>Sen. Maiora populus semper a summo  exigit.</u></p> <p>The people always demand more from the greatest.</p>	
210.	383	<p><b>Note:</b> <i>Sinistra ominis interpretatio</i></p>  <p>Oct. 383 (740-755): A sinister interpretation of the omen.</p>	<p>This accompanies the Nurse’s speech about how a “sacred faculty. . . brings back to the mind in sleep those matters that busied it when active and engaged.” This is in answer to Octavia’s plea for interpretation: “What threatening meaning do the underworld shades have for me? What is this vision of my husband’s blood?” (737-39).</p> <p>The relevance to <i>Macbeth</i> among other plays scarcely requires emphasis. In <i>3 Hen. VI</i> King Henry complains of Richard York that “The owl shriek’d at thy birth – <i>an evil sign</i>” (5.6.44).</p>
211.			

	<p><u>Bene paupertas</u>  <u>Humili tecto contenta latet;</u>  <u>Quatiunt altas saepe procellae</u>  <u>Au evertit Fortuna domos</u>  (896-99)</p> <p>How wise to live simply,  Content and hidden in a lowly home!  <i>Towering houses</i> are often shaken  By storms or overturned by fortune.</p>	<p>This passage contrasting the “humile tecto” – the “humble roof” of the cottage with the towers (altas...domos) of the castle, shook by the storm and overturned by fortune, recalls nothing so vividly as the heath scene of <i>Lear</i>, in which the King and his retinue take refuge in the midst of a storm in a peasant’s cottage and proceed to a satire of “people’s justice” in which Lear presides to convict his two daughters.</p> <p><b>Old man.</b> 'Tis unnatural,  Even like the deed that's done. On Tuesday last,  A falcon, <i>towering</i> in her pride of place,  Was by a mousing owl hawk'd at and kill'd.  (Mac. 2.4.10-13)</p> <p>The word “towering” evokes in the annotator’s mind the way the powerful are still vulnerable and the “wise” are content with little. Both themes recur with variation at several places in the annotations. See, for example, “</p>
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*Hercules Oetheus*

**Underlining: 61**

**Greek: 1**

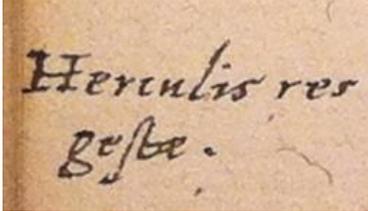
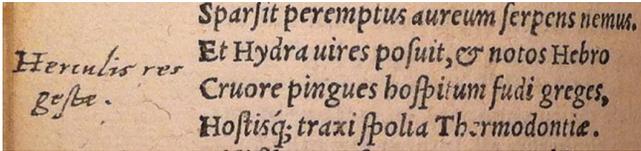
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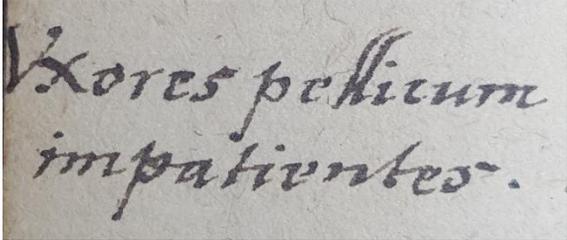
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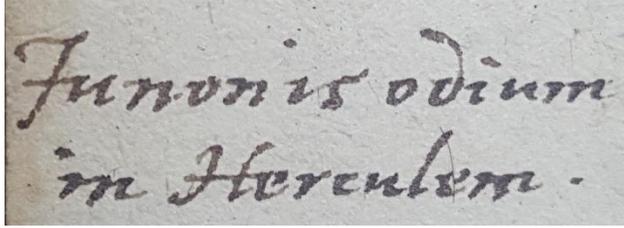
*Ham.* (3); *Mac.* (2); *Temp.* (1); *AYLI* (1); *Titus* (1); *A&C* (1); *All's Well* (1); *Meas.* (1); *Hen. VIII* (1); *Two Gents.* (1); *Merch.* (1); *2 Hen. VI* (1).

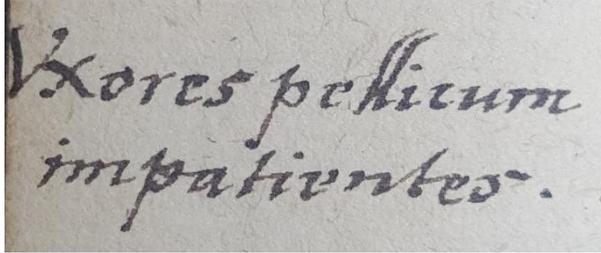
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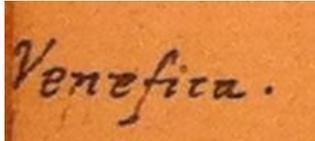
212.		<p><u>Numquid impositum sibi</u>  <u>No poteit Atlas ferre cum caelo Herculem?</u>                  (11-12)</p> <p>Or that <i>Atlas</i> will be unable to <i>bear the burden of Hercules</i> along with that of Heaven.</p>	<p>Thou art no <i>Atlas</i> for so great a weight                  The demi-<i>Atlas</i> of this earth, the arm                  And burgonet of men.                  (3 <i>Hen. VI</i> 5.1.36-38)</p> <p><i>Hercules</i> and his load too                  (<i>Ham.</i> 2.1.361)</p> <p>Thou art no <i>Atlas for so great a weight</i>:                  And <i>weakling</i>, Warwick takes his gift again;                  And Henry is my king, Warwick his subject                  (3 <i>Hen. VI</i> 5.1.36-38)</p>
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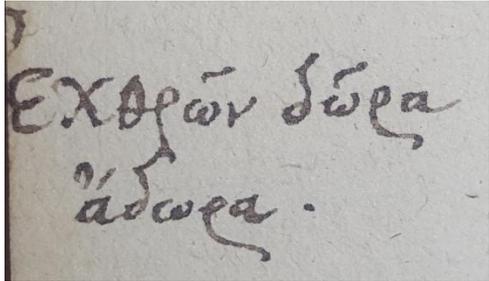
<p>213.</p>	<p>393</p>	<p><b>Note:</b> Herculis res gestae</p>  <p>The "done deeds" of Hercules.</p> 	<p>Hercules is perhaps the most frequently mentioned mythic hero in all of Shakespeare, occurring at least 35x and furnishing a character template for several Shakespearean characters, among them Benedick, Mark Antony, Coriolanus, and Bottom.</p>
<p>214.</p>		<p><u>[Juno] caelumque terris peius ac peius Styge Irata faciat, dabitur Alcidae locus</u> (75-76)</p> <p>Juno makes heaven worse than earth and worse than Styx in her anger, yet Alcides shall be granted place.</p>	<p>The epithet of Hercules, <i>Alcides</i>, appears 7x in the canon.</p> <p>Yea, leave that <i>labour to great Hercules</i>, And let it be more than <i>Alcides'</i> twelve. (<i>Shrew</i> 1.2.225-226)</p> <p>Styx 2x, e.g.,</p> <p>Why suffer'st thou thy sons, unburied yet, To hover on the dreadful shore of Styx? Make way to lay them by their brethren. (<i>Titus</i> 1.1.85-87)</p>

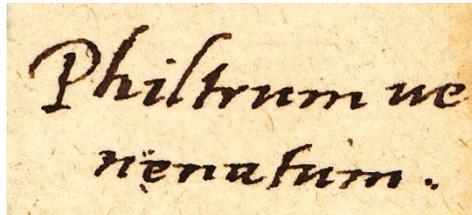
215.		<p><b>Note:</b> Uxores pellicum impatientes</p>  <p>HO 402 (233-253): Wives intolerant of mistresses.</p> <p><u>O quam cruentus feminas stimulat furor,</u>  <u>Cum patuit una paelici et nuptae domus!</u>  <u>Scylla et Charybdis Sicula contorquen freta</u>  <u>Minus est timenda, nulla non melior fera est.</u>  (233-236)</p> <p>What a bloodthirsty rage there is that goads women when a single house is opened to a mistress as well as a wife! Scylla and Charybdis, churning the Sicilian strait, are not more fearsome; no wild beast is worse.</p>	
216.		<p><u>Scylla et Charybdis</u>  (235)</p>	<p><b>Gobbo.</b> Truly then I fear you are damned both by father and mother: thus when I shun <i>Scylla</i>, your father, I fall into <i>Charybdis</i>, your mother: well, you are gone both ways.</p> <p>(<i>Merch.</i> 3.5.15-18)</p>

			The comparison illustrates Shakespeare's creativity in placing this classical commonplace into a surprisingly innovative context.
217.	396	<p><b>Note:</b> Iunonis odium in Herculem.</p>  <p>HO 396 (71 et seq.): The hatred of Juno against Hercules.</p>	<p>Juno is named at least twenty times in the Shakespearean canon; Hercules is perhaps the most frequently mentioned mythic hero in all of Shakespeare, occurring at least 35x and furnishing a character template for several Shakespearean characters, among them Benedick, Mark Antony, Coriolanus, and Bottom.</p> <p>If you had been the <i>wife of Hercules</i>, Six of his labours you'd have done, and saved Your husband so much sweat. (<i>Cor.</i> 4.1.17-19)</p>
218.		<p><u>Iunonem doce</u> <u>Quid odia valeant: nesci irasci satis</u> (297-98)</p> <p>Teach Juno the power of hate: she is incapable of sufficient anger.</p> <p>This continues the earlier established theme of female anger.</p>	<p>Among the many references to Juno are three references to her jealous anger:</p> <p><i>In anger, Juno-like.</i> Come, come, come. (<i>Cor.</i> 4.2.69)</p> <p>I, <i>his spiteful Juno</i>, sent him forth From courtly friends, with camping foes to live, (<i>All's Well</i> 3.4.14-15)</p> <p>Forget Your laboursome and dainty trims, wherein <i>You made great Juno angry.</i></p>

			( <i>Cym.</i> 3.4-187-89)
219.		<p><u>Est aliquid hydra peius</u> (284)</p> <p>There is something worse than Hydra</p>	<p><i>Hydra</i> 5x, e.g.,</p> <p>Had I as many mouths as <i>Hydra</i>, such an answer would stop them all.</p> <p>(<i>Oth.</i> 2.3.308-09).</p>
220.	402	<p><b>Note:</b> <i>Uxores pellicum impatientes</i></p>  <p>HO 402 (233-253): Wives intolerant of mistresses.</p>	<p>The theme is perhaps most thoroughly developed in <i>Errors</i>:</p> <p>Ay, ay, Antipholus, look strange and frown: <i>Some other mistress</i> hath thy sweet aspects; I am not Adriana nor <i>thy wife</i>.</p> <p>(2.2.110-112)</p>
221.		<p><u>Conciliat animos coniugum partus fere</u> (407)</p> <p>Having children generally secures husbands' affection.</p>	<p>This is of course the theory of Paulina in <i>Winter's Tale</i>, who on bringing the newborn Perdita to her father, delivers this speech in an unsuccessful attempt to fulfill the principle underlined here in <i>Oethus</i>:</p> <p>It is yours; and, might we lay the old proverb to your charge, so like you, 'tis the worse. Behold, my lords, although the print be little, the whole matter and copy of</p>

			<p>the father, eye, nose, lip, the trick of's frown, his forehead, nay, the valley, the pretty dimples of his chin and cheek, his smiles, the very mould and frame of hand, nail, finger: And thou, good goddess Nature, which hast made it, so like to him that got it, if thou hast the ordering of the mind too, 'mongst all colours, no yellow in't, lest she suspect, as he does, her children not her husband's! (2.3.94-108)</p>
222.	410	<p><b>Note:</b> <i>Venefica</i></p>  <p>H.O. (453-464) Sorceress (skilled in poisons and potions)</p> <p>With underlined note: <u>Artibus magicis fere</u> <u>Coniuga nuptae precibus admixtis ligant.</u> (452-453)</p> <p><b>Nurse.</b> <u>By magic arts and prayers commingled do wives oft hold fast their husbands.</u> I have bidden the trees grow green in the midst of winter's frost, and the hurtling lightning stand; I have stirred up the deep, though the winds were still, and have calmed the heaving sea; the parched earth has opened with fresh fountains; rocks</p>	<p>This passage has strong resemblance to that of Prospero, customarily derived from Medea's speech (7) in Ovid:</p> <p>Ye elves of hills, brooks, standing lakes and groves, And ye that on the sands with printless foot Do chase the ebbing Neptune and do fly him When he comes back; you demi-puppets that By moonshine do the green sour ringlets make, Whereof the ewe not bites, and you whose pastime Is to make midnight mushrooms, that rejoice To hear the solemn curfew; by whose aid, Weak masters though ye be, I have <i>bedimm'd</i> <i>The noontide sun, call'd forth the mutinous winds,</i> <i>And 'twixt the green sea and the azured vault</i> <i>Set roaring war:</i> to the dread rattling thunder Have I given fire and rifted Jove's stout oak With his own bolt; the strong-based promontory Have I made shake and by the spurs pluck'd up The pine and cedar: graves at my command Have waked their sleepers, oped, and let 'em forth By my so potent art. But this rough magic</p>

		have found motion; the gates have I rent asunder and the shades of Dis, and at my prayer's demand the spirits talk, the infernal dog is still; midnight has seen the sun, and day, the night; the sea, land, heaven and Tartarus yield to my will, and naught holds to law against my incantations. Bend him we will; my charms will find the way.	I here abjure.  (Temp. 5.1.33-50)
223.	412	<p><b>Note:</b> Grk. ἐχθρῶν δῶρα ἄδωρα</p>  <p>HO 412 (500 et seq.). The gifts of enemies are not gifts.</p>	<p>The note displays a perfect chiasmus and ambiguity. The ironic implications of “gifts” here are played out most wickedly in <i>Titus</i>, where the “gift” of Titus to Tamora is a feast of her own children, on the pattern also noted in the annotator’s “<i>Thyestae Epulae</i>,” or “feasts of Thyestes.”</p> <p>Young Lucius says in <i>Titus</i>:</p> <p>My grandsire, well advised, hath sent by me The <i>goodliest weapons</i> of his armoury To gratify your honourable youth, The hope of Rome; for so he bade me say; And so I do, and with <i>his gifts</i> present Your lordships, that, whenever you have need, You may be <i>armed and appointed well</i> (4.2.14 et seq.)</p>
224.	413	<b>Note:</b> Philtrum venantum	The note marks the description of the “gift” of Nessus shirt, twice mentioned in Shakespeare:



HO 413 (527 et seq.): The poisoned potion.

Tunc verba moriens addit: "Hoc," inquit "magae dixere amorem posse defligi malo, hoc docta Mycale Thessalus docuit nurus, unam inter omnes Luna quam sequitur magas astris relictis. Inlitas vestes dabis hac" inquit "ipsa tabe si paelex tuos invisa thalamus tulerit et coniunx levis aliam parenti dederit altisono nurum. Hoc nulla lux conspiciat, hoc tenebrae tegant Tantum remotae: sic potens vires suas Sanguis tenebit." Verba deprenit quies, Mortemque lassus intulit membris sopor.  
(523-534)

Then he added these dying words: "by this bane," he said, "sorceresses say love can be bound fast. This skill as taught to Thessalian wives by skilled Mycale, who along of all sorceresses makes the moon follow her and abandon the stars. "You shall give him garments smeared with this very gore," he said, "if a hateful rival takes your marriage bed and your husbands straying affections present his high-

The shirt of *Nessus* is upon me: teach me, Alcides, thou mine ancestor, thy rage

(A&C 4.12.49-50)

He will steal, sir, an egg out of a cloister: for rapes and ravishments he parallels *Nessus*: he professes not keeping of oaths; in breaking 'em he is stronger than

(*All's Well* 4.2.236-39)

Shakespeare "associates *Nessus*' cloak with Herculean furor in *A&C* and in *Oth.*: "he seems to transfer his description of the centaur's magic cloak into that of *Othello*'s magic handkerchief" (Miola 134).

Miola specifically cites 523-30, declaring that "the parallels between the two *defy accident*" (134; my emphasis), especially when contrasted with alternative sources of influence like Geraldo Cinthio's "brief notice of a handkerchief embroidered most delicately in the Moorish fashion" (135).

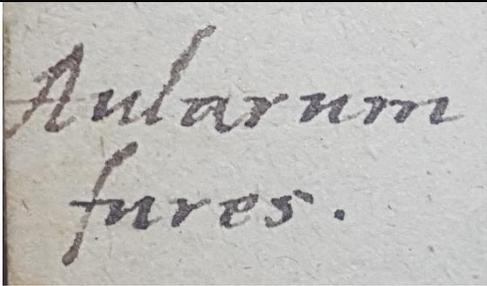
On the "poisoned potion":

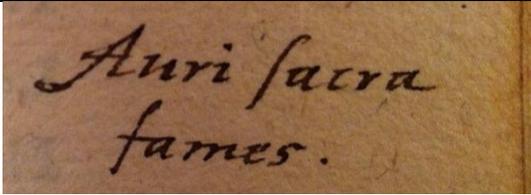
Commends th' ingredients of our *poisoned chalice*.  
(*Mac.* 1.6.11)

Cf. also, of course, the prominent role of poison and the "*poisoned cup*" (*Ham.* 5.2.279).

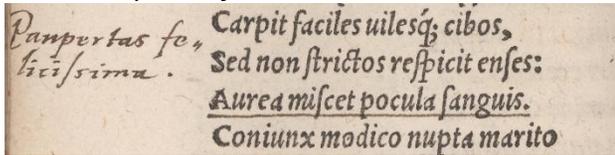
		thundering father with another daughter-in-law. Only let no light see it, let deepest darkness hide it: in this way the potent blood will retain its power." Silence overtook his words and sleep replaced death in his languid limbs.	
225.	416	<p><u>Nam rara fides</u> <u>Ubi iam melior fortuna ruit.</u> (602-3)</p> <p>For loyalty is rare Once good fortune begins to fall.</p>	<p>This is a close parallel to the idea expressed in Sh. Diagnostic 38 (Ecclus. 13.22):</p> <p><i>If a rich man fall, his friends seet him up gaine: but when the poore fallth, his friends drive him away.</i></p> <p>The thought is frequently expressed in Sh.:</p> <p>What! Am I poor of late? 'Tis certain, greatness, once fall'n out with fortune, must fall out with men too: what the declin'd is <i>he shall as soon read in the eyes of others As feel in his own fall.</i></p> <p style="text-align: right;">(Troilus 3.3.71)</p> <p>Anon, a careless herd, Full of the pasture, jumps along by him And never stays to greet him: Ay, quoth Jacques, Sweep on, you fat and greazie citizens; 'Tis just the fashion: wherefore do you looke Upon that poore and broken bankrupt there.</p> <p style="text-align: right;">(AYLI 2.1.52-27)</p> <p>Go, get the from me, Cromwell,</p>

			<p>I am a poor fall'n man.  <i>(Hen. VIII 3.32.412)</i></p> <p>To which Shaheen adds:</p> <p>When they once perceive  <i>The least rub in your tortunes, fall away</i>  <i>Like water from ye.</i>  <i>(Hen. VIII 2.1.128-30)</i></p> <p>Noble (1935 37) adds:</p> <p><i>The great man down, you mark his favorite flies</i>  The poor advanced make friends of enemies  <i>(Ham. 3.2.213-14)</i></p> <p>The parallel verse Eccus. 37.4 is cited by Milward (1987 34) as a source:</p> <p>For who <i>not needs</i> shall never <i>lack a friend.</i>  <i>(Ham. 3.2.219; my emphasis)</i></p>
226.	416	<p><b>Note:</b> <i>Aularum fures</i></p>	<p><i>Court</i> 231x  <i>Courtier</i> 41x  <i>Thieves</i> 40x</p> <p>Sirrah, Falstaff and <i>the rest of the thieves</i> are at the door: shall we be merry?  <i>(1 Hen IV 2.4.87-88)</i></p>

		 <p>HO 416 (618): Thieves of palaces/courts.</p> <p>Pauci reges, non regna colunt,          Plures fulgor concitat aulae,          Cupit hic regi proximus ipsi          Clarus totas ire per urbes          (urit miserum gloria pectus)          Cupit hic gazis impere famem.          (616-621)</p> <p>Few cherish kings and not their thrones;          Most are drawn by the glitter of court.          One man longs to walk resplendent          Through every city at the king's own side;          Such glory inflames his pathetic breast.          Another wants treasure to fill his hunger.</p>	
227.	417	<p><b>Note:</b> <i>Auri sacra fames</i></p>	<p>The first, <i>of gold</i>, who this inscription bears,          "Who chooseth me shall gain what <i>many men desire.</i>"          (<i>Merch.</i> 2.7.3-4)</p>

	 <p>HO 417 (655): Hunger for sacred gold.</p> <p>The note accompanies another affirmation (not underlined) of the virtues of the simple life away from the court:</p> <p>Colit hic reges regumque lares  Non ut presso vomere semper  Numquam cesset curvus arator,  Vel mille secent arva coloni:  Solas optat quas ponat opes  Colit hic reges, calcet ut omnes  Perdatque alios nullumque levet:  Tantum ut noceat cupit esse potens.  (631-639)</p> <p>One man courts kings and kingly abodes,  Not so his ploughman shall hunch forever  Down on his plough and never rest,  Or a thousand tenants till his fields:  He craves wealth only to put it by.  Another courts kings to trample on all,  Destroying some and supporting none;  He covets power for harm's sake only.</p>	<p>This critique of courtly corruption by the Chorus of Aetolian women presages the turn to praise of country life which struck such a chord in Shakespeare.</p>
228.		

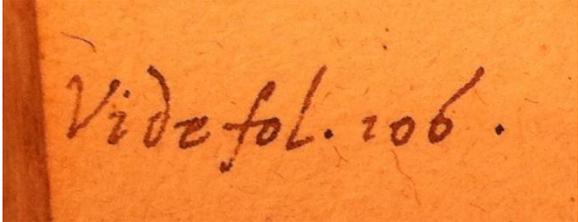
	<p><u>Caespes Tyrio mollior ostro</u>  <u>Solet impavidos ducere somnos;</u>  <u>Aurea rumpunt texta quietem</u>  <u>Vigilesque trahit purpura noctes</u>  (644-647)</p> <p>The greensward, softer than Tyrian sheets,  Brings slumbers that are free from fear;  Golden fabrics break one's rest,  The purple has a train of sleepless nights.</p>	<p>The idea that courts and cities are bad for sleep is characteristically Shakespearean. It is, e.g., the theme of Henry's "uneasy lies the head that wears the crown" speech:</p> <p>How many thousand of my poorest subjects  Are at this hour asleep! O sleep, O gentle sleep,  Nature's soft nurse, how have I frighted thee,  That thou no more wilt weigh my eyelids down  And steep my senses in forgetfulness?  Why rather, sleep, liest thou in smoky cribs,  Upon uneasy pallets stretching thee  And hush'd with buzzing night-flies to thy slumber,  Than in the perfumed chambers of the great,  Under the canopies of costly state,  And lull'd with sound of sweetest melody?  O thou dull god, why liest thou with the vile  In loathsome beds, and leavest the kingly couch  A watch-case or a common 'larum-bell?  Wilt thou upon the high and giddy mast  Seal up the ship-boy's eyes, and rock his brains  In cradle of the rude imperious surge  And in the visitation of the winds,  Who take the ruffian billows by the top,  Curling their monstrous heads and hanging them  With deafening clamour in the slippery clouds,  That, with the hurly, death itself awakes?  Canst thou, O partial sleep, give thy repose  To the wet sea-boy in an hour so rude,  And in the calmest and most stillest night,  With all appliances and means to boot,</p>
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			<p>Deny it to a king? Then happy low, lie down!          Uneasy lies the head that wears a crown.          (2 <i>Hen. IV</i> 3.19-31)</p> <p>But the theme also occurs prominently in 3 <i>Hen. VI</i>:</p> <p>All which secure and sweetly he enjoys,          Is far beyond a prince's delicates,          His viands sparkling in a golden cup,          His body couched in a curious bed,          When care, mistrust, and treason waits on him.          (2.5.47-54)</p> <p>And in <i>Henry V</i>:</p> <p>Not all these, laid in bed majestic,          Can sleep so soundly as the wretched slave,          Who with a body fill'd and vacant mind          Gets him to rest, cramm'd with distressful bread.          (4.1.263-66)</p>
229.	418	<p>These underlined and annotated verses continue the thought of the previous entry, romanticizing the life of poverty:</p> <p><b>Note:</b> <i>Paupertas fe=licissima</i></p>  <p>HO. 418 (657): The pauper's life is most happy.</p>	<p>Gives not the hawthorn-bush a sweeter shade          To shepherds looking on their silly sheep,          Than doth a rich embroider'd canopy          To kings that fear their subjects' treachery?          O, yes, it doth; a thousand-fold it doth.          And to conclude, the shepherd's homely curds,          His cold thin drink out of his leather bottle.          His wonted sleep under a fresh tree's shade,          All which secure and sweetly he enjoys,          Is far beyond a prince's delicates,</p>

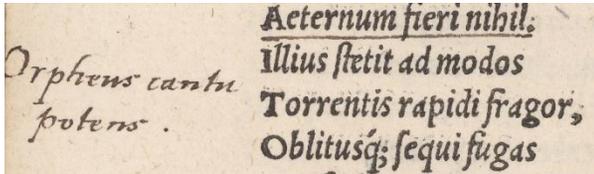
	<p>Seneca's underlined line reads: "golden cups mixed with blood."</p> <p>The thought is first anticipated a few lines earlier in the Chorus' speech:  <u>Pectora pauper secreta gerit</u> (652)</p> <p>The poor man's heart is free from care</p> <p>And then:</p> <p><u>nec sibi felix pauper habetur,</u>  <u>nisi felices cecidisse uidet</u>  <u>Quisquis medium defugit iter</u>  <u>stabili numquam tramite curret:</u>  <u>dum petit unum praebere diem</u>  (673-677)</p> <p>Nor does the poor man count himself full blest, unless he sees the blessed fallen from their height. Whoever has left the middle course fares never in path secure. While for one day the youth sought to furnish light and took his stand within his father's car.</p>	<p>His viands sparkling in a <i>golden cup</i>,  His body couched in a curious bed,  When care, mistrust, and treason waits on him.  (3 <i>Hen. VI</i> 2.5.42-54)</p> <p>The "golden cups" of wine mixed with blood of course recalls not only the concluding scene of <i>Hamlet</i> but the previous annotation, <i>philtrum venantum</i>.</p> <p>The motif is a vivid metaphor for the conspiratorial politics of the 16<sup>th</sup> century English court, just as it was for Seneca of the Roman court during the decadent decades of the empire under Tiberius and Caligula. The final lines return to the Senecan ideal of the golden mean.</p>
230.	<p><u>Quisquis medimum defugit iter</u>  <u>Stabili numquam tramite curret.</u></p> <p>Those who avoid the middle path</p>	<p>This theme of the "golden mean" is so important in Shakespeare that it is the subject of a <i>Ben Jonson Journal</i> article by Lisa Marciano.</p>

		Will never run on a stable course.	
231.		<p><b>UI.</b> <u>Fletus aerumnas levat.</u> (765)</p> <p>Weeping eases troubles</p> <p><b>UI.</b> Rumpe iam fletus, parens; <u>Magnus sibi ipse no tacit finem dolor.</u> (785-86)</p> <p>Break off your weeping now, mother; great grief sets itself no limit.</p>	<p><i>Weep</i> 162x. <i>Weeping</i> 58x. <i>Tears</i> 289x.</p> <p>Weeping is a key marker of emotion in which the dramatists invests a huge interest, e.g.,</p> <p>When, in disgrace with fortune and men's eyes, I all alone <i>beweep my outcast state</i> And <i>trouble deaf heaven</i> with my bootless cries And look upon myself and curse my fate, Wishing me like to one more rich in hope. (<i>Sonnet</i> 29 1-5)</p> <p>Excessive mourning is also a theme in the de Vere Bible annotations.</p>
232.	426	<p>A series of underlinings here trace the problem of guilt, moral responsibility, and punishment.</p> <p><u>Haud est nocens, quicumque; non sponte est nocens</u> (886)</p> <p>Not at all is he guilty, whoever is not guilty by intent</p> <p><u>Nemo nocens sibi ipse poenas irrogat.</u></p>	<p>Cf. Romans 7.20 expressing a very similar idea.</p> <p>This idea that intent is an aspect of the determination of guilt corresponds to the transformation of early modern from Medieval legal doctrine. In the latter intent was irrelevant to the determination of guilt and the accused state of mind therefore not probative. By the time of Shakespeare's <i>Hamlet</i>, however – as the play itself attests – intent had become a relevant factor in distinguishing, for example, between murder and manslaughter.</p>

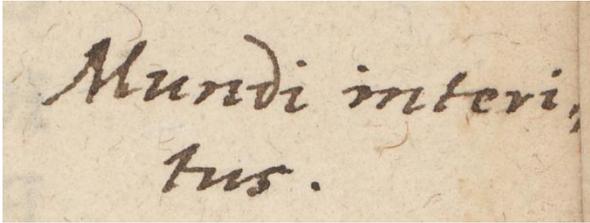
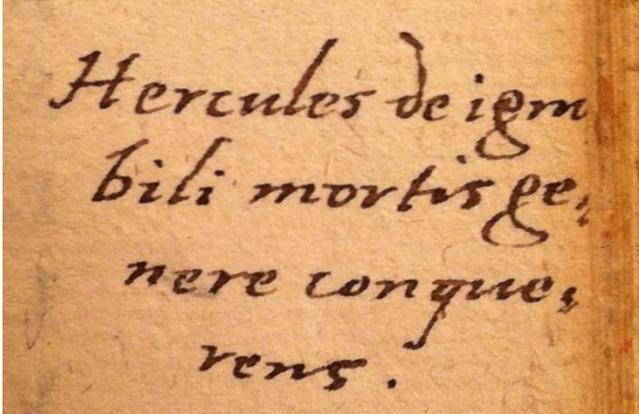
		(899) Nobody guilty himself annuls his own punishment.	
233.	427	<b>De.</b> <u>Mors innocentes sola deceptos facit.</u> (890)  Only death establishes the innocence of those that were duped (Loeb).  Or, more in line with Shakespeare's version,  'Tis death alone can make the beguiled innocent.	O, death's a great disguiser. (Measure 4.2.180)
234.		<b>Dei.</b> <u>Nemo nocens sibi ipse poenas irrogat</u> <b>Nut.</b> <u>Multis remissa est vita quorum error nocens,</u> <u>Non dextra fuerat. Fata quis damnat sua.</u> (899-901)  <b>Deianara.</b> No guilty person imposes punishment on himself. <b>Nurse.</b> Many whose guilt lay in their mistakes, not their act, have been allowed to live. Who passes sentence on his own fate?	More underlining about questions of moral responsibility.  No love toward others in that bosom sits That <i>on himself</i> such murderous shame commits. (Sonnet 9 13-14)

235.	428	<p><b>Note:</b> Vide fol. 106</p>  <p>HO 428: See page 106.</p> <p>The note cross references underlined verses about death with those also underlined on p. 106. A parallel notation at p. 106 directs the reader to p. 428.</p>	<p>Folio 106 has cross reference to here. The note there is “desire for death.”</p>
236.		<p>Inuicte coniunx, <u>innocens animus mihi,</u> <u>scelestas manus est.</u> pro nimis mens credula, pro Nesse fallax atque semiferi doli! (964-67)</p> <p>O my unconquered husband, my soul is innocent, though my hands have sinned. O for my credulous mind! O for Nessus’ deceit half-bestial guile!</p> <p>This underlined verse continues a thematic emphasis of the play, heavily annotated by the reader, on questions of guilt, crime, innocence, etc. Cf #237, HO 983 below.</p>	<p><i>Be innocent of the knowledge, dearest chuck, Till thou applaud the deed. Come, seeling night, Scarf up the tender eye of pitiful day; And with thy bloody and invisible hand Cancel and tear to pieces that great bond Which keeps me pale!</i> (<i>Mac.</i> 3.2.51-56)</p> <p>As Miola says: “Central to [Seneca’s] depiction of Hercules is <i>manus</i>, hand. Seneca here expands upon Euripides ironic use of <i>χείρ</i> in his play, where the word marks Herakles’ triumphant revenge. . . The story of Hercules as Seneca tells it is, in fact, a story of hands . . . Seneca’s focus on hands, especially his images of them stained and</p>

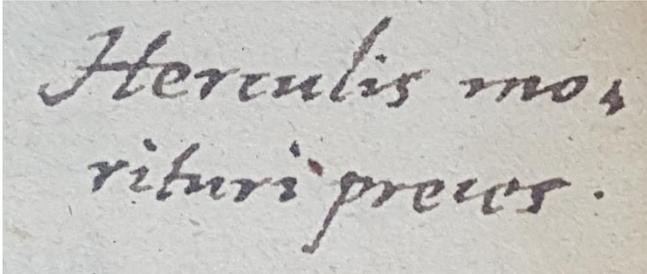
			<p>washed, may well have inspired Shakespeare’s subtle and pervasive use of the motif in <i>Macbeth</i>” (114-115).</p> <p>Ancient Greek is rich in relevant compounds formed with <i>χείρ</i> that are suggestive of this emphasis, such as <i>χείρωμα</i>, ‘that which is conquered’ (Liddell and Scott 886) or <i>χειροδίκες</i>, ‘one who asserts his right by hand, uses the right of might’ (Liddell and Scott 885). Emrys Jones likewise notes that ‘when Elizabethan writers wanted to imitate Seneca, they did not only translate some of his more notable <i>sententiae</i>, they also made liberal use of some of his favorite words. These included “hand” (<i>manus</i> or <i>dextra</i>), “heart” (<i>animus</i>), and “breast” (<i>pectus</i>)’ (269).</p>
<p>237.</p>		<p>Parce iam, mater, precor,              Ignosce fatis: <u>error a culpa vacat</u></p> <p>Stop now, mother, I beg you: forgive your fate!  <u>A mistake involves no guilt.</u>              (982-83)</p>	<p>Another in the series of notes dealing with moral responsibility. Compare:</p> <p>Sir, you have done enough, and have perform'd              A saint-like sorrow: no fault could you make,              Which you have not redeem'd; indeed, paid down              More penitence than done trespass: at the last,  <i>Do as the heavens have done, forget your evil;              With them forgive yourself.</i>              (Win. Tale 5.1.1-6)</p> <p><b>Is.</b> Go to your bosom;              Knock there and ask your heart what it doth know              That's like <i>my brother's fault</i>: if it confess              A natural <i>guiltiness</i> such as is his,</p>

			<p>Let it not sound a thought upon your tongue Against my brother's life. (<i>Meas</i> 2.2.136-141)</p>
238.		<p><u>O misera pietas! Si mori matrem vetas,</u> <u>Patri est scelestus; si mori pateris tamen,</u> <u>In matre peccas: urget hinc illinc scelus.</u> <u>Inhibenda tamen est; pergam et eripiam neci.</u></p> <p>Unhappy devotion! If you prevent your mother's death, you are culpable towards your father; yet if you allow her death, you offend against your mother. (1027-1030)</p>	<p><i>Mother</i> and <i>father</i> occur in the same speech 74x.</p> <p>Thus Hamlet:</p> <p>How stand I then, That have <i>a father kill'd, a mother stain'd?</i> (4.4.56-57)</p> <p>The same structural psychological conflict – of the dilemma of the son when the parents are at odds – constitutes the central dramatic question in the major Hamlet pretext, Aeschylus <i>Oresteia</i>.</p>
239.	432	<p><b>Note:</b> Orpheus cantu potens</p>  <p>HO 432 (1031-1130): Orpheus, potent in singing. These are lines of eight syllables; the song from Hen. VIII has lines of seven syllables and may be</p>	<p>Three Shakespearean references to Orpheus reflect the idea of the annotation that Orpheus is “potent in singing”:</p> <p><i>Orpheus</i> with his lute made trees, And the mountain tops that freeze, Bow themselves when he did sing. To his music plants and flowers Ever sprung; as sun and showers There had made a lasting spring. Every thing that heard him play, Even the billows of the sea,</p>

		<p>an English imitation of the form of these annotated lines.</p>	<p>Hung their heads, and then lay by. (<i>Hen. VIII</i> 3.1.3-11)</p> <p>For <i>Orpheus'</i> lute was strung with poets' sinews, Whose golden touch could soften steel and stones, Make tigers tame and huge leviathans Forsake unsounded deeps to dance on sands. (<i>Two Gents</i> 3.2.78-81)</p> <p>For do but note a wild and wanton herd, Or race of youthful and unhandled colts.... If they but hear perchance a trumpet sound, Or any air of music touch their ears, You shall perceive them make a mutual stand, Their savage eyes turn'd to a modest gaze By the sweet power of music: therefore the poet Did feign that <i>Orpheus</i> drew trees, stones and floods; Since nought so stockish, hard and full of rage, But music for the time doth change his nature. (<i>Merch.</i> 5.1.78-89)</p>
240.		<p style="text-align: center;">Non erit tantum scelus <u>A te peractum: dextera sternar tua,</u> <u>Sed mens nostra natus Alcidae times</u></p> <p>Such a terrible crime will not be done wholly by you: it will be your hand that strikes me down, but my will.</p>	<p>The passage contrasts “the hand” (<i>dextera</i>) that does the crime from the “will” (<i>mens</i>).</p> <p>The thought is mirrored in <i>R. III</i> 1.2.78-82.</p>
241.	435		

		<p><b>Note:</b> Mundi interitus</p>  <p>HO 435 (1110 et seq.): The destruction of the world.</p>	<p>Macbeth....crack of doom.</p> <p>the premised <i>flames of the last day</i>          Knit earth and heaven together!          (2 Hen. VI 5.2.42-43)</p> <p>O, when <i>the last account 'twixt heaven and earth</i>          Is to be made, then shall this hand and seal          Witness against us to damnation!          (John 4.2.216-18)</p>
242.	437	<p><b>Note:</b> Hercules de ignibili mortis genere conquirens</p>  <p>HO 437 (1171 et seq.): Hercules conquering the type of the ignoble death.</p>	<p>Hercules is perhaps the most frequently mentioned mythic hero in all of Shakespeare, occurring at least 35x and furnishing a character template for several Shakespearean characters, among them Benedick, Mark Antony, Coriolanus, and Bottom.</p>

		<p>Accompanying this note is underlining:</p> <p><u>(o misera virtus!) summus Alcidae dies</u>  <u>Nullum malum prosternit</u>; impendo, ei mihi,  In nulla vitam facta. Pro mundi arbiter  Superique quondam dexteræ testes meae,  Pro cuncta tellus, Herculis vestri placet  Mortem periire? Dirus o nobis pudor  <u>O turpe fatum: Femina Herculeae necis auctor</u>  <u>feretur!</u></p> <p style="text-align: center;">(1171-1178)</p> <p>Such grief to my valour! Alcides last day strikes down no evil; I am not expending my life, alas, on any deeds. O ruler of the Universe, and gods above who once witnessed my handiwork, O Entire Earth: are you resolved that your Hercules' death should be wasted? What a dire disgrace for me, what an ignominious fate: a woman will be called the author of Hercules' death!</p>	
243.	438-9	<p><b>Cho.</b> <u>Viden ut laudis conscia uirtus</u>  <u>non Lethaeos horreat amnes?</u>  <u>pudet auctoris, non morte dolet.</u></p> <p style="text-align: center;">(1208-1210)</p> <p>Seest thou how virtue, conscious of its fame, shrinks not from <i>Lethe's stream</i>? He grieves not at death but blushes for its cause.</p>	<p><i>Duller shouldst thou be than the fat weed that roots itself in ease on Lethe wharf, Wouldst thou not stir in this.</i>  <i>(Ham. 1.5.32-33)</i></p> <p>The underlined passage stresses the relationship between the forgetfulness of Lethe and the desire of virtue to known.</p>

244.	457	<p><b>Note:</b> Herculis mo=rituri preces/The prayers of Hercules before his death</p>  <p>HO 457 (1701 et seq.): The prayers of dying Hercules.</p> <p>Underlined:</p> <p><u>Phil...si pace tellus plena, si nullae gemunt urbes nec aras impias quisquam inquinat, si scelera desunt, spiritum admitte hunc, precor, in astra. non me noctis infernae locus nec maesta nigri regna conterrent lous, sed ire ad illos umbra, quos uici, deos, pater, erubesco.</u></p> <p>(1696-1706)</p> <p>If peace fills all the earth; if no cities groan and no man stains with sin his altar-fires; if crimes have ceased, admit this soul, I pray thee, to the stars. I have no fear of the infernal realm of death, nor do the sad realms of dusky</p>	<p>Hercules is perhaps the most frequently mentioned mythic hero in all of Shakespeare, occurring at least 35x and furnishing a character template for several Shakespearean characters, among them Benedick, Mark Antony, Coriolanus, and Bottom.</p> <p>On <i>prayer</i>, see #39 <i>Furens</i> 926; #126 <i>Hipp.</i> 1242-1243; #165 <i>Hipp.</i> 937. On the significance of the theme in the de Vere Bible, see Stritmatter 2001, pp. 53, 56, 62).</p> <p>For at least the second time in these annotations, the word <i>erubesco</i> (literally, <i>I blush</i>) is included in an underlined passage.</p> <p>Variants of <i>shame</i> occur 390x in Shakespeare; variants of <i>blush</i> 96x.</p>
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		Jove affright me; but to go, naught but a shade, to those gods I overcame, O sire, I am ashamed.	
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## Table of Themes

Aetna	HF 105	
Andomache		
ambition	Thy. 296	
Andromache		
Anger ( <i>ira</i> )	HF 27-29	
<i>Anima</i>	TRW 400-02, 371-72	See also soul
Armour	HF 1153-55	See also weapons
Astyanax	Tro 495-512; 1105 et seq.	
Atreus	Thy 712	
Bacchus	HF, 16-17, 472-76	
Beauty	H 820-21, 799-800, 774-75, 761-62, 721-22; Oc. 550; HO 387-89, 400-01	
Battle, description of Trojan	Tro 19-28.	
Blindness, vision	Oe. 1012, 1004, 971-72, 295; Hipp. 977-88, 149-151.	
Body, and soul antithesis	Tro 396-402	
<i>Carpe diem</i>	Oc. 550	
Cerberus	HF 60-63; 783	
Charon	HF 764	
Child		
City; court	HF 162-63, 169	
Clotho	HO 768-70	
Common life, virtue of, Golden world	HF 161-63, 168, 197-200; H 1136-40, 521-22, 209-212; Th. 449-54, 391-95; M 332-34; Oc. 896-98, 379-84, HO 643-48, 649-51, 652, 673- 74	

Comparison	Hipp 646	
Conscience	Hipp 162-64	
Crown		
Death	HF 175-183, 189-90, 426, 706, 873-74; TW 95, 97-100, 102, 212-213; H 878, 625-26, 257, 256-57, 220-221; Th. 883-84, 401-403, Oe. 934; TRW 574, 575, 576-77, 510-12, 407-8, 400-03, 371-72, 299-300 152-53; M 434-38; HO 1833-34, 1836, 1208-1210, 1027-29, 890, 350, 122	
Dawn	Note: HF 125 et seq.	
Deceit, concealment, illusion	TW 493-94, H 918-921; Th. 504; Oe. 826-27; TRW 612-615, 568-71; M 882	
description	Hipp. 1034-49, Tro. 19-28; HF 125 et seq., Ag. 469-90	
Dehisce tellus	Oed. 866	
Desire, loss of	HO 387-89	
Destruction	Tro 369-402; HO 1110.	
Divinity	HF 489, 463, 448, 436, 385, 407; M 673-76; Oct. 911-913, 449; HO 1191	
Downfall	Hipp. 1085-1104	
Enigma	Thy. 1050, 1031-32, 976- 81 (all related to cannibalistic revenge)	
Eschatology	Med. 374-79; Oe. 826-27	
Etymology	Oed. 812-813.	
Exile	M 459; TW 624-25	
<i>Fama</i>	HF 39-42; HO 768-70; HO 1207-09	
Fate	HO 768-70	
Fear, hope	HF 313-16, 314-16; TRW 515, 425; M 163; Thy. 208	

Fire, as metaphor for human mind or emotion	HF 105-06; Med. 889-90	
Fire	HF 105-106; Theb. 341.	
Flattery	Thy. 208-12	
Fortune, fate ( <i>fortuna, fata</i> )	HF 1099, 524-25, 325-28; TW 139, 258; H 1123-1127, 1271, 978-82; H 699, 441-43; Th 938-41, 615-621, 596-98, 454; Oe. 1019, 988-992, 984-85, 934; TRW 1016, 710-11, 524-26, 510-12, 268-69, 258-63; M 519, 176, 159; Oc. 90; HO 768-770, 650, 643, 602-3	
Fox, Odysseus as	Tro 568-71	
Furor	HO 533-36	
Gender, marriage	HF 472-76, 419-21, 488-89; TW 663, 476; H 578-79, 559-60; 563-64, 565, 566-68, 977-88; TRW 90; M 1007-08, 578-82, 488-89; Oct. 868-69, 870, 871-72, 547-50; HO 1177-78, 452-53, 407, 24-, 297-98, 233-36	
Gifts	HO 500	
Gods	Thy. 407	
Gods, anger of	HO 1190	
Gold	HF 169	
Golden cups, mixed with blood	HO 657	
Grief	TRW 786, 765	
Guilt, <i>nocens</i> ,	HO 866, 899-901, 983	
Hand	HO 695, 995-96, 1296-98	Manum and dextera

Health	Phae. 249; Oe. 217; Furens 1261-62.	
Heaven (caelum via)	Oe. 476; 1434-1437	
Heaven, kingdom of	Thy. 607	
Hector	Tro. 646-47	
Hecuba		
Hell, spirits from	Oed 597.	
Hell, judgements of	Hipp. 314-324	See also judgement
Hercules	Mentioned in 8 notes. HF 39-42, 45-46, 60-63, 73-74, 209 (note), 215-16, 218, 631-32, 955-73; 1847; HO 71 et seq., 768-70, 54-56, 11-12, 1171.	
Hercules, lion and	HF 44-46	
Hercules, Hydra and	HF 44-46	
Hercules, bearing the universe	HF 73-74	
Hercules, death of	HO 1164-65, 1434-37	
Hercules, labours of	HF 205-278	
Hercules, prayers of	HF 926; HO 1701	
Hippolytus	Hipp. 1085-1104	Note on the fall of
Humble life, advantages of	Thy 449-54; Hipp 485-539	
Hunting	Hipp. 31-84.	
Hyrcan	Med 712-13	Note on Hyrcanii
Incest	Hipp 906-915; Oe. 870	
Infidelity	HO 533-36	See also, women, hatred of
Innocence, innocens	HO 890	See also guilt
interpretation	Oct. 740-55	
Insomnia	HO 647	See also sleep
Judgement	Med. 200; HF 727-30	
Juno	HO 71	
King	Thy 344 et seq.; Oct. 575	

Kingship		
Kinship/family descent	TW 134-139; H 1114-15; Oe. 870; M 510-12; HO 1127-29	
Language	Oe. 520, 525, 527	
Law, justice	HF 251-53; TRW 334, M 199-200; Oe. 441	
Lethe	HO 1207-09	
Loss of desire	HO 387-89	
Love	HF 588, 419-21, 281-82; H 202-203; 195-97, 178-81, 132-35, 102-104; M 889; Oc. 557-75, 189-92; HO 451-52	
Love, remedy for	Hipp 133-36	
Love potion	HO 527	
Madness	H 178-81; M 672-74	
Magic	HO 452-53, 955 et seq.; Med. 705-39, 461	
Marriage	HF 414-421	
Medea	Med. 461, 465-82, 740, 1005 et seq.	
Memory	HF 656-57	
Mercy	HF, 1267; M 492; Oc. 442; Ag. 267	See also punishment, judgement, etc.
Meters of Latin tragedy	Underlined in intro.	
Monster	Hipp 1034-49	
music	HF 362-63	
Misogyny	Hipp 563-65	
Navigation	Med. 301-28	
Nefas	HF 1094-1099; Thy 219-222	
Nero	Oct. 240	
Omen	Oed. 314-20	
Ontology	HO 1035	
Oedipus	The. 134-39; Oed 965-67, 812-813.	
Orpheus	HF 262-63; Theb. 134-39; Oed. 965-67, 812- 13.	

Ossa	HF 971	
Paradox	Tro 266-75	
Pardon	HF 1267; Ag 267	See also mercy
Peace	HF 369-70	
Piety	Ho 1027-29	See also prayers
Plague	Oed. 52-70.	
Plot outline	A1r.	
Poverty	HF 169 (cf common life above) HO 657	
Polyxena	Tro. 1144-64.	
Prayer/prophecy	HF 926- et seq. (note); Oe. 992; HO 1171 et seq. 1701-1707, 1744-47, 452-53, 74-91; 400-01, 1296-98; H.642-44, 941-44, 1242-43	
Pride	HF 385	
Punishment (poena)	HF 492; Oe. 899	
Punishment, reflexive	H 906-915; Th. 311; Oe. 705-06	See also conscience
Reign, monarchy, governance	HF 342-45, 353 489, 65-66; TW 654-56, 659, 662, 664, 646, 648-49, 624, 556-59, 55-56; H 988, 983, 625-26, 598, 430, 149-51; Th. 3444 et seq. (note), 610-12, 529, 469-70, 444, 206-15, 217-18; Oe. 703-706 520, 525; TRW 291, 335-336, 266-67; M 494, 222-25, 194-96; Oc. 579, 575, 453-57	
Revenge	HF 27-29, 385, 403-10, 895-96; HO 350	
Reputation	H 269-70	
Sanctuary/sacrifice	HF 921-24, 504	
Self-war/division	HF 85	
Seneca	Oct. 377-84	
Shipwreck	Tro. 1009-55	
Sickness	See health	
Simulatio	Thy 507-11	

Sin, error, innocence, guilt, crime Scelus, scelera, nefas, peccare, culpa	HF 251-53, 503-04, 735-36, 1263, 137, 1238, 1099, 773-76, 745-47, 644, 251-53; TW 44-95; H 1242-43, 1209-10 937, 918-21 (“scelera” in note), 672-74, 684-85, 565, 163-65; 157-58; 149-51, 144, 141-42; Th. 515-16, 219, 195; Oe. 1019, 934, 766-67, 630-31; TRW 291; M 979 50001, 503, 292; Oc. 304-308 HO 983, 964-65, 899, 900-01, 890	Untangle.
Scelera	HO 1237-38, 1261-62, etc.	
Sisyphus/Ixion	HF, 750-51	
Sleep	HF 1066-1068, 340-345, 353, H 1188-89; 521-22	
Soul	Tro. 396-402	
Stork, as emblem of filial piety	The 55-56	
Strength, proverb about	Tor. 536	
Suffering	TRW 254; M 943-44; M 151-154; HO 929-30	
Temp.	Ag. 469-490	
Thieves	HO 618	
Theodicy	Hipp 149-51	
Time	HF 175-183	
Tragedy	A1r	
Throne	Thy 464, 444 (note)	
Thyestes	Thy 984-97	
Thyestean banquets	Thy 984-97	
Tullia	Oct. 304-05	
Tyranny	Thy 215	
Truth	Oe. 826-27, 295	
Underworld	HO 1983-86, 667 (note)	
Ulysses	Tro. 568-571	

Virtue, courage	HF 251-53; H 984-88; M 161; Oc. 476; HO 1971; 1208-1210	
Vox (voice, word)	Hipp. 1234; Med. 198	
War	HF 401-410, 368, 85; TW 629, 483, 341; Th. 572; TRW 495, 277-281, 162-63	
Weapons	HF 44, Hipp 937	See also war, armour.
Whore (paelix)	HF 1.1.5	
Wind	Hipp. 1139-43	
Wives	HO 233-53	
Women, hatred of	Med. 579-82	
Women, smart	Hipp. 735	
World, destruction of	HO 1110	
Yoke (of love)	HF 134-135; Ag. 355	
Youth	HF 142, 853; TRW 250; Oc. 538-39, 189-92; Th. 309, 318	Many of these warn against the indiscretion of young men.

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