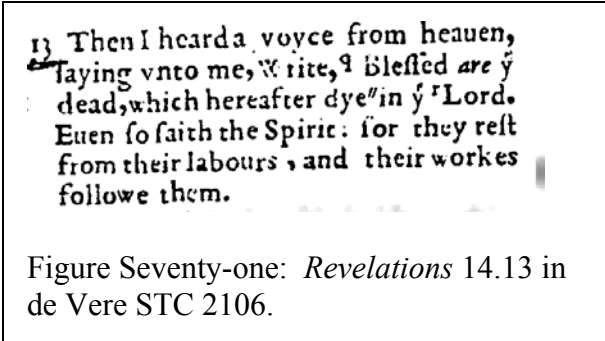


## HAMLET'S *ALETHEIA*: THE GOSPEL OF JOHN AS PRETEXT AND SUBTEXT OF *HAMLET*

*Hamlet* is a play about the representation of political power. The cryptonymic dramatist, Hamlet, inserts a local mousetrap into the Italian drama, *The Murder of Gonzago*, which the players have brought on tour to Elsinore. His purpose is to "catch the conscience of the king," and he succeeds in this ambition, although the victory is a Pyrrhic one which eventually leads to Hamlet's own political murder by means of poison. From its opening scenes, in which we read of Hamlet's father murdered "within mine orchard" (Genesis 3), to the bitter *dénouement* in which Hamlet's friend Laertes, "as a woodcock" to his "own spring" is "justly killed with mine own treachery" (Wisdom 11.13), the play is anchored in Judeo-Christian scriptural precedent<sup>1</sup>. These Biblical references lay emphasis on the points of doctrine and belief around which the play is built and upon which its dramatic action ultimately depends. What is more, they impart an oracular quality to the text by situating it in an inter-textual field, the marked elements of which comment not merely on the play itself but also on the historical context in which the play was written, on the psychological circumstances in which it was alienated from the author, and on the

compensatory role which religious belief played in allowing him to justify, rationalize, and cope with this loss of public identity.

An instance of the oracular character of these biblical topoi when considered in relation to the play and the circumstances of its authorship is the influence of Revelations 14.13 (figure seventy-one) on the gravedigger scene. When the clown declares that Ophelia shall "rest her soul," the prayer, as Peter Milward (1987 54) has suggested, refers to Revelations 14.13 or its derivations in the Catholic requiem for the dead:



13 Then I heard a voyce from heauen,  
saying vnto me, Write, & blessed are they  
dead, which hereafter dye in y<sup>e</sup> Lord.  
Euen so saith the Spirit: for they rest  
from their labours, and their workes  
followe them.

Figure Seventy-one: *Revelations* 14.13 in  
de Vere STC 2106.

<sup>1</sup> Carter (1905) lists 82 Bible references in the play, more than he lists for any other play except *Richard II* (86); Noble counts 44, again second only to *Richard II* (50); Shaheen (1987) counts as many as 92 Bible references in the play.

As Milward observes, in contrast to the Anglican service, the traditional Catholic requiem makes frequent reference to the "rest" which the dead enjoy. Even Milward, however, seems to have overlooked the special role of Revelations 14.13 as an Urtext for *Hamlet*. The "commandment" which Hamlet swears to observe in the critically important and enigmatic scene 1.5 " is apparently<sup>2</sup> that found in this marked verse in *Revelations* – "write -- 'blessed are the dead'"

From the table of my memory,  
I'll wipe away all fond trivial records,  
All saws<sup>3</sup> of books, all forms, all pressures past,  
That youth and observation copied there,  
And *thy commandment* all alone shall live  
Within *the book and volume* of my brain. (1.5.98-103)

Not one hundred lines later, while urging his confederates Horatio and Marcellus to join his oath, Hamlet silences the ghost in words which underline the pre-eminent centrality of Revelations 14.13 in shaping the play's theological atmosphere: "rest, rest, perturbed spirit" (1.5.182). A state of restlessness, of course, is precisely the condition of a ghost confined to fast in purgatory, "cut off" in the "blossoms of my sin, unhousl'd, disappointed, unanel'd/, no reck'ning made, but sent to my account with all my imperfections on my head" (1.5.76-79)-- that is, without hearing Catholic rites of extreme unction<sup>4</sup> to which the technical language unambiguously points. Nor should this emphasis on the point of doctrine be dismissed as mere anachronistic confusion on the author's part; it is instead a testimony to his penetrating sociological realism and covert purpose to use the schema of the ancient story of the 11<sup>th</sup> century Danish prince as a vehicle for exploring the existential dilemmas created by the huge "rift in nature" wrought by the 16<sup>th</sup> century Protestant reformation. Like the emerging Calvinist character type diagnosed three centuries later in Weber's *The Spirit of Protestantism in the Rise of Capitalism*, the ghost is unable to "rest" precisely because he has lost the stable psychological moorings once provided by the Roman sacraments including, most importantly, extreme unction. As Christopher Devlin became the first modern scholar to observe in his essay, "Hamlet's Divinity," the purgatorial condition of the ghost results not from the intrinsic evil of Hamlet's father<sup>5</sup>, but from the absence of a cultural ritual

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<sup>2</sup> The conjunction of "tables" and "commandment" imparts a definite Biblical aura to the entire speech. For an alternative Biblical influence, see Proverbs 3.3, "Let not mercie and truth forsake thee:binde them on thy necke, & write them upon the table of thine heart" or Proverbs 7.3, "binde them upon thine fingers, and write them upon the table of thine heart" (Genevan 1570). "Tables" also suggests the Latin *tabulae*. A *Tabula* could be, in addition to a writing tablet, a public record, state papers, or last will and testament (Andrews 1512).

<sup>3</sup> OED 2649 (1450) lists four possibly relevant obsolete definitions of this word: 1) A saying; discourse; speech; 2) Story, tale, recital; 3) A decree, command; 4) A sententious saying, a traditional maxim, a proverb.

<sup>4</sup> On the centrality of the importance of these rites in Hamlet see Devlin (n.d.), "Hamlet's Divinity" (30-43) and Mutschmann and Wentdorf's *Shakespeare and Catholicism* (esp. the chapter on "Catholic Dogmas, Ideas and Customs", pp. 212-265, esp. 221-222, 244-248).

<sup>5</sup> It is clear enough that Hamlet's father was a sinner -- he died "cut off even in the blossoms of my sin" -- but had he confessed, been absolved, and received extreme unction, he would have been granted unambiguous remission from sin and promise of divine election. Without this final rite, he wanders in purgatory and sets loose the destabilizing commandment for revenge.

which was in Shakespeare's own lifetime fading from practice in the emerging Anglican Zeitgeist of Elizabethan England. Contrary to modern secular or psychoanalytical readings of the drama, I argue that the historically situated religious problem of the loss of extreme unction lies at the heart of Hamlet's drama; when the prince later obtains his one opportunity to effect revenge against Claudius, the King is at his prayers, forcing Hamlet into a complex theological ratiocination:

Now might I do it pat, now a is a praying.  
 And now I'll do it. [draws his sword]  
 And so I am reveng'd. That would be scann'd:  
 A villain kills my father, and for that  
 I, his sole son, do this same villain send  
 To heaven.  
 Why, this is hire and salary, not revenge. (3.3.73-79)

## Forgetting and Forgiving

At last,  
 Do as the heaven's have done; forget your evil;  
 With them, forgive yourself... (A Winter's Tale  
 5.1.4-6)

Cleomenes' advice to Leontes explicitly acknowledges the psychological link between forgiving and *forgetting*. Like Leontes in the romantic comedy, Hamlet cannot forgive because he cannot forget. Thus he is driven inexorably to the Calvinist wager which terminates the play's tragic action. The centrality of the problem of memory is underscored as early as the vital scene 1.5, in which we discover the following iteration of a stark "commandment" to remember:

Ghost. Adieu, adieu, Hamlet remember me.... (1.5.91)  
 Hamlet. Remember thee! Aye, thou poor ghost.... (1.5.95)  
 Hamlet. Remember thee! Yea, from the tables of my memory I'll wipe away all fond trivial records..... (1.5.97)  
 Hamlet. Now to my word.  
 It is, adieu, adieu, remember me.... (1.5.110)

Thus Hamlet swears, and later obliges his confederates in turn to swear, that he will not forget the crime. The ghost recognizes an important truth: that which cannot be remembered cannot be revenged. He enforces his vengeance on Hamlet by charging his memory with an account of the deed requiring vengeance. In transferring his commandment to Hamlet, however, the ghost imposes an irreconcilable dilemma on his son. He imposes his own restless anxiety upon Hamlet without giving him the requisite powers to fulfill his familial obligation of revenge. When Hamlet finds Claudius at prayer he is arrested in his purpose both by the Judeo-Christian tradition to

honor rights of sanctuary and by the logic of his own realization that sending a murderer to heaven is "hire and salary" and "not revenge." The play thus becomes a drama by which Hamlet learns to forget the desire for revenge by transferring the memory of the evil -- by means of the symbolic venue of the drama -- to the consciousness of the criminal, placing Claudius in the symbolic purgatory of psychological guilt and freeing himself from the responsibility for literal revenge. As in the verse marked by Edward de Vere which states that "the ungodlie shalbe punished according to their imaginacions" (Wisdom 3.10), Hamlet captures the conscience of the King, as many critics have recognized (see, for example, Goddard 331-386), in *a dramatic representation* which restages *in imagination* ---following the prescription of Wisdom 3.10 (see p. 186) -- the crimes for which he seeks revenge.

## Hamlet's Word

In one of his more remarkable footnotes to the history of Shakespeare scholarship, John Dover Wilson comments as follows on the crux "word" as it occurs repeated in the above passages in 1.5:

Word Q2, F1 'word.' Hitherto not satisfactorily explained. Steevens suggests 'watchword' and Dowden 'command' (cf Jul Caes. 5.3.5); but neither accounts for the oath that follows. I interpret it heraldically as the motto or 'word' on a knight's coat of arms or shield, which expressed, often in riddling or cryptic fashion, the cause or ideal to which life of its bearer was sworn. Cr. The joust in 'Pericles,' 2.2, at which six knights appear, each with a device on his shield, together with a 'motto' or 'word,' these terms being used interchangeable (v. N.E.D. 'motto,' Ib). Hamlet solemnly dedicates himself to the service of the quest which the Ghost has laid upon him, adopting as his motto his father's parting words. By a touch at once of supreme irony and profound psychological insight, the 'word' his creator gives him is 'Adieu, adieu, remember me!'

(162-63)

The phrase, as Wilson notes, is handed down from father to son, just as a heraldic 'word' or 'motto' is handed down from one generation to the next. Having received the 'word,' the son repeats it -- not merely for emphasis but also to claim his reflexive ownership of it as a piece of linguistic 'property'. Now it is not merely the ghost who commands an act of memory from his listeners -- Hamlet demands one as well, from Marcellus, Bernardo and Horatio, who in turn stand as witnesses by synecdoche for the play's audience. All are sworn not only to "remember" the ghost and his word, but to honor the secret of his death which they have seen and heard.

The esoteric character of Hamlet's word is further underscored by the scene's subtle alternation between that which is spoken and that which is written. It is not merely a matter of Hamlet's repeated invocation of the metaphor of writing in lines such as "thy commandment all alone shall live/Within the book and volume of my brain;" Hamlet's reference to his "tables" and

subsequent speech indicate that he is writing during the lines which lead up to his echo of the ghost's "word," and so most editors<sup>6</sup> insert a stage direction (1.5.109) that Hamlet "writes":

My tables, meet it is I set it down  
That one may smile and smile and be a villain,  
At least I am sure it may be so in Denmark.  
So, uncle, there you are. Now to my word,  
It is 'Adieu, adieu, remember me.'  
(1.5.107-111)

As Wilson, among other critics, recognizes, the phrase "so, Uncle, there you are" provides a full stop to Hamlet's writing. Although the point at which he begins to write remains fuzzy, he *stops writing by saying* "uncle, there you are." The line imposes the epistemological boundary between what Hamlet has written -- words which are literally 'sacred' or 'set apart' from the perceptions of the witnesses, encoding a secret or esoteric knowledge which can only be inferred from Hamlet's musing soliloquy -- from the verbal, spoken 'word' which follows and is -- apparently -- fully manifest. The scene stages the ancient philosophical debate, made famous in Plato's *Phaedrus*, over the ontological primacy of the two modes of communication. Socrates, as is well known, maintains the ontological priority and moral supremacy of the oral mode. Paradoxically, although what Hamlet actually writes in his "tables" is apparently a secret from witnesses of his play, the sacred "cause or ideal" to which he dedicates his life (to remember the ghost) remains, on Wilson's authority, open to "every gaping auditor."

I propose to address this paradox by calling attention to another possible reading of the crux, "word." I am not contradicting Wilson's claim for heraldic implication of the "word"; indeed I endorse the value of the insight and claim it for a striking instance of testimony *res gestae*<sup>7</sup>. Accordingly my interpretation does not compete with, but instead *supplements*, Wilson's . And it begins from full consciousness of the literary and Biblical influences which operate to shape a reader's awareness of polysemous intentions within the play.

In another passage, Wilson himself calls attention to the importance of linguistic riddles and conundrums not only within the text of the play itself, but in the literary tradition to which Shakespeare was heir in shaping the character of the manic prince:

Riddle and quibble are close of kin, and Shakespeare's prince of Denmark inherited both from his legendary ancestor Amleth. To repeat the words of Saxo: 'Astutiam veriloquio permiscebat, ut nec dictis veracitas deesset, nec acuminis modus verorum iudicio proderetur'.....Stage quibbling was indeed a kind of game, like the modern crossword puzzle or the problems which writers of detective stories pose their readers; and in *Hamlet* it was 'performed at height.' The very first words Hamlet utters are a riddle.....  
(xl)

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<sup>6</sup> Furness: "[Writing]"; Dowden: "[Writing.>"; Wilson "[He writes]"; Jenkins: "[Writes.]"

<sup>7</sup> In law, a statement made without full awareness of its implications and hence becoming a critical element of the record (Gifis 1991, 414).

Hamlet's word, also, is a holy riddle, spoken by a soothsayer of literary history, which is best understood through the hermeneutic lens of Renaissance ontology.

## Hamlet's Logos

Hamlet's sacred heraldic 'word' in 1.5 contrasts thematically with those 'words, words, words' which he uses to sarcastically mock Polonius in a subsequent scene (2.2) when the later makes inquiry into his reading practices:

Pol. ....what do you read, my Lord?  
Ham. Words, words words..... (2.2.191-192)

This scene of reading mirrors, and comments upon, the writing scene of 1.5; together the paired scenes are pivotal moments in the play's exploration of the great Renaissance conundrum of logos. As previously discussed in chapter ten Renaissance philosophers accepted the fundamental division of things into the categories of *realia* -- real, substantive, things -- and *accidence*, that is, things of merely illusory, transitory or 'accidental' existence. As the *Encyclopedia of Philosophy* summarizes this distinction, which originated in Aristotle's classification of things into the categories of substance and attribute in his *Categories*,

Aristotle's main purpose...is to contrast the independent way of existing proper to substances with the parasitic mode of being of qualities and relations [that is, in Renaissance terminology, accidences --R.S.]. Substances can exist on their own; qualities and relations, only as the qualities of, or relations between substances.  
(Edwards 1967)<sup>8</sup>

In Renaissance thought language was, with a single vital exception, a domain of accidental things. Only the divine Word, enfolded in holy scripture, had substantive existence. Because scripture participated in the mystery of the Eucharist, the 'word of god' was a substantive category of existence; human language, including the sarcastic "words" which Hamlet nihilistically flings at Polonius, are on the contrary mere 'accidence', having no substance of their own; they exist only as qualities or relations between substances. Such words are the cause of much suffering in the human condition; indeed the

Accidental judgements, casual slaughters,  
.....deaths put on by cunning and forced cause  
And in this upshot, purposes mistook,  
Fall'n on the inventor's heads..... (5.2.380-88)

which Horatio recalls at the close of the play may be considered the results of such "accidental" language. They result from the human inability to perceive the distinction between substance,

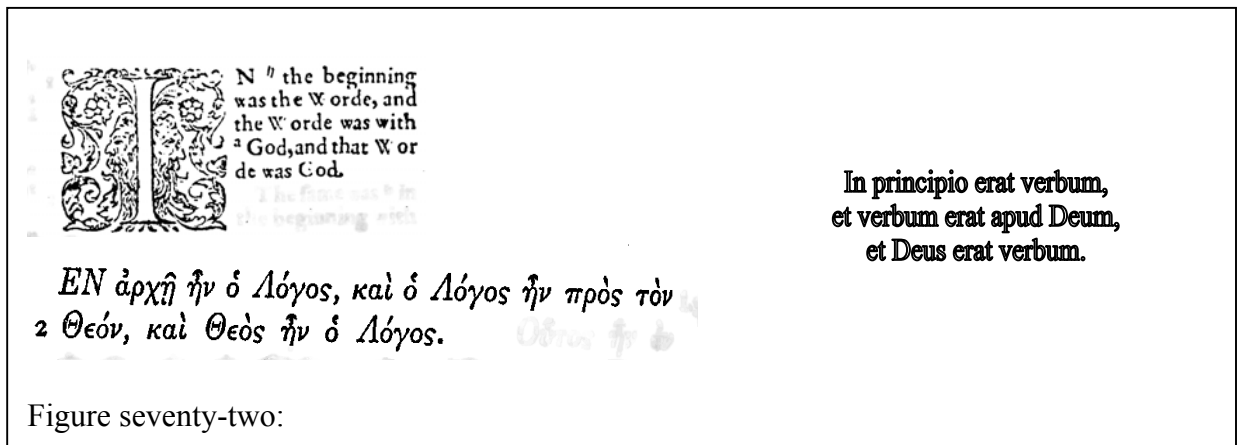
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<sup>8</sup> For a synopsis of this complex history see Edwards' entries under "Realism" (7:77-83) and "Universals" (8:194-206).

which is necessary for life, and accident, which is mere illusion. We may suspect that Hamlet's 'word,' on the other hand, like the 'word of god' according to any Renaissance philosopher or theologian -- in whose number we must include the Danish Prince -- does have a substantive reality. However, in keeping with Hamlet's own 'riddling wit' and assumed 'antic disposition,' it has been concealed, I shall maintain, by the means of a rhetorical quibble.

### The *Logos* of John and Hamlet's Quibble

Hamlet declares that his word is "adieu" -- literally "with God." The quibble points us directly to the Renaissance Urtext for the doctrine of the con-substantiality of the divine word: The Book of John. In that text we read (figure seventy-two):



As in *Hamlet*, in John we read of a word (λογος) which was "with god" (πρὸς τὸν θεόν). As familiar as this passage may be, few readers are aware that several chapters later John actually gives his *logos* a name (figure seventy-three):

17 \*Sanctifie them with thy trueth: thy  
worde is trueth.

17 αγιάσον αὐτοὺς ἐν τῇ ἀληθείᾳ.

ὁ λόγος ὁ σὸς ἀληθείᾳ

Sanctifica eos in veritate.  
Sermo tuus veritas est.

Figure Seventy-three:  
John 17.17 in English (Genevan 1570), Greek and Latin  
recensions.

John's word is ἀληθεια.

I propose that by running this word through three sets of linguistic filters -- English, Greek and Latin -- we will encounter the full range of 'accidental' significations which the author has uploaded into Hamlet's 'word.' In the first case we shall notice that the term ἀληθεια literally means the absence of forgetfulness. By the addition of the alpha-privative to the noun *Ληθη*<sup>9</sup> (in Homer and Plato, the narcotic river which produces forgetfulness in those who bathed by its waters), the Latin *oblivio*, we achieve a word defined as "truth, opp. to a falsehood" (Liddell & Scott 1889 34), but more literally means *that which is not forgotten*. Thus we apprehend the linguistic logic by which Hamlet's word can be ἀληθησ. Indeed, this reading reinforces Wilson's original solution that Hamlet's word was "remember me!" If Hamlet and his allies swear by that which is ἀληθεια, they have implicitly taken an oath to remember the ghost.

In fact, the ghost had already made reference to the river Lethe in 1.5, just after Hamlet first announced his unambiguous intent to seek revenge for his father's murder:

Hamlet. Haste me to know't, that I with wings as swift  
As meditation or the thoughts of love  
May sweep to my revenge.

Ghost. I find thee apt.  
And duller shouldst thou be than the fat weed  
That roots itself on Lethe wharf,  
Wouldst thou not stir in this. Now, Hamlet, hear....

(1.4.28-

35)

<sup>9</sup> Etymological proofs may be found in Gainsford, 1848 II:277-281. I would like to gratefully acknowledge the assistance of Roy Wright in first questioning, and eventually helping to confirm, the correctness of this derivation.

The passage clearly underscores the play's repeated contrast between the imperative to remember, and in remembering revenge, and the narcotic influence of forgetfulness which calms past fears and present anxieties by bequeathing the painful past to oblivion. The 'apt' Hamlet -- or for that matter the 'apt' Horatio<sup>10</sup> -- is he who will *remember the meaning* of Hamlet's word.

## **John's *Aletheia***

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<sup>10</sup> "Thou art a scholar; speak to it Horatio" (I.1.42).

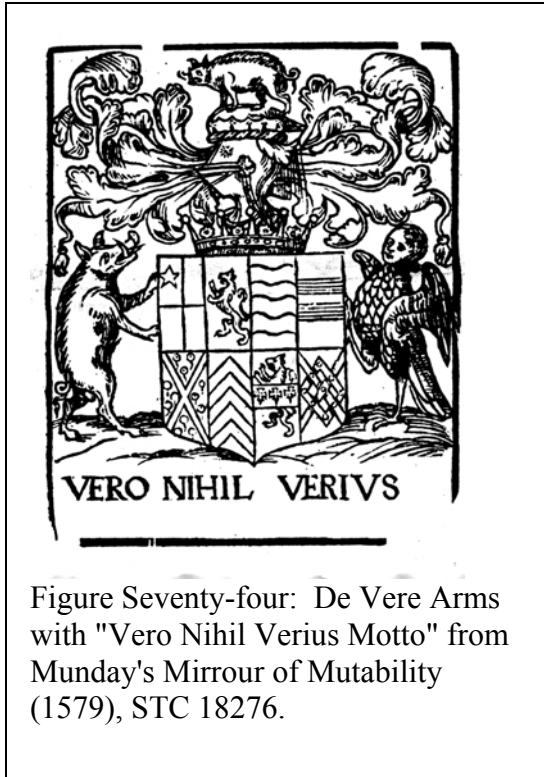


Figure Seventy-four: De Vere Arms with "Vero Nihil Verius Motto" from Munday's *Mirror of Mutability* (1579), STC 18276.

Curiously, the Latin translation of John's ἀληθεια --*veritas*<sup>11</sup> -- turns up with variation no less than three times in the above quotation from Saxo Grammaticus which delineated Hamlet's character in the received tradition as one which so combined "*astutiam veriloquio*" (soothsaying speech with prudence) that "*nec dictis veracitas deesset*" (he neither lacked truth in things said) "*nec acuminis modus verorum iudicio proderetur*" (nor revealed the method of his keen wit to the judgement of the wise (*verorum*)). As we have noted in a previous chapter, Edward de Vere's personal motto, a play on the name de Vere apparently derived from the Martial epigram 7.76<sup>12</sup>, makes much of the name's etymological derivation from Latin words such as the noun

*veritas* or the adjective *verus -a -um*:

Vero nihil Verius.  
Nothing truer than the truth.

Although it appears that the derivation of this motto was de Vere's own<sup>13</sup>, from at least 1579 onwards he used it as the heraldic "word" attached to his coat of arms as they appeared, for example, published in Anthony Munday's 1579 *Mirror of Mutability* (STC 18276) (figure seventy-four).

That de Vere and his literary associates regarded *veritas* as the Latin synonym for ἀληθεια is easily demonstrated by way of two witty dialogues on the subject of truth prefixed to Gabriel Harvey's 1578 Audley end encomium to the literary peer. In line fourteen of the second dialogue, when we read "Ô quanti quanta Alethia Dea est?" The "Alethia Dea" echoes the "Veri filia, vera Dea" of the previous line twelve.

<sup>11</sup> 17. Sanctifica eos in veritate. Sermo tuus veritas est.

<sup>12</sup> Dic verum mihi, Marc. . .nil est quod magis audiam libenter. . .vero verius ergo quid sit audi: verum, Gallice, non libenter audis." "Tell me the truth, you always say to me Marcus: there is nothing which I would prefer to hear. . .Very well, I shall tell you that which is truer than the truth: that truth, Gallicus, which you do not wish to hear."

<sup>13</sup> In the account from *Dell' Arte Rappresentativa Premeditata ed all' improvviso* (Naples 1699), reprinted by Julia Cooley Altrocchi and by Charlton Ogburn (1984 549), we read that Oxford on his 1576 continental tour carried "for device a falcon with a motto taken from Terence: *Tendit in ardua virtus* (Valor proceeds to arduous undertakings)."

De Vere's personal penchant for what Saxo Grammaticus, in a rare hybrid construction, terms "veriloquium" (truth-speaking) is verified in the following Latin poem, so rich in the same figurative wit as the dialogue prefixed to Harvey's oration two years later<sup>14</sup>, apparently written by him on the flyleaf of the Froben New Testament (The popular new Greek translation of Erasmus) which he gave to Anne Cecil<sup>15</sup>:

Veram vera docent: sunt falsa dorsala vero  
 Solaque vera manent, caetera vana volant  
 Vera ergo veri, cum sis coniunxque parensque  
 Verae, speque bona sis paritura Verum.

Mens tua fac Veri semper deflagret amore  
 Veri semper amans, sint tua verba Vera  
 Quod magis ut praestes, a veri Authore requiras  
 Litera te doceat: spiritus intus alat.

Chari ut longa viri sic desideria levans  
 Gloria vera viri Vera vocere tui<sup>16</sup>.

It may easily be apprehended from this example that John's word as it appears in the Vulgate translation of the Latin Bibles used in Catholic mass -- *veritas* -- possessed a special "heraldic" as well as religious signification for the author. This poem to Anne Cecil admonishes her to preserve her Vere-like virtue during a time in which her husband was subjected to numerous rumors of his own cuckoldry.

Finally, if we turn to the word's English rendering "truth" -- using the entire Shakespeare canon as our field of reference -- we discover that John's *aletheia* reappears in myriad disguises as one of Shakespeare's most stable core ideas. The word "truth" occurs over nineteen times in

<sup>14</sup> For another Latin poem apparently written by de Vere and published just after his death in the 1605 edition of Joshua Sylvester's translation of Du Bartas's *Days and Weeks* (1605), see chapter seven.

<sup>15</sup> Transcription by William Plumer Fowler (1986, 194). The extant document (Hatfield MSS. CP 140/124) is, unfortunately, only a copy of the original poem, which was apparently in Oxford's hand. It was discovered by B.M. Ward who discusses it (1928) on pp. 108-09. Fowler, following Ward, argues that the book was the Froben New Testament sent to Anne by Oxford during his continental journeys in 1576. However, the mention in lines 3-4 of Anne as one who is already "parensque Verae" -- the mother of a Vere daughter -- as well as one expecting (sis paritura) a male child (Verum), strongly suggests that the date of the gift must actually be Spring 1584, at which time Anne had already given birth to Elizabeth Vere but would still have been expecting her second child, Bridget (who turned out, contrary to de Vere's hopes expressed in the poem, to be a girl).

<sup>16</sup> True things teach the truth: false things are the very antithesis of truth.

Only true things endure; all other things vanish in vanity.

Therefore, true wife of a Vere, because you are both spouse and parent to a true girl,

And because you are about to give birth in hope to a true boy,

Cause your mind always to be aflame with the love of truth:

"Always a lover of truth" -- let these be your true words.

Which, so that you are more able to fulfill it, you require that

The true author shall instruct you in holy writ; that his spirit may nourish thee inwardly,

So that thus easing the true yearnings of your dear husband, you may be called true--

The true glory of your true husband.

To the illustrious wife Anne Vere, countess of Oxford,  
 Her illustrious husband Edward de Vere, Count Oxford,  
 Being occupied in overseas regions.

Translation mine; modified from Fowler (1986 194).

118 <sup>46</sup>-Note the figure of illeism.

the play *Troilus and Cressida* alone, in which a reader may discover the following pointed variants on the de Vere motto:

Troilus. ....What envy can say worst shall be a mock for his<sup>17</sup> truth, and what truth can speak truest not truer than Troilus.

(3.2.95-98)

Troilus. I am as true as truth's simplicity and simpler than the infancy of truth.

(3.2.169-70)

And my personal favorite, so wittily *apropos* the present document:

Troilus. After all comparisons of truth, as truth's authentic author to be cited.

(3.2.180)

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