



THE SHAKESPEARE OXFORD NEWSLETTER

Vol. 52, No. 2

Published by the Shakespeare Oxford Fellowship

Spring 2016

Stratford Man Still Dead After 400 Years

Non-Stratfordians Observe Anniversary Worldwide

by John Shahan and Alex McNeil

While April 2016 saw many traditional observances of the 400th anniversary of the Stratford grain merchant's death, a number of events also took place that were sponsored by authorship doubters. Several of these were organized with the assistance of the Shakespeare Authorship Coalition (SAC), and have been reported on its website, www.doubtaboutwill.org.

In **Oslo, Norway**, more than 100 persons attended a five-hour event hosted by Geir Uthaug and Petter Amundsen. Uthaug wrote: "They were really fascinated. Among the public were publishers, translators, artists, people with doctorates, financiers, teachers, filmmakers, as well as people of many other professions and trades. . . . Some were doubters beforehand, others inclined towards the Stratfordians; others were interested, but neutral; some had not really considered the issue to be of much importance. In short, they were fairly representative. At the end of the day 57 put their names to the Declaration [of Reasonable Doubt]. There were people who came in believing in the man from Stratford, and went out not only as doubters, but found their candidate among the various described. They were quite enthusiastic. . . . Many of them will spread the word." Uthaug himself is a well-known poet, biographer, and translator. Shortly before the event his article about the authorship question, "Shakespeare's Lost Trail," was featured in a two-page spread in a leading Norwegian newspaper.

In **Sydney, Australia**, Graham Jones & Jepke Goudsmit, co-directors of Kinetic Energy Theatre Company, declared April 1–24 Shakespeare Authorship Awareness Month, featured a Declaration poster in a display in their lobby, and made copies of the one-page [Declaration flyer](#) available to all who attended their plays.

In **London**, actors Mark Rylance and Sir Derek Jacobi participated in two events (see separate article on this page).

In **Los Angeles**, The [Shakespeare Authorship Coalition](#) and the [Shakespeare Authorship Roundtable](#) held an event titled "Beyond Reasonable Doubt" on April 24. SAC patron Michael York introduced the documentary film *Last Will*. &

Jacobi and Rylance Go Public

by Alex McNeil

Prominent authorship doubters and actors Sir Derek Jacobi and Mark Rylance (both of whom are honorary trustees of the SOF) made two joint appearances in April, in connection with the Declaration of Reasonable Doubt, which was promulgated by the Shakespeare Authorship Coalition (SAC) in 2007.

The SAC Video

On April 24, the SAC posted on its website a video titled "The Declaration of Reasonable Doubt Discussed by Sir Derek Jacobi and Mark Rylance." Produced by Wildside UK Productions, it may be found on the SAC website (<http://doubtaboutwill.org>) and on YouTube (<https://www.youtube.com/watch?v=7ZNYifQfYiE>). Rylance and Jacobi discuss a wide range of topics on the twenty-nine minute video. Below are a few excerpts:



Mark Rylance: [The Declaration of Reasonable Doubt] doesn't propose any other candidates, it just says why there is a question.

Derek Jacobi (referring to ad hominem arguments often made against authorship skeptics): This is the problem when you present something like this, it does affect people intellectually, emotionally. We are trying to counter what we consider a myth, a legend. . . . The normal reaction that anyone who offers this alternative gets is insult, vituperation, never discussion.



Rylance noted that in response to serious criticism (which is welcome), only a few minor adjustments have been made to the Declaration [only two to the Declaration itself—Ed.], which is a

(Continued on page 24)

(Continued on page 27)

From the President:

Research Grant Fundraising Nears Its Goal

In my last column, I mentioned that the SOF's Research Grant Program had raised \$4,000 for grants to be given in 2016. I am happy to report that, as we go to press, we now have raised over \$7,500 towards our goal of \$10,000. Since your donations are being matched, up to \$10,000, we will have a total of \$20,000 if we raise only another \$2,500! A grant from the Joe W. & Dorothy Dorsett Brown Foundation helped make these matching funds possible. Thanks to those of you who have donated already. I hope that many of you who have not yet donated to the RGP will help us garner that last \$2,500 that we need to reach \$10,000. You may donate on our website at shakespeareoxfordfellowship.org by choosing "Donate" from the menu bar and then clicking on "Research Grant Fund." Or send us a check at P.O. Box 66083, Auburndale, MA 02466 and write "RGP" on the check.

Special First Folio edition of *Brief Chronicles*

Special thanks go to *Brief Chronicles* editor Roger Stritmatter for an outstanding job in putting together *The*

1623 Shakespeare First Folio: A Minority Report (2016), *A Special Issue of Brief Chronicles* in response to the Folger Shakespeare Library's First Folio Tour. This special volume contains twelve articles—some previously published and others newly written—on the problems, contradictions, ambiguities and unanswered conundrums posed by the First Folio, the most significant piece of evidence for the Stratford theory. As Professor Stritmatter noted:

This volume gathers in one place several highlights from the rich scholarly tradition of post-Stratfordian thinking on the 1623 First Folio. This tradition identifies the Shakespeare First Folio as the key artifact in the concealment of the real author, behind the mask of the Droeshout portrait. Whatever their differences, real or imagined, all of these contributors share a common rejection of the Stratford myth. They show, moreover, how impossible it is in the end to reconcile the contents and symbolic design of the Folio with Stratfordian belief.

This special edition of *Brief Chronicles* is freely available to the general public on the SOF website (Choose "Publications" on the menu bar and then click on "Brief Chronicles"). These articles are not password protected so

The Shakespeare Oxford Newsletter

Published quarterly by the Shakespeare Oxford Fellowship, P.O. Box 66083, Auburndale, MA 02466-0083.

www.ShakespeareOxfordFellowship.org.

The Shakespeare Oxford Fellowship is a non-profit, educational organization dedicated to investigating the Shakespeare authorship question and disseminating the evidence that Edward de Vere, the 17th Earl of Oxford (1550-1604), is the true author of the poems and plays written under the pseudonym "William Shakespeare."

The Shakespeare Oxford Fellowship pursues its mission by supporting research, educational and scholarly initiatives, annual conferences, website and social media, and by publishing this Newsletter and two annual scholarly journals, *The Oxfordian* and *Brief Chronicles*.

The Shakespeare Oxford Fellowship was formed in 2013 when the Shakespeare Oxford Society, founded in 1957, and the Shakespeare Fellowship, founded in 2001, united to form a single organization. Dues, grants and contributions are tax deductible to the extent provided by law.

TRUSTEES:

Tom Regnier, President & Communications Committee Chair

Richard Joyrich, First Vice President & Conference Committee Chair

Cheryl Eagan-Donovan, Second Vice President & Finance Committee Chair

Thomas Rucker, Treasurer

Wally Hurst, Secretary

Joan Leon, Fundraising Committee Chair

Michael Morse

Don Rubin, Outreach Committee Chair

James Warren

Newsletter editor: Alex McNeil (newsletter@shakespeareoxfordfellowship.org)

Articles, essays, commentary, book reviews, letters and news items of interest to the Shakespeare Oxfordian community are welcome. Views expressed are not necessarily those of the Shakespeare Oxford Fellowship. As provided in the bylaws, "The conferences, publications, and other educational projects of the Fellowship will be open forums for all aspects of the Oxfordian theory of authorship."

Advertising Rates: \$100 for full page, \$60 for half-page, \$35 for quarter-page.

Printed by Minuteman Press, West Newton, MA. © 2016 by the Shakespeare Oxford Fellowship

that they may reach the widest possible audience. If you wish to have a printed copy of this 140-page volume, you may purchase it from Amazon for \$8.99, plus shipping charges. Our next regular issue of *Brief Chronicles*, which will be volume 7 of the series, will be published very soon.

Speakers Bureau

The SOF has formed a Speakers Bureau Committee to find people who are willing to give introductory presentations on the authorship question to people in their areas. Please contact us at info@shakespeareoxfordfellowship.org if you are interested in becoming a speaker. If you haven't already prepared or delivered an introductory talk, we can help you get started. I have recently delivered successful introductory presentations on the authorship question in the South Florida area – at the esteemed GableStage theater in Coral Gables (see page 24) and at the North Palm Beach Public Library. Margaret Robson, who arranged for me to speak at the Library, has since started an informal authorship group that continues to meet at the Library. I have also appeared on local television on the show *Spotlight on the Arts*, in which I discussed the authorship question. The response to all these presentations has been very positive and has greatly increased interest in the authorship question.

Summer Seminar and November Conference

Quite a few people have signed up for the Summer Seminar in Ashland, to be held August 1-5 and taught by Professors Roger Stritmatter and Michael Delahoyde. The seminar will focus on plays being shown at the nearby Oregon Shakespeare Festival. There are still some spaces available if you would like to join. See page 8 of this newsletter for more information.

The next Shakespeare Oxford Fellowship annual conference will be in the Boston area November 3-6. You can register at our website (choose "Conference" on the menu bar and then click on "Registration") or by mailing in the flyer inserted in this issue, along with your check or credit card number. See page 8 for more information.

Folger First Folio Tour

In February, I attended the Folger Library First Folio exhibition when it was shown at the Frost Museum in Miami. I also visited the sites of two Folger-related events at the University of Miami and Florida International University and handed out 200 First Folio flyers created by our own First Folio Committee, chaired by Professor Bryan Wildenthal. Thanks to Bryan and his committee for their excellent work on this project. If the

First Folio has not yet come to your area and you would like to be involved, contact the SOF's First Folio Committee by sending an email to info@shakespeareoxfordfellowship.org.

How Did You Become an Oxfordian?

Our new online series, "How I Became an Oxfordian," edited by Bob Meyers, has proved very popular. Those of you on our email list are receiving these stories in your inbox each week. If you aren't on our email list, you can go to the SOF home page and fill in your information under "Subscribe" in the right-hand column. You will receive a confirmatory email. Be sure to click on the link provided in the email to ensure that you are on the list.

Please keep sending in your stories about how you became an Oxfordian. We especially encourage our women members to write us their stories, as we have received many more articles from men than women. You may send your submission (500 words or less in an editable form such as a Word document), along with a digital photo of yourself to:



info@shakespeareoxfordfellowship.org. Please also include a sentence about yourself (e.g., "John J. Smith is a businessman in San Francisco").

I hope that every one of our members will find a way to participate in some SOF activity this year, even if it is only telling a friend about the authorship question or posting a comment to an online article about the authorship question. The more involved you become, the more exciting it is to be a part of this movement.

Tom Regnier, President



What's the News?

Cheryl Eagan-Donovan at the Cosmos Club in Washington, D.C.

A report from Richard M. Waugaman, M.D.

On March 3, 2016, Cheryl Eagan-Donovan screened a pre-release version of her film *Nothing Truer Than Truth* at the Cosmos Club in Washington, D.C. (The club has been compared to a “national faculty club”). It was a splendid evening. The film was enthusiastically received. No one in the large audience openly disagreed with the film’s premise, that Edward de Vere was “Shake-speare.” Eagan-Donovan explained that a documentary film screened at a previous club event, *Last Will. & Testament*, already made the case for de Vere’s authorship. So, in her film, she chose to focus on other themes, such as de Vere’s bisexuality and the profound impact of his year living in Italy.

A few club members had joined Eagan-Donovan a year ago for a private screening of an earlier version of her film. Documentary filmmaker Mark Olshaker and I offered a few helpful suggestions to her at that time. (Olshaker made a film about Sir Derek Jacobi, who appears prominently in *Nothing Truer Than Truth*.)

Members of the SOF in attendance included Gareth Howell, Markley Roberts, Robert Meyers, and William Camarinos. During the discussion period, Eagan-Donovan received much praise for her film. As always, there were questions about de Vere’s relationship with Shakspere of Stratford.

Some background about the club’s monthly “Shakespeare Authorship Inquiries Group,” which sponsored the event. About ten years ago, Jeanne Roberts, a former president of the Shakespeare Association of America, started a monthly group to discuss Shakespeare. I co-chaired it with her for two years, then served on its advisory committee until a year ago. In June of 2014 I organized a talk by Tom Regnier, on the legal knowledge demonstrated in *Hamlet*. I asked him to respect that group’s “taboo” against discussing the authorship issue, to which he complied. But during the discussion period a new club member innocently asked a provocative question. Attorney Gareth Howell asked if it is not likely that someone with legal training, such as Edward de Vere, wrote *Hamlet* and the rest of the canon. The absurdity of our taboo then became unbearable for me. During the following two months, I wrote numerous emails protesting the taboo and asking that it be lifted. Our advisory group voted against my request. I was told to start a new club group on the authorship issue.

Discouraged, I replied that I planned to have lunch by myself the fifth Thursday of every month, and think

heretical thoughts about Shake-speare. Little did I know that Gareth Howell would take on the seemingly impossible task of getting the board of directors of the club to approve such a new group; his efforts were successful. At our first meeting in October 2015, Roger Stritmatter presented. Apparently, this led to protests to the board, which responded to all club members by reminding us that the Cosmos Club encourages lively intellectual exchanges, while not endorsing any opinions that are expressed. Club president Elizabeth Medaglia, who is a Stratfordian, spoke out forcefully in favor of this statement, and has been attending several of our Authorship Inquiries meetings, including the March 3 event.

When I suggested to the “orthodox” Shakespeare group that we allow discussion of authorship, I was told that few club members shared my interest in this topic. Happily, our monthly events now draw as many attendees as do the meetings of the orthodox Shakespeare group. All Oxfordians should take heart. It is less and less possible to dismiss us as a “fringe group.”

Report From Academe: de Vere Wins Again

by Patricia Keeney

For the third time in a row, students enrolled in York University’s senior-level authorship course, Shakespeare: The Authorship Question, have chosen Edward de Vere as the person most likely to have written the plays credited to William Shakespeare.

The course, created by SOF’s Don Rubin, looks at the authorship issue generally and asks students to examine a range of subjects from interpretations of the First Folio (including the Droeshout frontispiece) to Shakespeare’s knowledge of Italy and the law, from creating an authorial biography based on the Sonnets to a study of the standard biography of the life of the man from Stratford (including a close reading of the charts in Diana Price’s *Shakespeare’s Unorthodox Biography*). Both the Shahan-Waugh *Shakespeare Beyond Doubt?* and the Wells-Edmondson *Shakespeare Beyond Doubt* volumes are also studied.

During the course, each student is responsible for researching one element of the question and in lieu of a final exam each student (in teams of two) must present a ten-to-fifteen-minute public argument on behalf of one of the standard candidates. Prof. Rubin says he does his best not to take a position on any particular candidate during the course.

At the end of the final presentations, the students participate in a straw poll indicating who they think actually wrote the works of Shakespeare. Candidates are given ten points for a first place vote, nine for second, eight for third, etc. For the third consecutive time, the leading candidate was Edward de Vere.

With twenty students completing the course (of twenty-two who started), the final point totals were as follows:

1. Edward de Vere: 177 points (out of a possible 200). He was the only candidate who appeared on all twenty ballots, receiving ten first-place votes.
2. The Group Theory: 114 points on fifteen ballots, with five first-place votes
3. Mary Sidney: 80 points on fifteen ballots with one first
4. John Florio: 70 points on twelve ballots with one first
5. Roger Manners: 46 points on ten ballots
6. Francis Bacon: 28 points on seven ballots
7. Queen Elizabeth: 24 points on five ballots
8. Thomas Sackville: 16 points on three ballots
9. William Stanley: 16 points on five ballots
10. Christopher Marlowe: 14 points on three ballots
11. Also for the third consecutive time, William of Stratford finished with the lowest number of votes with only ten points (one ballot and one first).

A major highlight of the course this year was a presentation of Hank Whittemore's one-man show, *Shakespeare's Treason*, sponsored by the Department of Theatre. It was performed before some 200 theatre students and faculty in the university's main proscenium theatre, almost all of whom stayed for a thirty-minute question and answer session. Whittemore then spent an additional three hours in Prof. Rubin's course continuing the discussion.

The opening class lecture and the final presentations were videoed by a TV crew from Montreal doing a documentary on the authorship with a specific focus on John Florio. The Florio argument has been made most strongly in Montreal of late by Italian-born journalist and scholar Lamberto Tassinari, whose volume on Florio was recently translated into French by Montreal critic Michel Vais. The volume will be published in Paris later this year.

Unfortunately, this may well be the last time the authorship course is taught at York. Don Rubin is officially retiring from the university after a forty-seven-year career. Though it will remain on the books for at least three more years, if no one else steps in to teach it, the course will eventually be automatically dropped. To date, no other faculty member has indicated interest in doing the course. Rubin himself says that he would be happy to take a short version of it on the road if some other institution is interested.

Two Longstanding Shakespeare Canards Refuted in Mainstream Journal

Volume 5 of *Journal of Early Modern Studies*, published in March 2016 by Firenze University Press in Italy, contains two well-researched articles that lay to rest two arguments

frequently relied upon by many orthodox believers to bolster their claim that Will Shakspeare of Stratford was the Bard.

In one article, "Shakespeare and Warwickshire Dialect," Rosalind Barber demonstrates the falsity of the allegations that Shakespeare's works contain words from the "Warwickshire, Cotswold or Midlands dialect." Barber shows that these claims are based on errors of fact, misidentify well-known words as dialectical, are poetic inventions, or rely on circular reasoning. As an example of the latter category, Barber notes that, for a number of words, the Oxford English Dictionary cites their first usage as by Shakespeare, which proponents then cite as proof of the word's Warwickshire origin.

Barber also writes that "the continuing academic taboo surrounding the authorship question has meant that these claims, though easily refuted by searching the Oxford English Dictionary and the digitized texts of EEBO [Early English Books Online], have gone unchallenged in academia." She further notes that disproving the Warwickshire dialect claims does not "in any way disprove[e] that the man from Stratford wrote the body of works we call 'Shakespeare,'" arguing instead that "querying the validity of arguments derived from an assumed biography . . . lead[s] to a better understanding of the way Shakespeare actually used language, and the meanings he intended."

In the other article, "Hand D and Shakespeare's Unorthodox Literary Paper Trail," Diana Price shows that the attribution of "Hand D" on the manuscript of *Sir Thomas More* to William Shakespeare is shaky indeed. Parts of the story are familiar: One of the few extant play manuscripts from Shakespeare's time is that of *The Book of Sir Thomas More*, and it is written in six different hands. Many Shakespeare biographers now accept that one of those hands—Hand D—is Shakespeare's. As Price masterfully shows, this attribution was first made in 1923, after Alfred W. Pollard had recruited several scholars specifically to identify Hand D as Shakespeare's. Pollard, however, was a man with an agenda—upset by recent anti-Stratfordian challenges from Looney, Greenwood, Twain and others, he sought to prove that Hand D was Shakespeare's so that alternative authorship theories would "come 'crashing to the ground.'" The contributors to Pollard's book relied on different grounds to support their findings; only one of them relied on paleographic evidence, citing similarities between Hand D and Shakespeare's six known signatures. As Price shows, the uncertainties and inconsistencies that plague these six signatures vitiate using them as a control group: "If it is not possible to agree on the spelling of a signature and if spellings and letter formations and methods of writing differ from signature to signature, how can any one of those signatures serve as the exemplar?" Price goes on to refute other arguments made in support of Hand D as Shakespeare's.

The *Journal of Early Modern Studies* is available free online, with pdf's of all articles. Volume 5 is a special issue, "The Many Lives of William Shakespeare—Biography, Authorship and Collaboration," edited by William Leahy and Paola Pugliatti.

<http://www.fupress.net/index.php/bsfm-jems/issue/current/showToc>

New Shakespeare Play Announced in April Fools' Hoax

It sounded almost, but not totally, unbelievable when Cambridge University Press announced on its website that it had obtained the rights to a newly discovered Shakespeare play. Cambridge University Press claimed that it had paid "an unprecedented £50 million" for the manuscript, which had been found in January 2016 during "excavations under the original Globe Theatre site." The play was described as "a dramatic comedy which tells the story of a Roman Emperor holding a feast in honour of his daughter's engagement, and her fiancé's desperate attempts to impress his new in-laws." Noting that the manuscript bore no title, Cambridge University Press stated that it planned to publish it in early 2017 under the title *Festum Fatuorum*.

BBC History Extra, an online magazine published by the BBC, carried an even longer story, stating that the lost 206-page manuscript had been "[h]idden within a travelling case dating from the early 17th century," that radiocarbon dating of the paper suggested it was written between 1606 and 1616, and giving some plot details (including a subplot where the protagonist steals a play manuscript "from a fellow playwright who is killed prematurely in a street brawl").

You can still find the items on the two organizations' websites. But at the end of the Cambridge.org article this message now appears: "You caught us—well done to all who realized this was an April Fools'." And the Historyextra.com article is now prefaced by "Please be aware this article was an April Fools' prank!"

Festum Fatuorum, the title given to the play by Cambridge University Press, is, of course, Latin for "feast of fools."

Digital Version of *The Lame Storyteller* Now Available

Gary Goldstein informs us that an e-book edition of Peter R. Moore's *The Lame Storyteller, Poor and Despised* (edited by Goldstein and first published by Verlag Laugwitz in 2009) is now available for \$4.50 on Amazon.com. The paperback edition is still available at \$12.95, fulfilled from Florida.

The Lame Storyteller collects more than two dozen articles that originally appeared in six mainstream

journals and newsletters about Shakespeare and the authorship issue. They focus on the four major tragedies and the sonnets, offering some major discoveries. Two pieces in this collection stand out for their brilliance: "The Rival Poet of Shakespeare's Sonnets," whom the author identifies as Robert Devereux, Earl of Essex, and "The Abyss of Time: the Chronology of Shakespeare's Plays," in which Moore redates the entire Shakespeare canon to 1585-1604 rather than 1590-1613.

The late Peter Moore was a lieutenant colonel in the US Army and later a legislative aide to US Senator John East of North Carolina. To date, the book has sold nearly 500 copies worldwide and can be found on the shelves of such libraries as Harvard College, the Folger Shakespeare Library, the British Library, and the German National Library. Oxfordians may wish to undertake a donation campaign to their local university library to help spread the book's research to students and academics not familiar with Oxfordian scholarship.



Report of the Nominations Committee

The Shakespeare Oxford Fellowship Nominations Committee is pleased to present the SOF membership with a slate of three outstanding candidates to stand for election for three-year terms on the Board of Directors at the annual membership meeting this year in Newton, MA. The Nominations Committee is also responsible for nominating a trustee of the SOF Board for the office of President.

Nominations to the Board and the office of President may also be initiated by written petition of at least ten members in good standing, so long as the petition is submitted to the Nominations Committee by September 6, which is the required sixty days before the annual meeting. For further information on nominations by petition, contact Earl Showerman (earlees@charter.net). The results of the Board election will be posted on the SOF website immediately after the annual meeting and reported in the *Shakespeare Oxford Newsletter*.

Departing the board is trustee Michael Morse, who was instrumental in developing the bylaws that govern the operation of our organization. Michael has delivered papers at SOF conferences, and has an ongoing interest in Elizabethan literature, computational linguistics, and philology. In his own words, Michael's "research looks

to bridge the divide between science and the literary arts.” He is the managing editor and co-architect of a cloud-based biomedical publishing and analytics platform currently in development.

Nominees for three-year terms on the SOF Board:

Tom Rucker is a graduate of Harvard College and Harvard Business School. Tom received his J.D. from the University of Oklahoma School of Law and a Masters in Taxation from William & Mary School of Law. Until he retired from the practice of law in 2010, Tom specialized in representing closely held businesses and the preparation of estate planning documents for his clients. He served on the Shakespeare Oxford Society Board of Trustees and is the current Treasurer of the SOF.



Joan Leon has worked for more than forty years as a fundraiser and program developer in the nonprofit sector. She joined the Shakespeare Oxford Society board in 2010 and has served as chair of the fundraising and membership committees for both the SOS and the SOF. Joan has maintained that the better care we take of our members and friends, the more they will ensure our survival and success. Her leadership in the effort to fund the SOF Research Grant Program has been outstanding.



Bryan Wildenthal was born in Houston into a family with deep roots in Texas, but grew up mainly in Michigan. He earned his A.B. (Political Science) and J.D. at Stanford, where he was an editor of the *Stanford Law Review*. After law school he clerked for U.S. Court of Appeals Judge Frank M. Johnson, Jr., in Alabama, and Chief Justice Michael F. Cavanagh of the Michigan Supreme Court. He practiced law in Washington, D.C., was a visiting professor at Chicago-Kent College of Law, and has taught since 1996 at Thomas Jefferson School of Law (where he is a tenured Professor of Law) in San Diego, where he lives with his



husband and mother-in-law. He has written a textbook on Native American rights and numerous articles (mostly on constitutional law and history) in leading law reviews. One was cited several times by the U.S. Supreme Court in 2010. Bryan is a freethinker who reads widely on science, history, literature, politics, and philosophy. He favors the scientific method and fact-based skepticism over mystical, religious, or faith-based approaches to the universe.

He became an avid Shakespeare fan as a teenager, and for many years has been interested in the Shakespeare authorship question and is persuaded that the evidence supports the Oxfordian theory. He has been actively involved in the Oxfordian community since attending the Pasadena conference in October 2012, and currently chairs the ad hoc SOF committee coordinating responses to the 2016 Folger "Folio Tour," which arrives in June at the San Diego Central Library, one block from his law school. On April 18, he gave a lecture to colleagues and students at his law school, and people from the broader public community in San Diego, about "Shakespeare and the Law" (touching on the authorship question).

Nominee for a one-year term as SOF President:

Tom Regnier is an appellate attorney with his own practice in the South Florida area, and is the current President of the SOF. Tom received his J.D., *summa cum laude*, from the University of Miami School of Law, and his LL.M. from Columbia Law School, where he was a Harlan F. Stone Scholar. He has taught at the University of Miami School of Law (including a course on Shakespeare and the Law) and at Chicago's John Marshall Law School. Tom has frequently spoken at authorship conferences on aspects of law in Shakespeare's works, and he wrote chapters in *Shakespeare Beyond Doubt?* and *Contested Year*. Tom's leadership on the Board has been instrumental in promoting the goals of the SOF, including the creation of the SOF YouTube channel and promoting the Shakespeare authorship question through social media.



Submitted by SOF Nominations Committee:

Earl Showerman (Chair)
Bonner Cutting
Cheryl Eagan-Donovan

2016 SOF Summer Seminar in Ashland, Oregon

The 2016 Shakespeare Oxford Fellowship summer seminar in Ashland, Oregon will take place from August 1-5. This year's seminar will focus on the plays in production at the Oregon Shakespeare Festival, including *Timon of Athens* (shown August 2), *The Winter's Tale* (August 3), *Hamlet* (August 4) and *Twelfth Night* (August 5). A limited number of discounted group theatre tickets for the OSF productions are still available for seminar participants and guests on a first-come, first-serve basis until June 30. The SOF summer seminar will feature two of our finest champions, Professor Michael Delahoyde of Washington State University and Professor Roger Stritmatter of Coppin State University.

Dr. Delahoyde is the editor of the recently published Oxfordian edition of *Anthony and Cleopatra* (2015), and currently serves as managing editor of *Brief Chronicles*. This past year he and Coleen Moriarty made an Oxfordian discovery in the archives of northern Italy and they will once again venture forth to Italy this summer, returning just in time to share their findings with the seminar group. In addition to talks on *The Winter's Tale* and *Twelfth Night*, Dr. Delahoyde will discuss the Art of Railing and the preparation of Oxfordian editions of Shakespeare's plays.

Dr. Stritmatter has published in both academic and popular contexts, including *Notes and Queries* and *Review of English Studies*, and is co-author of *On the Date, Sources and Design of Shakespeare's The Tempest* (2013). He currently serves as general editor of *Brief Chronicles*. In addition to lectures devoted to *Hamlet* and *Timon of Athens*, Dr. Stritmatter will discuss *The 1623 Shakespeare First Folio: A Minority Report* (2016), and the Shakespeare allusions collection that he and Alexander Waugh are preparing for publication.

Local seminar coordinator Dr. Earl Showerman will also present evidence that three of the plays in production were influenced by untranslated Greek dramatic sources, and provide a preview of his research into the authorship-related intertextual connections of works written in 1584, including Robert Greene's *Gwydonius*, William Warner's *Syrinx*, and Burghley's *Precepts*.

The seminar will include an opening reception on the evening of August 1, followed by daily sessions at the Hannon Library of Southern Oregon University. The Margery Bailey Collection of Hannon Library includes over 7,000 Shakespeare titles, including numerous 16th and 17th century Folio editions. Local transfers between the library and OSF theatres will be provided by the seminar organizers.

The Oregon Shakespeare Festival website <https://www.osfashland.org/> now features a trailer for its production of *Twelfth Night* which is being produced in a 1930s Hollywood style. *Hamlet* will be set in the Jacobean

period, and *The Winter's Tale* will reflect a Far Eastern orientation.

The seminar registration fee is \$250 and includes the opening reception and lunches during the four-day program at Hannon Library. The four-play ticket package for seminar participants and guests is \$250 each. Individual play tickets may also be purchased for \$75 each. Registration and tickets may be ordered here: <http://shakespeareoxfordfellowship.org/summer-seminar-2016/>.

For further information on the 2016 SOF summer seminar, contact Earl Showerman at earlees@charter.net. Because of its convenient location and reasonable rates, a number of seminar participants have reserved rooms at the Flagship Inn of Ashland (844-206-2076). For information on other accommodations in Ashland, select the Plan Your Trip tab on the OSF website at: <https://www.osfashland.org/>.

SOF Fall Conference: November 3-6 in Newton, Massachusetts

The Shakespeare Oxford Fellowship 2016 Annual Conference will be held from Thursday, November 3, through Sunday, November 6, 2016, at the Boston Marriott Newton, located at 2345 Commonwealth Avenue, Newton, MA 02466. [This is about ten miles from downtown Boston.]

Expected presenters include Ron Hess, Bonner Cutting, Wally Hurst, and Earl Showerman. We are still actively accepting proposals for papers (see below).

Several theater productions and exhibits are taking place in Boston during the conference, and the local conference committee members are in the process of finalizing details for the following events:

1. At the Boston Public Library, the Thomas Pennant Barton collection will be on display as part of a special program celebrating the 400th anniversary of the death of Shakspeare of Stratford. We will arrange a private viewing for our group.

<https://www.bpl.org/press/2016/04/22/boston-public-library-to-commemorate-400th-anniversary-of-shakespeares-death-with-two-exhibitions-in-fall-2016/>

2. The Actors Shakespeare Project fall production of *Hamlet* runs through November 6; tickets will be available for conference attendees once we have finalized the date.

<http://actorsshakespeareproject.org/announcing-our-2016-2017-season/>

3. The American Repertory Theater's long-running production of *The Donkey Show*, a retelling of *A Midsummer Night's Dream* in a disco setting directed by Tony Award winner Diane Paulus, will be an optional theater event for attendees.

<http://americanrepertorytheater.org/events/current/444>.

4. For those extending their stay in Boston, there will be a screening of director Cheryl Eagan-Donovan's documentary film *Nothing Is Truer Than Truth* on Monday, November 7, at the Boston Public Library, with a panel discussion featuring Tom Regnier, Earl Showerman, and other experts to be announced.

More information and updates to the conference agenda will be posted on the SOF website.

A limited number of guest rooms at the Boston Marriott Newton have been arranged at a conference rate of \$139 per night (single or double), plus applicable taxes. The rate is available for stays beginning on Wednesday, November 2. It includes free overnight parking at the hotel as well as free Internet access. Reservations for these rooms are now being accepted. You may make your reservation by calling 800-228-9290 or 617-969-1000 and mentioning the SOF Fall Conference.

Call for Papers

The Program Committee of the Shakespeare Oxford Fellowship has formulated guidelines for paper submissions for the 2016 annual conference at the Boston Marriott Newton. The goal of these guidelines is to encourage the submission of papers that address specific, current challenges in the Shakespeare authorship debate. Proposals that address topics that are listed below will be given preference:

- Legitimization of the Shakespeare Authorship Question in academia, in secondary education, and with the media.
- Deficiencies in the traditional attribution of authorship with a focus on the abundance of erudition and rare sources manifest in the Shakespeare canon (Shakespeare's familiarity with Italy; his Latin, Greek, Italian, French, and Spanish languages; his knowledge of music, law, history, medicine, military and nautical terms, etc.).
- Revelations of Oxford's life (or another candidate's) that support his authorship of the Shakespeare canon, including new documentary discoveries, new interpretation of documents or literary works that affect authorship, Shakespeare characters that relate to Oxford's biography (e.g., William Cecil/Polonius in *Hamlet*), new facts about Oxford's travel,

education, books, and connections, or new dating of a play or poem.

- Historical information relevant to the SAQ and/or people of the era with literary, theatrical, political or social relevance to the Shakespeare canon, Oxford, or Shakspeare of Stratford (e.g., Jonson, Southampton, Essex).

Presentations should be designed to be delivered in forty-five minutes, including time for questions and answers. SOF conference presenters are expected to register for the annual conference and participate actively in the proceedings. Proposals submitted by members of the Shakespeare Oxford Fellowship, De Vere Society, or other Shakespeare-related educational institutions will be given special consideration in the selection process.

We look forward very much to receiving your proposals for this year's Shakespeare Oxford Fellowship conference. Proposals should be 100-300 words in length and sent by email to any of the following program committee members. Submission deadline for proposals is **August 1, 2016**.

Bonner Cutting – jandbcutting@comcast.net

John Hamill – hamillx@pacbell.net

Don Rubin – drubin@yorku.ca

Earl Showerman – earlees@charter.net



If you haven't signed up for the Free SOF Email List since August 2015, you must do so in order to receive SOF emails.

In order to conform to online requirements, the SOF has been verifying all email addresses on our list by having recipients sign up again on our home page. This ensures that we are not sending unwanted emails to anyone. If you haven't received SOF emails in recent months and wish to receive them, you must:

- Go to the SOF website's home page: www.shakespeareoxfordfellowship.org/
- Under "Subscribe" in the right-hand column, fill in your name and email address. Click on the red "Sign up" button.

You will receive an email from the SOF asking you to confirm your subscription. Open the email and click on "Yes, subscribe me to this list," and you will be all set to receive SOF emails.

The list is totally free and you may unsubscribe at any time.



SHAKESPEARE OXFORD FELLOWSHIP

P.O. BOX 66083, AUBURNDALE, MA 02466

2016 Conference Registration | Boston, Mass.

Full conference registration, November 3-6 (includes all conference presentations):

	<u>Qty.</u>	
SOF members:	\$225 x _____	= _____
Non-members:	\$250 x _____	= _____

For those attending only specific conference days:

Single conference days (specify day(s): _____)	\$65 x _____	= _____
Sunday banquet luncheon only: (banquet is included with full conference registration)	\$40 x _____	= _____

Total: \$ _____

Name of Attendee(s) _____

Address _____

City _____ State _____ Zip _____

Email address _____ Phone number (optional) _____

Method of Payment: Check___ (enclose) Credit Card___ (give details below)

Name on Credit Card _____

Credit Card Number _____ Expiration (Mo./Year) _____

Cardholder's Signature _____

**Mail this form with your check or credit card information to:
Shakespeare Oxford Fellowship, P.O. Box 66083, Auburndale, MA 02466**

(To make reservations at the Boston Marriott Newton, call 800-228-9290 or 617-969-1000 and mention the Shakespeare Oxford Fellowship conference.)

This Side Idolatry: Ben Jonson, “Fine Grand” and the Droeshout Engraving

by Heidi Jannsch

In November 1623 *Mr. William Shakespeares Comedies, Histories & Tragedies*, commonly referred to as the First Folio, was published. The locations “Swan of Avon” and “Stratford Monument” noted in two separate introductory poems presented the public with the impression that a man from Stratford-Upon-Avon named William Shakspeare and the great writer William Shake-speare were one and the same. This notion has endured in spite of the fact that there are no contemporary references that support the theory that the Stratford Man was a writer, nor any proof explaining where, when, or how he would have acquired the vast amount of knowledge that is apparent in the canon. The absence of these important pieces of evidence has led some lovers of Shake-speare’s works to question the traditionally held claim that William Shakspeare of Stratford-Upon-Avon was, in fact, the author Shake-speare. In 1920, J. Thomas Looney recognized Edward de Vere, the 17th Earl of Oxford, as the most likely candidate to be the true author of the Shake-speare canon.

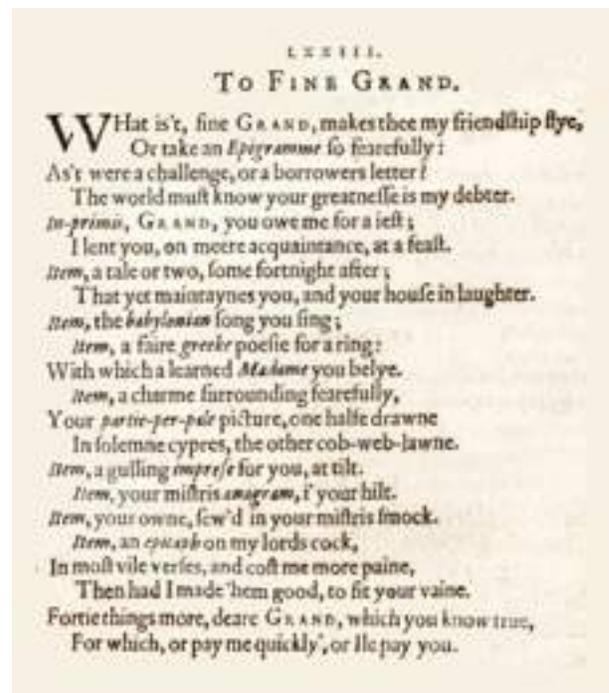
Since the Man from Stratford was connected to the theaters¹ it would not take a great leap of faith to believe he was the similarly named author of some plays performed by these theater companies. For those who choose to accept this explanation and look no further, William Shakspeare of Stratford-Upon-Avon has become the ultimate self-made man, a genius born in a provincial town who went to London and somehow proceeded to outwit and outwrite the talented, educated poets and playwrights of the Elizabethan literary scene.

The origin of this legend hinges on information provided by another poet and playwright: Ben Jonson. Initially, Jonson’s First Folio accolades seem straightforward and complimentary. At the time the Folio was compiled, however, Jonson was serving particular patrons² and may have been commissioned to construct the deception intended to shield Edward de Vere’s identity while preserving his works for posterity. For those who looked only at the surface, Jonson could have appeared to be honestly eulogizing the Man from Stratford. For those who knew better, Jonson’s words could take on an alternate meaning, memorializing de Vere and his family. This alternate meaning is evident in images and verses within the paratexts of the First Folio and is supported by text and images included in other contemporary publications.

The Droeshout Engraving—Fine Grand’s *Partie-per-pale* Picture

“To Fine Grand” is a poem included in “Epigrams,” a section of Jonson’s own collection, *The Workes of*

Benjamin Jonson. In it Jonson calls on his subject to pay up for services rendered, services that led to Grand’s public image of “greatness.” In the first half of the poem, the poet presents an itemized list of things he has done for Grand, including lending him a jest, a story or two, a song, and a poesie for a ring that led Grand to fool or trick a “learned Madame” in some way. Jonson indicates that he wants to set the record straight: Without him, “Grand” would not be the well-known person he is.



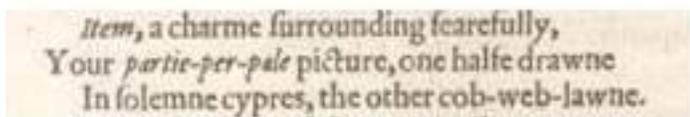
From *Workes of Ben Jonson*, 1616
http://sceti.library.upenn.edu/sceti/printedbooksNew/index.cfm?TextID=jonson_works&PagePosition=800

In his biography, *Ben Jonson: A Life*, Ian Donaldson reports that although the Stationers Register lists a book titled “Ben Jonson his Epigrams” in May 1612, “no copy is known to exist, and it is likely the project came to nothing.” It can be assumed then that “Epigrams” made its first appearance in print in *The Workes of Benjamin Jonson*, printed by William Stansby in November 1616. Donaldson notes that the “long gestation period” of Jonson’s *Workes* was:

due partly to the complexity of the task, partly to the volume of business that Stansby was currently handling and his difficulty in obtaining full rights to publish the material, and partly to Jonson’s own last-minute tinkering with certain of the texts intended for inclusion.³ (italics added)

If “To Fine Grand” is addressed to William Shakspere of Stratford, who died in April 1616, Jonson could be revealing that he was already in the process of preparing the paratexts of the First Folio, and the other elements of the authorship deception mentioned in the poem, while he was in the process of “tinkering” with his own collection of texts. In *Shakespeare Suppressed*, Katherine Chiljan explains that the authorship deception was planned during this period: “Jonson composed most of the Folio preface and ... plans for the identity switch were afoot before the Stratford Man had died...”⁴

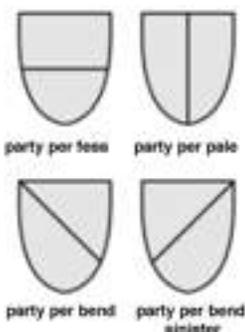
Along with the form of the poem being reminiscent of a business transaction (documentary evidence of William Shakspere indicates he was not a writer, but a businessman, moneylender and broker), each of the “items” Jonson includes has explanations that could relate to Shakspere. Three lines of the poem allude to the Droeshout engraving and the First Folio paratexts.⁵



These three lines continue Jonson’s “bill” listing “a charme” surrounding a picture drawn in “cypress” and “lawne.” To understand precisely what Jonson is describing, it is necessary to be familiar with heraldry. Jonson’s knowledge of heraldry is apparent in his works, most memorably in the coat of arms attained by Sogliardo in *Every Man Out of His Humour*.⁶

In heraldry, *partie-per-pale* refers to a shield that is halved vertically. However, Jonson is not referring to a shield here; he notes a “picture” that is halved somehow, drawn in “cypress” and “lawne.” The colors (called tinctures) represented in heraldry were customarily: Argent (white/silver), Azure (blue), Gules (red), Or

(yellow/gold), Purpure (purple), Sable (black), and Vert (green).⁷ A *partie-per-pale* picture drawn in “cypress” and “lawne” does not follow the usual tinctures’ description. Cypress is “a fabric, especially a fine silk, lawn or crepe like material, often black and worn as mourning,” while lawne is “a light cotton or linen fabric of a very fine weave.”⁸



(Used with permission from Meisei University Library)

In *The Winter’s Tale*, Autolycus enters singing about the wares he is selling which include these two fabrics:

- Lawn as white as driven snow;
- Cyprus black as e’er was crow;
- Gloves as sweet as damask roses;
- Masks for faces and for noses...[IV, 4]⁹

A black and white heraldic shield would typically be described as “argent” and “sable,” not “cypress” and “lawne.” Jonson’s use of colors ascribed to fabrics indicates a picture of a person whose clothing was somehow extraordinary, or at the very least, black and white. The clothing of the person pictured in the Droeshout engraving in the First Folio is both. The sitter wears an odd black and white doublet with a sheer white collar.

Two heraldic tinctures in the Droeshout engraving are visible in the background of the image where two distinct hatchings can be seen. Hatchings are:

distinctive and systematic patterns of lines and dots used for designating [heraldic tinctures](#) or other colours on uncoloured surfaces, such as [woodcuts](#) or [engravings](#), [seals](#) and coins. Several systems of hatchings were developed during the [Renaissance](#) as an alternative to [tricking](#), the earlier method of indicating heraldic tinctures by use of written [abbreviations](#). The present day hatching system was developed during the 1630s by [Silvester Petra Sancta](#) and [Marcus Vulson de la Colombière](#). Some earlier hatching methods were also developed, but did not come into wide use.¹⁰

According to the hatching systems in use around 1623, the tinctures (colors) represented in the background of the Droeshout engraving are sable (black) on the left

Or	Argent	Gules	Azure	Vert	Sable	Purpure	Orange	

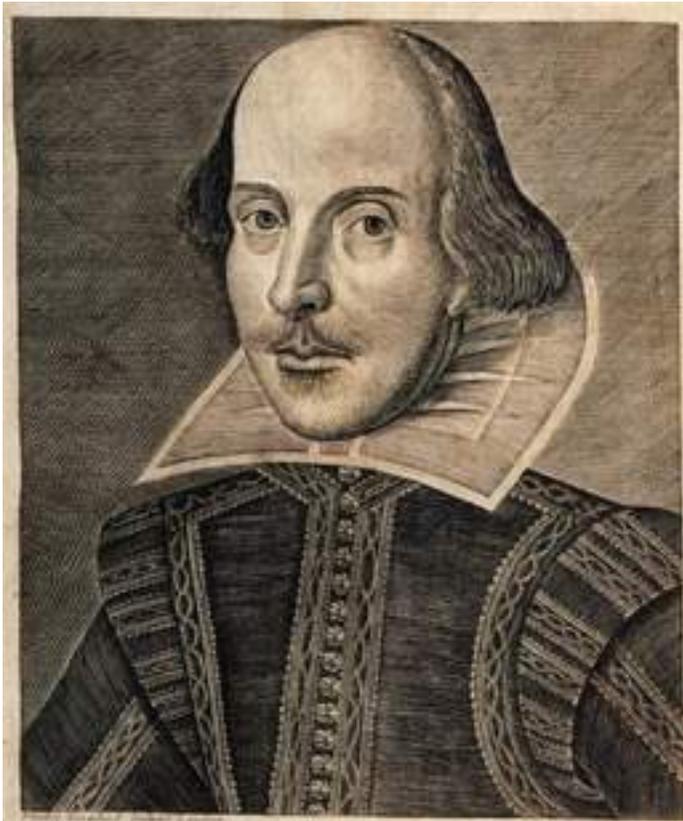
http://commons.wikimedia.org/wiki/File:Coa_Illustration_Tinctures_HUN_2.svg¹¹

and vert (green) on the right. Sable, like cypress, can refer to black clothing worn in mourning.¹² It is the left side of the Droeshout engraving that is intended to invoke feelings of grief and remembrance. The right side is hatched as vert not to invoke feelings, but to give readers

specific instructions. While “vert” is the French word for “green,” it is also the Latin root of *vertere*,¹³ “to turn in some direction.”

Because of Jonson’s reference to a *partie-per-pale* picture that led to Grand’s greatness, along with the distinct hatchings in the background of the First Folio engraving, it appears that the engraving was created with the intention that the observer turn the page (i.e., fold it in half) and only look at the left half of the image.

Interestingly, the Droeshout engraving page in the Meisei copy of Shakespeare’s First Folio reproduced here actually appears to have vertical creases down the page.¹⁴



[Used with permission from Meisei University](#)

Another indication that this was the intended purpose of the engraving can be seen upon closer examination of the sitter’s clothing. A chapter by John M. Rollett in *Shakespeare Beyond Doubt?* quotes a 1911 article from *The Gentleman’s Tailor* where the doublet is described as being “so strangely illustrated that the right-hand side of the fore part is obviously the left-hand side of the back part; and so it gives a harlequin appearance to the figure, which it is not unnatural to assume was intentional, and done to express object and purpose.”¹⁵

By folding the page in half so that the back part of the doublet is placed in its natural position behind the front part [see Figures 1 and 2 at right], we see a leaner and more neatly mustached face. If one then holds the folded page to the light, the head sits properly on the

shoulders, and the dark sections of the sitter’s face (now behind the lean silhouette) become a shadow resembling a wreath of laurel leaves framing the face.¹⁶

The Charm

At www.theshakespeareunderground.com the Droeshout engraving is described as being

[U]nlike other portraits of the period. The style of the times included serious ornamentation: elegant accessories like classical pedestals, inscribed ribbons, and heraldic devices typically surrounded the authorial face. Laurel leaves are notably absent here—these were a must for writers, symbolizing intellectual accomplishment and poetic triumph.¹⁷

The hatchings described above have provided a heraldic device, and by folding the page the laurel leaves now become visible. Several other things indicate that the engraving was intended to be folded before viewing.

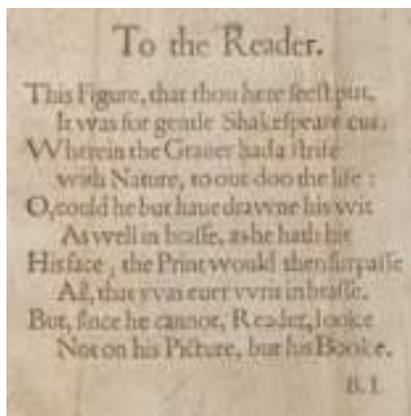
In “To Fine Grand” Jonson wrote that there was “a charme” surrounding the picture. An examination of Jonson’s poems surrounding the Droeshout engraving in the First Folio reveals this “charme”:



Figure 1: Droeshout Left Side
<http://shakes.meisei-u.ac.jp/search.html>



Figure 2: Droeshout Left side with right side folded behind it and illuminated from behind
<http://shakes.meisei-u.ac.jp/search.html>



Used with permission from Meisei University Library

The first of Jonson’s contributions to the First Folio is his poem “To the Reader.” In it, Jonson seems to discourage readers from stopping to look upon the face in the engraving. But in “The Ambiguous Ben Jonson: Implications for Addressing the Validity of the First Folio Testimony,” Richard Whalen warns:

To accept unquestioningly the prefatory matter as proof of Shakspeare’s authorship is to ignore the fact that deliberate ambiguity was a common literary practice in the dangerous political climate of Jonson’s day and that writers like Jonson resorted to it when expressing unwelcome truths that might offend or lead to reprisals or punishment.¹⁸

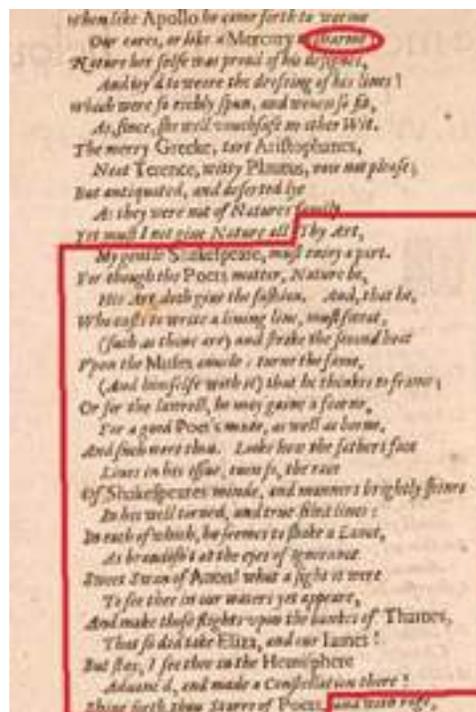
Jonson’s ambiguity is especially noticeable in “Reader, looke... Not on his Picture, but his Booke.” Jonson could be telling the reader not to waste time looking at the picture, and to look at his writings for a true sense of what the author was like. It can also be understood as saying “Reader, (you) looke not on his picture, but his Booke” (or, “Reader, you are looking at Shake-speare’s works, but you are not looking at his picture”).

In the poems signed by Ben Jonson included in the First Folio, Shakespeare is referred to several times. Only here, and once in line 56 of the poem “To the Memory of my beloved, The Author, Mr. William Shakespeare and what he hath left us,” does Jonson precede “Shakespeare” with the adjective “gentle.”

<i>To the Reader</i>	line 2: “gentle Shakespeare”
<i>To the Memory of My Beloved</i>	title, line 3: “Mr William Shakespeare”
	line 1: “Shakespeare”
	line 19: “My Shakespeare”
	line 56: “My gentle Shakespeare”
	line 67: “Shakespeare’s minde”

A “charme” is defined as “the chanting or reciting of a magic spell.” The word shares its root with the word “chant,” which implies the repetition of words or sounds.¹⁹ The term “Gentle Shakespeare” is part of the

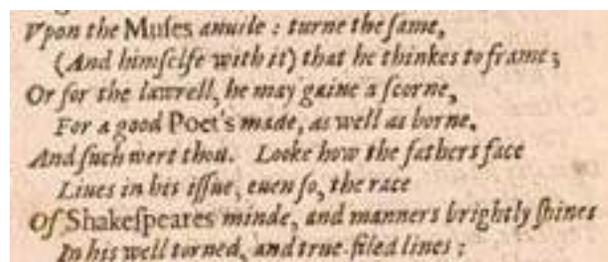
“charme” Jonson mentions in “To Fine Grand.” Its usage a second time and its placement in the second poem are meant to catch the reader’s attention. In fact, the word “charme” even appears a few lines prior to the phrase.



From “To the Memory of my beloved, The AUTHOR, Mr. William Shakespeare AND what he hath left us.”
 Used with permission from Brandeis University Library

A second part of the “charme” is easily overlooked by the modern reader. In “To the Reader” Jonson refers to the engraver’s attempt to reproduce the author’s wit “as well as he hath hit his face.” In lines 60-61 of “To the Memory...” Jonson repeats this sentiment. After he addresses “Gentle Shakespeare” for the second time, Jonson uses the phrase “strike the second heat Vpon the Muses anuile.”²⁰ In metalworking, an anvil is struck upon its face, so “strike...anvile” repeats the earlier engraving reference that requires a workman to hit a “face.”²¹

Since both the “Gentle Shakespeare” and the reference to a face have now been reprised, it is apparent that Jonson has the Droeshout engraving in mind at this point in the poem. He proceeds to give instructions about folding the page in half:



The instructions can be understood as “Remember the face mentioned earlier? Turn it first, and then look at it.” He adds that if you don’t do this, instead of laurels the poet “may gain a scorne.” Indeed, the Droeshout engraving has long been ridiculed for its oddities. By folding it and then looking at it, the sitter does gain the laurels and the peculiarities disappear. Use of the phrases “brightly shines” and “well-torned and true-filed lines” (turning the engraved lines) reiterate the turning instruction and indicate that the next step is to hold the folded picture up to the light so the intended face can be seen. After doing so, we can share Jonson’s gleeful exclamation, the well-known “Sweet Swan of Avon!” as we see the more angled face we were intended to see.

Jonson then describes the “sight” of the poet appearing in the waters of the Thames. With the reading provided above, it may be that the names of two bodies of water were included to imply a process similar to viewing a watermark on paper. To see a watermark, a page must be held up to the light. To “see thee in our ‘waters’ yet appear” the same must be done with the Droeshout engraving.

Finally, Jonson repeats that he can “see thee in the Hemisphere” and from there the Starre of Poets will “shine forth.” Half of the “sphere” in the engraving Jonson is referring to would be half of the head, while repeating the word “shine” reinforces that light is necessary in the process of seeing the intended face.

Supporting Evidence

In addition to the First Folio’s instructions, two other publications affirm that turning the page was the intention of the engraving. In the Second Folio (1632), an unsigned poem titled “Upon the Effigies of my worthy Friend, the

*S*pectator, this Lifes Shaddow is; To see
The truer image and a livelier he
Turne Reader. But observe his Comicke vaine,
Laugh, and proceed next to a Tragick strain,
Then weepe; So when thou findst two contraries,
Two different passions from thy rapt soule rise,
Say, (who alone effect such wonders could)
Rare Shake-speare to the life thou dost behold.

Used with Permission from State Library of New South Wales

Author Master VWilliam Shakespeare, and his VVorkes” repeats the instructions.²²

Here we are directed once again to “looke” as the author addresses a “Spectator” and not a “Reader.” The title indicates we need to look to an image (effigy) of the



author, but then we are told it is only a “Shaddow.” In addition to its modern meaning, the word “shaddow” meant “shelter,” “protect” or “conceal.”²³ Its use here supports the theory that the True Author is hidden. As in “To the memory...” we are instructed to “turne” the effigy in order “to see... The truer image and a livelier he.”²⁴ Another indication of the intended turning can be observed on the frontispiece of John Benson’s 1640 publication of *POEMS: VVRITTEN BY WIL. SHAKE-SPEARE. Gent.* Along with the use of the word “shadowe” and the question marks that are scattered throughout the poem insinuating that its claims are questionable, the image

on Benson’s book is a replica of the Droeshout engraving that has been turned around and has had laurel leaves added to it. In addition, a bright light shines behind the sitter’s head.²⁵

The Subject in the Droeshout Engraving

The Droeshout engraving at the front of the First Folio was created using the technique of intaglio engraving.

[F]rom the Italian “intagliare,” to cut in.... The printing areas on an intaglio printing plate are depressed so that when the entire plate is flooded with ink and then wiped, ink remains in these depressed areas in proportion to their depth. This is the opposite of relief printing where the ink is held by the raised surface, as on type or woodcuts.²⁶

This method is confirmed as the one used by Droeshout in *The First Folio of Shakespeare*, where Peter Blayney writes:

The engraved portrait on the Folio title-page was not printed on the same press that printed the text. The letter on a printing type stands out in relief, and the ink on the raised surface is printed by pressing the paper

vertically down on it. The lines of an engraving, on the other hand, are cut into a copper plate. After inking, the surface of the plate is wiped clean, and the ink remaining in the cuts is then printed by forcing the plate and the paper between two rollers under heavy pressure.

Unlike some London printers, Jaggard may have had a rolling press of his own. But the *Folio title-page* was printed on a separate leaf rather than as part of a quire, which suggests that the portrait may have been printed elsewhere by a rolling press specialist. If so, the most likely candidate is the engraver himself, Martin Droeshout. Like many pages in the text, the portrait is variant. In the first few copies printed, there is so little shading on the ruff that Shakespeare's head seems to be floating in mid-air. *The plate was therefore modified, most notably by shading an area of the ruff below Shakespeare's left ear.* Not long afterwards, the plate was modified a second time, when minor changes were made to the hair and to the highlights in the eyes. *It is unlikely that anyone but Droeshout would have considered those alterations necessary.*²⁷ (emphases added)

The emphases suggest that buyers could have easily folded the engraving page in half and held it up to the light, as it was not connected to any other pages when unbound copies of the collection were purchased.²⁸ In addition, Droeshout's particular attention to the area on the engraving that produces the shadow of what appear to be laurels when the page is folded implies that such an image was intended and was reworked to be distinct and noticeable.

When contemplating what portrait the Droeshout was copied from (as well as when examining any supposed images of Shakespeare), an important consideration is the direction the sitter is facing. "Both intaglio and relief, as well as planographic printing processes, print a reversed image (a mirror image of the matrix), which must be allowed for in the composition, especially if it includes text."²⁹

Because of his distinct facial features, it is easy to see this demonstrated in a portrait and engravings of Ben Jonson.³⁰ Where his portrait shows him having a drooped right eyelid and a wart to the left of his nose, two engravings of his face present the reverse to the onlooker. This being the case, when attempting to match the left half of the Droeshout engraving from the First Folio to an actual portrait, the image of the engraving needs to first be reversed, then matched with a portrait of a sitter who is facing right.³¹



Ben Jonson by Robert Vaughan
line engraving, circa 1640 NPG D27953



Ben Jonson, Abraham van
Blyenberch,
painted portrait NPG 2752



Vertue engraving reversed
and overlaid on van
Blyenberch portrait



Benjamin Jonson by George
Vertue, after Gerrit van
Honthorst, after Abraham van
Blyenberch, line engraving,
1711 (circa 1617) NPG D36738



Henry Wriothesley, 3rd Earl of Southampton (1573-1624) studio of Marcus Gheeraerts, the younger (Bruges 1561/2 - London 1635/6) National Trust Inventory Number 453777

Limited access to Renaissance portraits naturally makes it difficult to declare with certainty that the Droeshout was copied from any particular portrait, but it does resemble Gheeraerts' portrait of Henry Wriothesley, the 3rd Earl of Southampton.³²

Jonson's lines from "To the Memory..." include the phrase "Looke how the fathers face lives in his issue."

*And such wert thou. Looke how the fathers face
Lives in his issue, even so, the race
Of Shakespeares minde, and manners brightly shines
In his well turned, and true filed lines;
In each of which, he seemes to shake a Lance,
As brandish't at the eyes of Ignorance.*

Traditionally, "fathers face" has been interpreted as the writer being the "father" or creator of the plays themselves. But after turning the engraving and finding a face that resembles Henry Wriothesley, Jonson's use of "looke how the fathers face lives in his issue" can be understood to mean that the engraving is the not the face of the True Author, but of his offspring.

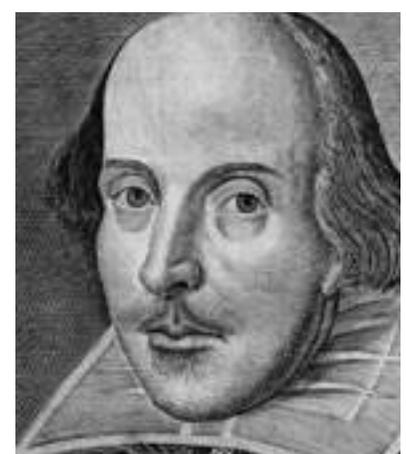
The Prince Tudor theory (also known as Tudor Rose theory) could explain the phrase "fathers face" and explain why the engraving that is supposed to depict the author Shake-speare would have been copied from a portrait of the Third Earl of Southampton. This theory is described as

[A] variant of the [Oxfordian theory of Shakespeare authorship](#), which asserts that [Edward de Vere, 17th Earl of Oxford](#) was the True Author of the works published under the name of [William Shakespeare](#). The Prince Tudor variant holds that Oxford and [Queen Elizabeth I](#) were lovers and had a child who was raised as [Henry Wriothesley, 3rd Earl of Southampton](#).³³

The Prince Tudor Theory is currently frowned upon by many Oxfordians, but if the Droeshout engraving depicts the Third Earl of Southampton and Jonson's poem indicates the sitter in the picture resembles his father, the True Author, then the combination of the two may support both the Oxfordian Authorship Theory as well as the validity of the Prince Tudor Theory.

Certainly, proof that the Droeshout engraving was modeled after a portrait of Southampton would have severe implications for the traditional theory that the Man from Stratford was the author, as it would indicate that Ben Jonson was deliberately misleading readers by attributing the great works to William Shakspeare. Jonson presented this façade so cleverly that it has been believed for hundreds of years. Fortunately, he was able to do so while still providing enough veiled information within the First Folio and his own works to ensure that the True Author could still be recognized by those who choose to look for him.

Black and white close up Henry Wriothesley, 3rd Earl of Southampton (1573-1624) studio of Marcus Gheeraerts



“... let your reason serve
To make the truth appear where it seems hid,
And hide the false seems true.”
Isabella, *Measure for Measure* [V. 1]

Notes and works cited:

- ¹ Barber, Ros. *Shakespeare: The Evidence, The Authorship Question Clarified* (2014 Kindle Edition 2.3, 2.5).
- ² Chiljan, Katherine. “Chapter 9 - A Pembroke and Jonson Production,” *Shakespeare Suppressed*. (Faire Editions, 2011).
- ³ Donaldson, Ian. *Ben Jonson: A Life* (Oxford University Press, 2011), 325, 495.
- ⁴ Chiljan, 153.
- ⁵ As to the other items mentioned in “To Fine Grand”: Briefly, the only letter extant addressed to Shakspere is a *borrower’s letter*, Shakspere is certainly *indebted* to Jonson for his reputation of *greatness*, *meere acquaintance* echoes the “Merry Meeting” legend of Jonson, Drayton and Shakspere, three actors from the King’s Men were left money in Shakspere’s will for *rings*, the Shakspere coat of arms includes a *tilting spear* and a bird (*gulling, cock*) (and the *imprese* [motto] included on the Shakspere arms application may have originally been the rejection “No, Without Right,” modified slightly to impress someone who could be easily gulled), the Hampton Court Portrait claimed to be of Shakespeare appears to contain an *anagram* (ED OX) in the subject’s sword *hilt*s and belt buckle and the sitter’s undershirt (*smock*) can be seen, *an epitaph in vile verses* is present in the doggerel on the Stratford Man’s gravestone, and a possible *anagrammed epitaph* within the Stratford Monument plaque is presented here: <https://hiddenepitaph.files.wordpress.com/2014/10/two-epitaphs-final.pdf>
- ⁶ Illustrated at <https://archive.org/stream/heraldsandherald00onasouoft#page/n117/mode/2up>.
- ⁷ <http://heraldry.sca.org/armory/primer/tinctures.html>.
- ⁸ <http://www.thefreedictionary.com>.
- ⁹ <http://www.opensourceshakespeare.org/search/search-results.php>.
- ¹⁰ [http://en.wikipedia.org/wiki/Hatching_\(heraldic_tinctures\)](http://en.wikipedia.org/wiki/Hatching_(heraldic_tinctures)).
- ¹¹ [www.wikipedia.org/wiki/Hatching_\(heraldic_tinctures\)#mediaviewer/File:Coa_Illustration_Tinctures_Eng_2.svg](http://www.wikipedia.org/wiki/Hatching_(heraldic_tinctures)#mediaviewer/File:Coa_Illustration_Tinctures_Eng_2.svg)
- ¹² <http://www.merriam-webster.com/dictionary/sable?show=0&t=1416245803>
- SABLE**
a : the color black
b : black clothing worn in mourning —usually used in plural
- ¹³ Word Origin and History for VERT
<http://dictionary.reference.com/browse/vert>
n. mid-15c., from Anglo French, Old French *vert*, from Latin *viridem*, *viridis* “green” (see [verdure](#))
v. “to turn in some direction,” 1570s, from Latin *vertere* (see [versus](#))
<http://www.perseus.tufts.edu/hopper/resolveform?type=start&lookup=verto&lang=la>
 verto - to turn, turn up, turn back, direct
- ¹⁴ The Meisei copy of the First Folio is inscribed as belonging to William Johnstone. There was a Scottish nobleman named

William [Johnstone](#), 2nd [Earl of Annandale and Hartfell](#), 1st [Marquess of Annandale KT](#) (1664-1721). Beside the poem “To the Memory of my beloved...” is handwritten what appears to read “To the memory of... my uncle...the author.” Notes included on the Meisei website indicate this “uncle” was not Shakespeare, but more likely is Ben Jonson. If this copy was owned by a relative of Jonson, then it is even more interesting that the Droeshout page appears to be folded in the same way suggested here. <http://shakes.meisei-u.ac.jp/ALL.html>

¹⁵ Rollett, John M., “Shakespeare’s Impossible Doublet,” *Shakespeare Beyond Doubt?* (Llumina Press. 2013),115.

¹⁶ Image printed on 25% rag vellum paper.

¹⁷ <http://www.theshakespeareunderground.com/2013/01/droeshoutportrait/>

¹⁸ Whalen, Richard F., “The Ambiguous Ben Jonson: Implications for Addressing the Validity of the First Folio Testimony,” *Shakespeare Beyond Doubt?*, 126.

¹⁹ <http://www.merriam-webster.com/dictionary/CHARM>

1a: the chanting or reciting of a magic spell:

b: a practice or expression believed to have magic power
 Origin of CHARM: Middle English *charme*, from Anglo-French, from Latin *carmen* song, from *canere* to sing — more at [chant](#)

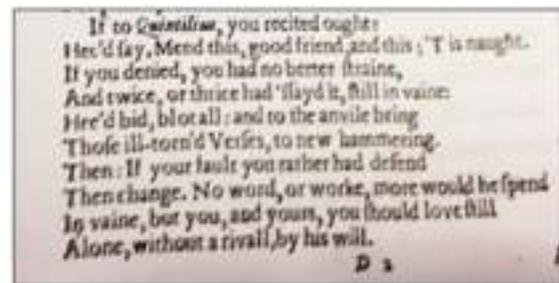
CHANT: to say (a word or phrase) many times in a rhythmic way usually loudly and with other people

Origin of CHANT:

Middle English *chaunten*, from Anglo-French *chanter*, from Latin *cantare*, frequentative of *canere* to sing; akin to Old English *hana* rooster, Old Irish *canid* he sings

²⁰ Muses are traditionally associated with poetry, music and celestial objects. In art they are represented with writings, masks, lyres, flutes, planets and stars. One of them carries love arrows and one carries a bat, but none of them are associated with blacksmithing or metalworking that would utilize anvils.

In this section of “To the memory...” Jonson could be quoting his favorite writer, Horace. Jonson translated Horace’s *Ars Poetic* (The Art of Poetry) which includes the following anecdote about a writer revising his work:



The use of Quintilian’s metaphor of reworking lines of poetry as a blacksmith would reheat metal objects and fashion them into new pieces on an anvil, gives Jonson an opportunity to provide a veiled reference to a face.

Quintilian’s advice to “blot all” could also suggest the origin of the “Would he had blotted a thousand” comment Jonson made about Shakespeare. In what was posthumously published as *Discoveries*, Jonson wrote:

De Shakespeare Nostrat I REMEMBER the players have often mentioned it as an honor to Shakespeare, that in his writing, whatsoever he penned, he never blotted out a line. My answer hath been, "Would he had blotted a thousand," which they thought a malevolent speech. I had not told posterity this but for their ignorance, who chose that circumstance to commend their friend by wherein he most faulted; and to justify mine own candor, for *I loved the man, and do honor his memory on this side idolatry as much as any*. He was, indeed, honest, and of an open and free nature; had an excellent fancy, brave notions, and gentle expressions, wherein he flowed with that facility that sometime it was necessary he should be stopped. "Sufflaminandus erat*," as Augustus said of Haterius. His wit was in his own power; would the rule of it had been so too. Many times he fell into those things, could not escape laughter, as when he said in the person of Cæsar, one speaking to him: "Cæsar, thou dost me wrong." He replied: "Cæsar did never wrong but with just cause;" and such like, which were ridiculous. But he redeemed his vices with his virtues. There was ever more in him to be praised than to be pardoned.

* "*He should have been clogged*"

<http://www.bartleby.com/27/2.html>

Jonson's sentiments here about doing honor to "his memory on this side idolatry" echoes his poem "To the memory..." while the mention of "side" and "idolatry" are reminiscent of the looking to only half the effigy in the Droeshout engraving. This line inspired the title of this paper.

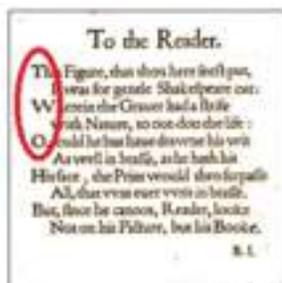
²¹ "Tool geometry is extremely important for accuracy in hand engraving. When sharpened for most applications, a graver has a 'face' which is the top of the graver, and a 'heel' which is the bottom of the graver; not all tools or applications require a heel."

<http://en.wikipedia.org/wiki/Engraving>

²² http://internetshakespeare.uvic.ca/Library/facsimile/book/SLNSW_F2/15/?zoom=800

²³ <http://www.merriam-webster.com/dictionary/shadow>

²⁴ This poem also indicates that there are "two contraries." In the First Folio, there are two images making up "Shakespeare." The word "two" can be read vertically on the page opposite the Droeshout engraving. Additionally, the letter W in William Shakespeare under "The Names of the Principall Actors in all these Playes" is a woodcut exhibiting two faces. The two-faced W woodcut is absent from this page in later Folios.



Two faced W used in the name *William Shakespeare* listed on Image Number = 17 (πB2) of the First Folio

<http://shakes.meisei-u.ac.jp/2search.html>

²⁵ POEMS: VVRITTEN BY WIL. SHAKE-SPEARE. Gent. Frontispiece http://en.wikipedia.org/wiki/File:Shake_poems2.jpg

²⁶ Peters, Jean, ed., *The Bookman's Glossary* (R.R. Bowker Co., 1983), 114.

²⁷ Blayney, Peter W.M., *The First Folio of Shakespeare* (Folger Library Publications, 1991). The full text, as well as photos showing "alterations, the most obvious being the addition of a shadow between the face and the ruff" can be seen at:

<http://Shake-speare.folger.edu/other/folio/Octavo/BlyFFS.pdf>

²⁸ <http://Shake-speare.folger.edu/other/folio/Octavo/BlyFFS.pdf>

"Books were not usually bound before they reached the retailers, and many were not bound until after purchase. (Most small books were sold without bindings; the same may have been true of folios, but the percentage was probably lower.) A bookseller who bought several copies at once would have had at least one copy bound in one or other of the 'standard' forms. Most booksellers subcontracted the work to a local bindery, and would have added the price of binding to the cost price before marking up. Some large bookshops had resident binders, and probably increased their profits by matching the usual prices of their rivals. Many purchasers, however, preferred either to commission a specified kind of binding when they paid for the as-yet-unbound book, or else to avoid the bookseller's mark-up by taking the book to a binder themselves."

²⁹ http://en.wikipedia.org/wiki/Intaglio_%28printmaking%29

³⁰ Images from National Portrait Gallery website, npg.org.uk Reproduced under Creative Commons License. Reversed using Word Picture Tools formatting.

³¹ It seems unlikely, therefore, that any portraits claimed to be of William Shakespeare where the sitter is facing the same direction as the Droeshout engraving would have been the portrait Droeshout used. Most paintings claiming to be Shakespeare picture the sitter facing left. See http://en.wikipedia.org/wiki/Portraits_of_Shakespeare

³² This painting has been re-identified several times and is now identified as Southampton. For the portrait's provenance and earlier identifications, see

<http://www.nationaltrustcollections.org.uk/object/453777>

³³ http://en.wikipedia.org/wiki/Prince_Tudor_theory

© 2016 HJ Jansch

Two Reviews of *Shakespeare's Tomb*

Flawed British Documentary Film Confirms Tombgate

by Peter W. Dickson

The Stratfordian position in the Shakespeare authorship dispute rests not only on “literary” evidence, but also quite heavily on certain physical evidence inside Holy Trinity Church in Stratford-upon-Avon which, orthodox scholars claim, corroborates specific allusions made in dedications by Ben Jonson and Leonard Digges in the First Folio of 1623.

When one enters that church as an anti-Stratfordian, one is essentially walking on their turf, playing on their court where, under the Stratfordian view, everything about the Bard’s final resting place should come together so as to leave no room for doubt about his tomb. Therefore, if one can show how and why their court crumbles beneath their feet, one has exposed a fatal flaw in the Stratfordian claim.

A watershed moment occurred recently with the documentary film *Secret History: Shakespeare's Tomb*, shown on BBC’s Channel 4 in Britain on March 26 and rebroadcast on PBS in the U.S. on April 19. The film validates my analysis of the bizarre tradition surrounding the alleged tomb of the incumbent Stratfordian Bard in an essay entitled “Tombgate: Where Was Shakespeare Really Buried?” published on ConsortiumNews.com on April 5. My analysis drew

(Continued on following page)



The famous wall memorial and gravestone in Holy Trinity Church: Is anyone there?

BBC Documentary Only Deepens the Mystery

by Alexander Waugh

Worldwide news media outlets were gripped by the story of Shakespeare’s missing skull. Responding to Channel 4 press releases, early reports indicated that the program, “Shakespeare’s Tomb,” would reveal that the skull had been stolen from its Stratford grave by souvenir hunters sometime in the 19th century, leaving only a shroud and other bones behind.

This was not what the program actually showed. If any of the reporters covering the story had taken the trouble to research the power of non-intrusive ground penetrating radar (GPR), they would have known in advance that it cannot be used to identify 400-year-old bones; it is, however, able to detect coffins, vaults and disturbed earth.

The filmmakers were honest about this and at no point did they pretend to have discovered any part of Shakespeare’s skeletal remains. They did confirm that the GPR indicated a shallow grave (only three feet deep) in a space three feet seven inches long by three feet wide, with no indication that it had ever contained a coffin.

To most people, such impossible dimensions indicate that the place where Shakespeare is said to have been buried all these years is not a grave, as no adult corpse or coffin could ever have fitted into that space, but the

(Continued on page 22)



heavily on a pivotal chapter entitled “Shakespeare: Two Tombs or None?” in my 2011 book, *Bardgate: Shakespeare and the Royalists Who Stole the Bard*.

Although the conclusions I drew in my book remain the same, after seeing the film I’ve concluded that it has ironically and thankfully done serious damage to orthodoxy. A film that was designed to “learn more” about Shakespeare’s burial in time for the 400th anniversary of the Bard’s death, has backfired on both the Anglican Church and the Shakespeare Establishment.

The film includes several shots of the wall memorial with the famous Shakespeare bust mounted on the north wall of the church. At one point, the camera actually gets close enough for the viewer to see clearly the text of the inscription below the bust; the text emphatically asserts (twice) that the Bard’s remains were interred somewhere in the church wall, behind or close to the very expensive wall memorial. Interments within church walls are rare, but examples do exist. This inscription’s emphatic statement about a wall interment exposes the glaring contradiction of two tombs for the same man in the same church—a contradiction I pointed out to shocked Stratfordians fifteen years ago on the Internet and explored more fully in my *Bardgate* book in 2011.

However, the one shot that clearly showed the inscription text was extremely brief. As true believers in the bizarre oral tradition that the Bard’s remains were dumped unceremoniously into an anonymous tomb, the filmmakers, officials at Holy Trinity Church and historian Helen Castor did not want to give viewers enough time to actually *read* the inscription, lest they become skeptical about the traditional story of Shakespeare’s burial. To allow that would have destroyed the entire premise of the film and the orthodox story about Shakespeare’s burial in an anonymous tomb, something which we are asked to believe took place less than six weeks after the much less famous dramatist Francis Beaumont got a high profile burial next to Chaucer and Spenser in Poets’ Corner in Westminster Abbey.

Erica Utsi, the geophysicist who performed the nonintrusive radar scan of the anonymous floor tomb, stated that there is no evidence that the higher floor level that extends toward the altar had been inexplicably built up over the anonymous gravestone in such a manner that it covered up the illustrious name “William Shakespeare.” Professor Stanley Wells floated this ludicrous theory in *The Oxford Companion to Shakespeare* (2001) in a desperate attempt to explain away the absence

Halliwell-Phillipps on Shakespeare’s Tomb and the Fate of His Remains

The nearest approach to an excavation into the grave of Shakespeare was made in the summer of the year 1796, in digging a vault in the immediate locality, when an opening appeared which was presumed to indicate the commencement of the site of the Bard’s remains. The most scrupulous care, however was taken not to disturb the neighboring earth in the slightest degree, the clerk [i.e., the sexton] having been placed there, until the brickwork of the adjoining vault was completed, to prevent anyone making an examination. No relics whatever were visible through the small opening that thus presented itself, and as the poet was buried in the ground, not in a vault, the chancel earth, moreover, formerly absorbing a large degree of moisture, the great probability is that dust alone remains.

This consideration may tend to discourage an irreverent opinion expressed by some, that it is due to the interests of science to unfold to the world the material abode which formerly held so great an intellect. It is not many years since a phalanx of trouble-tombs, lanterns and spades in hand, assembled in the chancel at dead of night, intent on disobeying the solemn injunction that the bones of Shakespeare were not

to be disturbed. But the supplicatory lines prevailed. There were some amongst the number who, at the last moment, refused to incur the warning condemnation, so the design was happily abandoned.

The honours of repose, which thus far have been conceded to the poet’s remains, have not been extended to the tomb-stone. The latter had, by the middle of the last century, sank below the level of the floor, and, about fifty years ago, had become so much decayed as to suggest a vandalic order for its removal, and, in its stead, to place a new slab, one which certainly marks the locality of Shakespeare’s grave and continues the record of the farewell lines, but indicates nothing more. The original memorial has wandered from its allotted station no one can tell whither, a sacrifice to the insane worship of prosaic neatness, that mischievous demon whose votaries have practically destroyed so many of the priceless relics of ancient England and her gifted sons.

[From James Orchard Halliwell-Phillipps (1820-1889), *Outlines for A Life of Shakespeare* (2nd ed., 1882, pp. 172-174). Since he does not mention the sexton’s confession to Washington Irving that he peered inside the hole to see what the floor tomb contained, Halliwell-Phillipps’s account of what happened in 1796 comes from an independent source, and is consistent with the sexton’s remarks to Irving in 1815.]

of a name on the floor tomb. The radar scan has buried Wells's theory for good.

The radar scan did not detect any metal or other signs of a coffin for Shakespeare's remains. This seems odd since he was a wealthy man when he died, and his heirs could easily have afforded a coffin.

More importantly, Kevin Colls, an archeologist with Staffordshire University, openly admitted that ground penetrating radar (GPR) cannot detect any buried human remains (and surely not those hidden below a solid stone slab) because this technology cannot distinguish bones from surrounding material. This technical fact was not fully conveyed to the instinctively deferential media prior to the television broadcast.

For that reason, Colls's repeated insistence that Shakespeare's skull is missing (a claim which the Church Rector Patrick Taylor and noted Stratfordian Paul Edmondson rejected) is professionally dishonest. And without direct access to any surviving human bones, one could not conduct the DNA testing required to prove the identity of the person buried, as was done in the DNA test that confirmed the remains of Richard III in 2014.

Colls's missing skull theory became a joke after a specialist in laser technology was permitted to scan a skull reputed to be one that had been stolen from Shakespeare's grave in the early 1800s, but which, after an apparent failure to sell it, was secreted in a crypt in a nearby church. After reviewing the laser 3-D images, a forensic expert indicated that the skull was that of a woman who had died in her seventies.

Despite all this, Colls, alone in the film, persisted in defending his claim about a missing skull based on a large anomalous dark spot in the GPR image which strongly suggests disturbance of the underlying soil. The dark spot corresponds to a rectangular stone floor slab that essentially forms an "L" in the floor with the much smaller (roughly three- by three-foot square) anonymous gravestone. This tomb is only large enough to cover the remains of a child or very small adult, yet we are asked to believe it is Shakespeare's. Colls argued that the large dark image points to repair work performed after an excavation—an excavation which he remains convinced was undertaken to steal the Bard's skull.

A Crucial Excavation in 1796

Colls's sensational claim brings us to other evidence exposing the gross professional incompetence or intellectual corruption of those associated with this scientific project. All of them were either unaware, or chose to conceal from viewers, that in 1819 American author Washington Irving published in his *Sketch Book* a detailed account of his visit to Holy Trinity Church in 1815 which reveals some important facts about the Shakespeare tomb.

Irving stated that the church sexton told him that, to protect the Bard's grave, he had monitored closely an excavation to create a new vault adjacent to the Bard's

alleged anonymous gravestone. The sexton revealed to Irving that, while no one was present, he was "bold enough" to look through a hole created by the excavation that offered a clear view underneath the anonymous gravestone. The sexton stated that he saw nothing, no coffin, no human bones—only dust. Irving responded by lamenting that he missed an opportunity "to see the dust of Shakespeare."

Irving's account does not stand alone. The famous Shakespeare scholar James Orchard Halliwell-Phillipps (1820-1889) related the same basic story in his 1882 work, *Outlines of A Life of Shakespeare*, but with considerably more historical context and rich detail (see box at left). Halliwell-Phillipps reveals that the excavation described to Irving in 1815 had taken place in 1796, that there was no indication of a coffin or human remains beneath the anonymous gravestone, and that in the early 1830s this damaged gravestone was actually replaced with a new one, still showing only the same curse. Halliwell-Phillipps also refers to a plan to steal Shakespeare's remains, presumably the same attempt alleged in the *Argosy* magazine article in 1879 upon which Colls tries to base his theory. But Halliwell-Phillipps is emphatic that this attempt was never carried out, which further undermines Colls's theory.

The crucial point is that the published accounts by Irving and Halliwell-Phillipps of an excavation for another burial or vault adjacent to the anonymous gravestone help explain the appearance of the large anomalous dark spot in the GPR image consistent with a major disturbance of the ground below this portion of the church floor. The large size of the dark image, and its location perpendicular to the much smaller anonymous tomb, raise the following question: If one were eager to steal only Shakespeare's skull beneath the relatively tiny anonymous gravestone, why dig up so much of the church floor and in the opposite direction? The bottom line is that Colls has peddled a dubious interpretation of the large dark spot in the GPR image to keep his theory alive and save face.

Given that the oral tradition concerning an anonymous floor tomb is not credible for numerous reasons, either the incumbent Bard really was buried in the church wall (as clearly stated in the wall memorial in his honor) or the wall is solid, which would mean that we would have *prima facie* evidence that those behind the creation of this expensive wall memorial were asserting a falsehood and were attempting to deceive other persons, meaning fraud.

Last but not least, we should keep in mind something conspicuously (and surely deliberately) concealed in the documentary film: Ben Jonson, in his dedication in the famous First Folio, says of Shakespeare, "thou art a monument without a tomb." "Monument" could mean a collected body of work as well as a physical monument. In either case, Jonson astonishingly tells purchasers of the expensive folio not to bother to look for the Bard's tomb because he doesn't have one. Jonson's disrespectful assertion is inexplicable unless he was signaling to the public (as surely he was) that Shakespeare was not an identifiable person with an

identifiable tomb, but instead a pen name for someone, or some persons, who wanted, or needed, to remain incognito.

Conclusions

Those behind this misguided film project are counting on their ability to conceal important evidence from uninformed viewers. They also rely on the traditionally deferential media on both sides of the Atlantic (which has uncritically recycled the missing skull theory) to block consideration of analysis of all relevant historical and physical evidence that would contradict the traditional claim about where the incumbent Bard was buried and would reinforce the conviction of skeptics who, since the 1850s, have challenged his claim to have been the true author of the Shakespearean literary works.

Since the film rests on the dubious oral tradition that the Bard was buried in an anonymous floor tomb, it is now time to take the next obvious step as I recommended in my *Bardgate* book. Let's use modern technology to conduct a nonintrusive scan of the declared interment of Shakespeare in the church wall. The stakes are enormous; no one knows what a wall scan might reveal.

Orthodox scholars and the Anglican Church officials, both now risk averse, will be extremely reluctant to put all their Shakespeare authorship chips into the pot, lest they lose everything, which they will if the church wall is shown to be rock solid—a very likely outcome. Thus, the specter of “Tombgate” will haunt the Stratfordians for the foreseeable future, unless a scan of the church wall actually indicates a possible interment there. Short of that, one person reacted to my April 5 essay on ConsortiumNews.com, with the amusing suggestion that Stratfordians could embrace a fallback position and insist that, like Jesus Christ, their Bard ascended directly to Heaven and left behind an empty tomb.

As for me, I'm eager to explore the possibility of an alternative anti-Stratfordian documentary film which could be called *Tombgate: Where, If Anywhere, Was Shakespeare Buried?* I have reserved all legal rights, including derivative rights, relating to my analysis concerning this scandal in the copyrighted book, *Bardgate: Shake-speare and the Royalists Who Stole the Bard*, but I'm willing to negotiate.

© Peter W. Dickson, 2016
All Rights Reserved



(*Waugh, continued from page 19*)

filmmakers were not prepared to go there. The closest they came to such an admission was the emphatic statement by GPR geophysicist Erica Utsi: “I have looked at a great many graves and I have never, ever seen this sort of thing in a grave anywhere.” Some explanation for this extraordinary set of affairs was needed, and most of the program was devoted to indulging the private theories of archaeologist Kevin Colls, who for seven years has been employed as an archaeologist by the Shakespeare Birthplace Trust. Colls opined that the grave, as we know it, only ever held Shakespeare's feet and legs, while a rectangular space, adjacent but not aligned to the grave and covered by an uncarved stone slab, once contained the upper part of his body. Tomb raiders, he suggested, must have raised the unmarked stone and removed Shakespeare's skull. The removal of the skull, he thought, would have caused subsidence which might have required builders to add structural supports and these “later” supports were what now gives the impression that Shakespeare's grave is too small to be a grave.

This elaborate theory was pointedly not endorsed by others on the program, but nevertheless became the sensational headline of many news reports: “William Shakespeare's Skull Stolen.” Although Colls was in no position to date the structures that sealed the tiny grave space from the adjacent void, he insisted that the partition must have been put in place *after* Shakespeare's burial—how else could he have been buried there? As further support for his theory Colls produced a Gothic short story from an English literary magazine of 1879 in which some graverobbers had stolen Shakespeare's skull. The story had them dig three feet—the same depth that the GPR claimed for Shakespeare's grave—then stick their arms up to the armpits into the earth to retrieve the skull from a depth of five feet. Colls, however, was too excited by the coincidence of three feet to note the extra arm's length, and decided to treat this poor fictional story as hard corroborating evidence.

The program failed to mention that the four-line epitaph on Shakespeare's tombstone is remarkably similar to another found in a manuscript of the same period commemorating a baker:

For Jesus Christe his sake forbear
To dig the bones under this biere;
Bleste is hee who loves my duste,
But damned be he who moves this cruste!

It is not known if the baker's epitaph precedes or postdates Shakespeare's, but the Stratford version was first recorded in 1656. It is on the sole authority of 17th century Warwickshire historian William Dugdale that we have come to believe that this anonymous epitaph marks the spot where Shakespeare is buried. The source of Dugdale's information is unknown, and we have no satisfactory explanation as to why the wealthy Shakespeare family, who apparently paid to

secure a prime position in the sacarium of the church for William's remains, and who erected an expensive wall monument by it, should have instead buried him in a shallow grave without a coffin, covered by a mean little stone which failed to name him or laud his extraordinary literary achievements.

It has long been rumored that the epitaph, which curses anyone who dares to remove the stone, was deliberately placed so as to deter anyone from discovering that there was no grave underneath it. Colls must have known this, for in an NPR interview he said: "We were very relieved when the data did start coming back because it definitely confirmed that beneath the tombstone of William Shakespeare was in fact a grave." But did the data "definitely confirm" this? With no sign of a coffin or bones or any DNA, the only thing the GPR data showed that could possibly indicate the presence of a grave was soil disturbance. The program showed that when a body or coffin decomposes, the surrounding soil collapses into it creating soil movements that can be detected by GPR. But decomposing bodies are not the only cause of soil disturbance, and other possible explanations were not discussed. In the early 19th century Washington Irving reported a conversation with the church sexton at Stratford who had told him that "a few years since" he had looked into Shakespeare's grave and "could see neither coffin nor bones; nothing but dust." Could it have been the sexton's rummaging that caused the GPR to detect soil disturbance?

Other critical information withheld by the filmmakers includes Ben Jonson's revelation that seven years after his death Shakespeare was "without a tombe," John Milton's suggestion (c. 1630) that Shakespeare didn't need a tomb, as well as a curious plea by William Basse (written sometime after Shakespeare's death in 1616 and before 1622) which urges for Shakespeare's remains to be removed from the "tenancy" of an "uncarved marble grave" to be placed by Beaumont, Chaucer and Spenser at Westminster Abbey. Why the program chose to ignore all these important points is hard to imagine, but powerful interests vested in maintaining Shakespeare's shrine at Stratford may have played some part.

Medieval historian Dr. Helen Castor of Cambridge University joined the program to remind the viewers: "You know, you never really look at things that are right under your nose." Indeed you don't, and it was ironic for her to say this as she was then standing right in front of the famous Shakespeare monument that is set upon the wall just above the grave. The program did not disclose that this monument appears to hold important information regarding the whereabouts of Shakespeare's remains.

Leading Shakespearean scholar Professor Stanley Wells of the Shakespeare Birthplace Trust admits that he is perplexed by the epitaph carved on this monument:

*Judicio Pylum, genio Socratem, arte Maronem
Terra tegit, populus maeret, Olympus habet
Stay Passenger, why goest thou by so fast?
Read if thou canst, whom envious Death hath placed,
With in this monument Shakspeare: with whom,*

Quick nature died: whose name doth deck this Tomb,
Far more than cost: since all that he hath writ,
Leaves living art, but page, to serve his wit.

These lines, Wells suggests, "somewhat cryptically call upon the passer-by to pay tribute to his greatness as a writer," but recent research has shown that what they are doing is "somewhat cryptically calling upon the passer-by" to answer a riddle: "Figure out if you can (by reading this monument) with whom Shakespeare is buried." Being a Jacobean puzzle, probably created by Ben Jonson, the wording is a little more complicated than that: "READ IF THOU CANST WHOM ENVIOUS DEATH HATH PLACED WITH IN THIS MONUMENT SHAKSPEARE."

Once the passerby has spotted the riddle, his task is to figure out *with whom* Shakespeare is buried. The Latin couplet just above reads "TERRA TEGIT" ("earth covers") with the object of the sentence being three names: *Judicio Pylum* ("Pylus with his judgment"), *genio Socratem* ("Socrates with his genius") and *arte Maronem* ("Virgil [Maro] with his art"). While modern scholars scratch their heads to understand why Shakespeare's monument should mention a judicious ancient king, a Greek philosopher and Virgil in connection with William Shakespeare, learned Jacobean contemporaries would have spotted, straight away, three allusions respectively to Beaumont, Chaucer and Spenser, and would have appreciated how the answer to the riddle "with whom is Shakespeare buried" points to three poets who were buried, in precisely that order, in what is now known as Poets' Corner at Westminster Abbey.

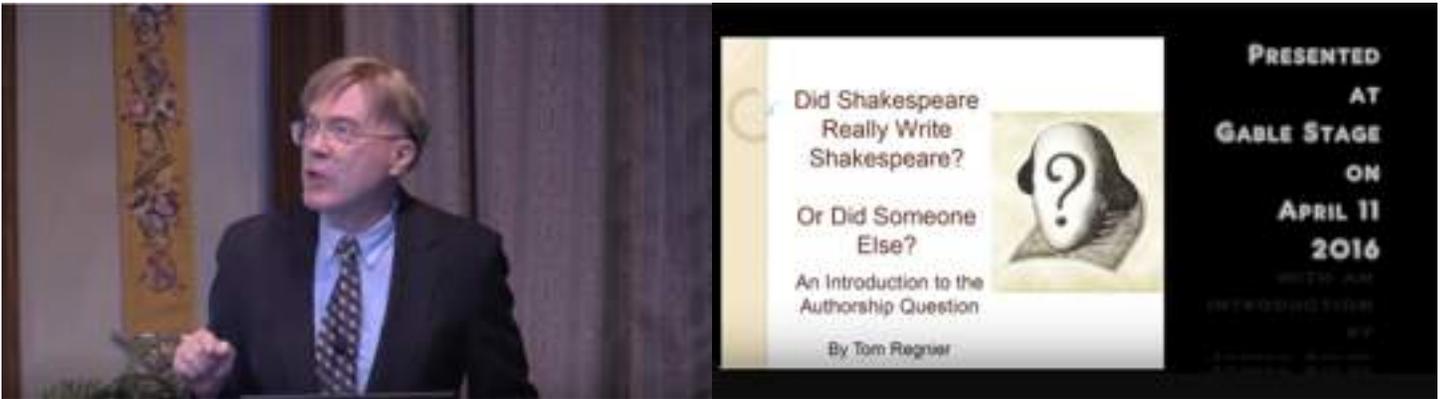
So we must then ask why the Stratford cenotaph should need to be "somewhat cryptic." Why not state simply "In Memoriam William Shakespeare, our greatest townsman, who now lies buried at Westminster"? Beaumont was known to his contemporaries as "Judicious Beaumont"; Chaucer was recognized as possessing the "genius of Socrates"; and Spenser was known to his contemporaries as "our English Maro." But to have revealed all this in a program with the Birthplace Trust breathing so heavily down its neck would have opened a can of worms, far greater than the can that was opened by floating the idea that Shakespeare's skull had been pilfered.

As a final irony, the mid-18th century statue of Shakespeare by Peter Scheemakers, in Poets' Corner at Westminster Abbey contains a message carved upon it in 1777: "WILLIAM SHAKESPEARE 1564-1616 BURIED AT STRATFORD ON AVON." But the monument at Stratford proclaims itself to be a cenotaph, and bounces the hapless pilgrim straight back up to Westminster.

In the 1630s poet William Davenant wrote that the eyes of those who search for Shakespeare's shrine at Stratford, will be "mocked." This evidence was also ignored by the program makers, but isn't it time we took notice of all these interesting facts? Shouldn't we now send Erica Utsi and her nonintrusive GPR machine to see what she can find at Westminster Abbey instead?



(Anniversary Observed, continued from page 1)



Testament, of which the first thirty minutes, dealing with reasons to doubt the attribution of the works to Shakspere of Stratford, were shown. SAC chairman John Shahan described the origins and goals of the Coalition and its main accomplishments. In the second half of the program, Shahan summarized seventeen points of “new evidence and arguments” turned up since the Declaration was issued in 2007, as presented in the sequel, “Beyond Reasonable Doubt.”

In **Coral Gables, Florida**, attorney (and SOF President) Tom Regnier (in photo above) addressed the topic “Did Shakespeare Really Write Shakespeare? Or Did Someone Else?” The event took place on April 11 at GableStage, one of the most highly regarded theatre companies in Florida. An audience of about 100 heard why it is unlikely that the Stratford man wrote the plays and poems attributed to him. A Q&A session followed. “I just wish you weren’t so convincing,” said one audience member. Afterwards, GableStage Artistic Director Joseph Adler told Regnier, “I was enormously impressed with your presentation. It was spellbinding and beautifully delivered. I think you should consider doing a TED Talk.” He later added, “I wish I’d had lecturers like you when I was studying theatre.” Adler later signed the Declaration of Reasonable Doubt.

A [video](http://shakespeareoxfordfellowship.org/the-shakespeare-authorship-question-comes-to-gablestage/) of Regnier’s outstanding presentation may be found on the SOF website (<http://shakespeareoxfordfellowship.org/the-shakespeare-authorship-question-comes-to-gablestage/>) and on YouTube (<https://www.youtube.com/watch?v=EAprYZnjGX4>).

Other events, staged in Toronto and Flint, Michigan, are reported below.

Toronto Anti-Stratfordians Stage Rebuttal to the 400th Anniversary

A report by Chris Pannell

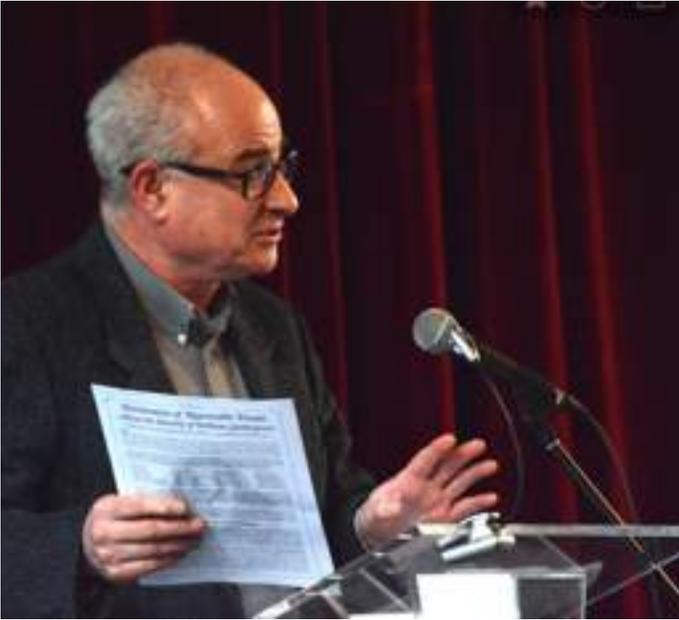
A two-hour look into William Shakespeare’s “unorthodox” biography took place at the Canadian Stage Company’s Berkeley Street Theatre on April 24. The event, produced by Don Rubin and sponsored by the

Shakespeare Authorship Coalition and the Shakespeare Oxford Fellowship, was free and open to the public. Advance publicity included an article in Hamilton’s *Spectator* newspaper, which profiled the host of the event, Chris Pannell, who edits the SOF journal *The Oxfordian*.

The keynote speaker for the event was American scholar Diana Price, author of the critically acclaimed volume *Shakespeare’s Unorthodox Biography: New Evidence of An Authorship Problem*. This book was originally published in 2001 by Greenwood Press and was republished in 2012 with significant additions. It was her first time lecturing in Canada. Price introduced many of the key problems in Shakespeare authorship studies and put forward some solutions she has found in her study of literary paper trails for two dozen other Elizabethan writers. She noted the complete absence of similar evidence to show Shakspere of Stratford was a professional writer.



Author Diana Price



Chris Pannell, editor of *The Oxfordian* and host of the Toronto event



Keir Cutler, actor, speaking at the Toronto event

Price agrees that William Shakspere was certainly a real person; he can be verified as a canny businessman, a land speculator, and he undeniably was involved with theatre and the acting profession. She also allowed that he could well have been paid to be a front man for another person, possibly a member of the nobility who wished to hide his connection to the Shakespeare canon. Her focus on comparing the evidence of literary activity for both well-known and obscure Elizabethan writers was compelling. In the Q&A session which concluded the event, several in the audience reported they had found themselves moving into the “doubter” camp. Her presentation seemed to catch many in the audience by surprise. [Editor’s note: Diana Price’s presentation may be seen online: <https://www.youtube.com/watch?v=vUmj2yrYUaM>]

Price’s presentation was preceded by Keir Cutler, who drew on his various comedic works on the Shakespeare Authorship Question, many of which ask: How come those of us who studied theatre in high school and university were not told that there even was an authorship question? Cutler’s presentation was well received too, as he referred to the manner in which discussion of the authorship problem is belittled and its adherents derided not only in established, major newspapers, but who are pursued online and via social media like Facebook as well. He cited an instance of one of his friends being censured by a well-known Toronto theatre critic for even mentioning this event on his social media feed, where many could see it. Included in Cutler’s talk were selections from his

publication *The Shakespeare Authorship Question: A Crackpot’s View*. A dramatic version of this essay is scheduled for this summer’s Toronto Fringe Festival. Cutler made plain that being called a “crackpot” (among other insults) has only strengthened his resolve to continue addressing the question of the authorship.

Audience members were encouraged to investigate the SAQ on their own and to sign the Declaration of Reasonable Doubt once they had satisfied themselves on the points made by Price and Cutler.

Reasonable Doubt about Shakespeare in Michigan

A report by Linda Theil

The Oberon Shakespeare Study Group presented a program, “Reasonable Doubt about Shakespeare,” on April 24 at the University of Michigan-Flint. Oberon member Matthew Wyneken, Ph.D., organized the event and Oberon chair and SOF trustee Richard Joyrich, M.D., presented information about the Shakespeare Authorship Coalition’s “Declaration of Reasonable Doubt” and “Beyond Reasonable Doubt.” The Oberon event was one of several reasonable-doubt programs organized by Shakespeare Authorship Coalition chairman John Shahan and held worldwide as reported on the SOF News Online.

UM-Flint Shakespeare professor Mary Jo Kietzman, Ph.D., and her husband, UM-Flint archivist Paul Gifford, joined the ranks of Shakespeare authorship “reasonable doubters” after a wide-ranging discussion of the authorship question. “I’m not



At UM-Flint: Paul Gifford, Matthew Wyneken (rear), Sharon Hunter, Rosey Hunter (partially obscured), Mary Jo Kietzman, Richard Joyrich, Pam Verilone

personally invested in the man from Stratford,” Kietzman said. “I think we should look into [the authorship question] further. I’m kind of convinced that it’s good to have the possibility opened.”

Kietzman is currently working on a book with the working title *Shakespeare’s Covenantal Theater and its Biblical Muse of Fire* about how the Old Testament view of covenant informs Shakespeare’s plays. A chapter titled “The Merchant of Venice: Shylock and Covenantal Interplay,” has been accepted for publication by the journal *English Literary History*, published by Johns Hopkins.



Richard Joyrich

(*Jacobi and Rylance, continued from page 1*)

“wonderful record after eight years.”

Speaking of their early exposure to the works of Shakespeare:

MR (who played Hamlet at age 16): I found the author was naming things in me that I hadn’t found language for, that he was in a way creating me, as Harold Bloom says. And so the attachment to the author is very deep and very intense, and for twenty-eight years I believed it was the man from Stratford.

DJ: It never crossed my mind that the man from Stratford didn’t write [the works] or that there was a problem with his connection to the plays. . . . I was . . . in my early forties [when I was first exposed to the issue by reading Charlton Ogburn, Jr.]. I’d played Hamlet 400 times.

The candidacy of Edward de Vere was mentioned briefly in a discussion of *Hamlet*:

MR: The connections between Oxford’s life and *Hamlet* are so remarkable. . . . If he didn’t write the plays, whoever wrote the plays must have known about his life.

DJ: Whoever it was (shall I say “they were”), the amount of knowledge . . . you can’t have genius without knowledge, and the scale of it and the scope of his knowledge. . . . I sometimes think, could one man know all that?

MR: The technical terms from many different professions that he gets right.

DJ: And they’re used quite naturally, they’re not in inverted commas.

Jacobi and Rylance went on to discuss Alexander Waugh’s post-2007 discoveries, which (together with other new findings) have been presented by the SAC as an addendum, “Beyond Reasonable Doubt.” They also note

the “combat” between the SBT and the SAC, and SAC’s 40,000-pound challenge to the SBT to prove its case as it claims, i.e., “beyond reasonable doubt,” a challenge which the SBT refuses to accept.

MR: Derek and I don’t have the same image of who the author is... but I have absolute respect for Derek’s perception.

DJ: And it’s mutual.

MR: And I find that all of us outside orthodoxy are very happy to have discussions about this and to share evidence and question interpretations.

DJ: And as time goes on we become more secure in our beliefs as all the evidence is accumulating.

Discussing whether the Sonnets reflect personal experience:

MR: I don’t know any writer, any artist, who can’t help but involve their own life experience. . . .

DJ: We are accused—I choose the word pointedly—accused of trying to find biographical details, biographical similarities, between alternative people, alternative writers, and we’re castigated for that. But the moment there is a smidgen of a relationship to the man from Stratford—gosh! They’re in there.

Rylance notes that orthodox scholars like Stephen Greenblatt and James Shapiro are “intelligent and imaginative and creative people”:

DJ: Which is more than they allow us to be.

MR: I just ask the same from them.

MR: The idea that we’re hateful or disrespectful to Shakespeare because we think it’s a different name—we want to come on record and say that’s not the case at all.



Sir Derek Jacobi and Mark Rylance

Both actors proudly noted they are participating in various observances of the 400th anniversary of the death of the traditional Bard.

Commenting that Shakspeare's death in 1616 was not noticed, yet the lesser-known dramatist Francis Beaumont had been buried in Westminster Abbey a few weeks earlier.

MR: Are we to believe that he [Shakespeare] was less loved in his time than he is now?

Speaking to the fact that so many members of Shakspeare's family were illiterate, Jacobi repeated a quote he'd heard earlier that day: "Illiterate, Illiterate, Illiterate, Illiterate, World's Greatest Writer, Illiterate."

Turning to the "snobbery" argument (that it's elitist to think that a commoner could not have written Shakespeare's works):

MR: There's clear evidence that a common man could write the plays, as Marlowe did.

DJ: I really don't get it [the snobbery claim].

Turning specifically to Shakspeare of Stratford:

MR: We don't deny that a man William Shakspeare from Stratford-upon-Avon existed. Of course he existed. And I feel he may have written the plays. . . we're not saying that's. . . impossible.

DJ: But we'd like to talk about it.

MR: He may have collaborated. He may have just been paid to do a very brave thing of being a front man, as, say, Dalton Trumbo had to find during the McCarthy years. . . . In times of danger writers have often had to find someone else to be the front man. [If he did that] we honor and respect him as having a very important role and providing a very, very beautiful authorship story, true or not.

NPR's Morning Edition

On April 25 on NPR's *Morning Edition*, host Renee Montagne interviewed Jacobi and Rylance about the authorship question. The full transcript may be found at <http://www.npr.org/2016/04/25/475551898/2-shakespearean-actors-revive-debate-over-the-bard-s-identity>. Here are a few highlights:

Renee Montagne: When we called Rylance and Jacobi at Jacobi's home in London, I asked them for a portrait of the person who could have written the works of Shakespeare.

Mark Rylance: I think he would be someone who had documentary evidence from his lifetime that he was some sort of writer, unlike Shakespeare [i.e., Shakspeare].

Derek Jacobi: He'd need to have extensive education in a huge range of subjects.

RM: How, in fact, unusual was it that William Shakespeare left no letters, no books?

MR: Well, we're talking about the greatest writer known to

human consciousness, yes? We have no record of any letter written or received by William Shakespeare. There is evidence of correspondence, especially correspondence concerning literary matters, for Ben Jonson, Thomas Nashe, Phillip Massinger, Gabriel Harvey, Edmund Spenser, Samuel Daniel, George Peele, Michael Drayton, George Chapman, William Drummond, John Lyly, Thomas Lodge, Thomas Dekker, Thomas Kyd. Those are all writers of that period. So it's one of the many facts that makes us question. We're not questioning this out of any animosity to the author. Both Derek and I have committed our lives, since we were teenagers, to this author. We're questioning it because we love the author, and we think there's a little bit more of a mystery here.

RM: There is a long list of these kinds of examples in the Declaration of Reasonable Doubt—circumstantial evidence, they contend, arguing against Shakespeare as the author, which might account for the fact that several U.S. Supreme Court justices have joined the ranks of doubters, including the late Antonin Scalia. Justices Sandra Day O'Connor and John Paul Stevens have actually signed the Declaration. I wonder about the question of why the authorship question would have drawn fine legal minds? I mean, I'm wondering if they're more open to following where the evidence takes them?

MR: I think you're right, Renee, that the professional historians and lawyers and people are not so bound by a kind of thought set that exists in the English literature departments. And you'll find more people open-minded about this question because they're looking at the facts without a presupposition.

DJ: And they have much less to lose, reputation wise.

RM: Although, as you know well, Shakespeare scholars especially have been pretty rough. They have called you, what, "Flat-Earthers"?

DJ: Oh, they've told us—they've told Mark and I—they've said that we are mad, and we should be locked up in a lunatic asylum.

MR: Actually, quite—I mean, actually quite hurtfully, they say that we are anti-Shakespearean.

DJ: I just have a kind of sense of injustice that we are honoring somebody who really had nothing to do with it. And I would like to place that honor where it is due.

As might be expected, even this rather brief interview generated a spate of comments on the NPR website and a number of persons contacted the NPR ombudsman to complain that no one from the "majority" side had been invited to participate. Most of the website comments recited the usual misinformation about Shakspeare—of course he went to school (and received a first-class education to boot), that any contemporary reference to "Shakespeare" as a writer must be to Shakspeare, that nobody questioned his authorship until the 1800s, etc. But to me the most representative comment was the very first one posted, by someone named William Bennington:

A raft of methodological problems, here. Core mistake: using legal standards of evidence, which can't pass muster in the social sciences or humanities. Reasonable doubt is a tool of persuasion. Any time you are saying "must have been" or "could not be otherwise," you are speculating. In fact, the more parsimonious, conservative answer is that Shakespeare is the author because there we have positive evidence that is the case and no clear disconfirming [sic] evidence.

Where to begin? A legal standard of evidence can't be used in the social sciences or the humanities? Don't you think you could prove beyond a reasonable doubt that, say, Charles Dickens wrote the works attributed to him?

Isn't it the Stratfordians (at least the intellectually honest ones) who have to say "must have been" and "could not have been otherwise"? And while there is a little bit of "positive evidence" in favor of Shakspeare of Stratford (his name, or a very similar one, is on the works and, depending on how you read the First Folio prefatory material and the Stratford Monument, Shakspeare's authorship is suggested), there's a whole lot of "disconfirming" evidence. But you can't consider it, because that would involve a "legal standard of evidence," wouldn't it?



BOOK REVIEWS

Shakespeare Re-invented: Challenging 400 Years of Shakespeare Fantasy..!!

by **Keith Browning**

(2016, 617 pp., currently in limited release; Aged Sportsman Publications & Nick Walter Printing, Kingsbridge, Devon, U.K., £30 + postage)

Reviewed by W. Ron Hess

Keith Browning's *Shakespeare Re-invented* is an immense, high-quality paperback book, self-published (often the Elizabethan way), with nearly folio-sized pages. It has many full-color illustrations, maps, charts, and tables. With fine and entertaining writing, it blends tons of research with a good dose of reasonable speculation where there are gaps in the known facts. What more could an Oxfordian wish for? Yet, technically speaking, it's not an Oxfordian book, although Oxford gets more than a fair shake amid descriptions of other candidates. One could say it is the proverbial whodunnit writ immensely and lusciously large, although this is a research book, not a novel.

Going beyond standard anti-Stratfordian approaches, Browning explores many obscure or specialized topics of great value to our general cause, including parish records, genealogies, horticultural references in Elizabethan literature and Shakespeare, and many a topic you've always wondered about but forgot to ask. He has a special interest in the doings of the printer-publisher Jaggard family, of which he is a descendant. My own interest in the Elizabethan publishing trade drew him to me based on comments made in my OxL email list.

Browning's opinion of Mr. William Shakspeare of Stratford is well-described by the title of a subsection to his chapter six, "The death of a Stratford wheeler-dealer and part-time actor." In the same chapter he has a detailed investigation of the Shakspeare coat-of-arms, entitled simply and aptly, "Cooked book."

His keen interest in the intertwined genealogies and family ties of leading Elizabethan families (the Dudleys, the Cecils, the wards of court, etc.) is displayed in chapter eight, simply titled, "Noble Beasts." That word "Beasts" defines itself in terms viewers of the BBC series *The Tudors* can understand.

Chapter nine, "Printers, Publishers & Booksellers," covers many discrete topics dear to my heart, detailing the steady progress that led eventually to the First Folio. With its networks of alternatively collaborating and pirating publishers and printers, the publishing industry of that time would be difficult to fathom in a work even twice the size of Browning's opus. In his most intriguing subsection, "Jaggard family connections to Shakespeare and his plays," we find, for example, that William Jaggard was a nephew of his own master printer, Henry Denham (a powerful publisher of Shakespeare source works, such as Holinshed's *Chronicles*), and that from 1610 to 1617 Jaggard apprenticed a certain John Shakespeare of Warwick, apparently a first cousin of Will Shakspeare and a brother-in-law of James Mabbe (the orthodox candidate for the "I.M." dedication in the First Folio). In the welter of patterns and connections, I had to chuckle at the last paragraph of chapter nine, where Browning writes, "London had over 100,000 citizens at the end of Elizabeth's reign, so it surely has to be more than a coincidence that so many of my 'suspects' lived close to the cross roads linking [the neighborhoods of] Old Jewry, Lothbury, Cateaton Street and Coleman Street." Stratfordian biographies are full of speculations that Mr. Shakspeare "must have" known so-and-so, since he dwelt in London only a fraction of a mile away, blithely ignoring the fact that the entire walled city was only about two miles long by one mile wide! Browning's speculations along these lines are more relevant and much more soundly made. He devotes the entirety of chapter ten to the Coleman Street neighborhood of London, where a good part of this whodunnit narrative transpired.

Chapter eleven, “Alternative Shakespeares: the Premier League,” includes “Stratfordianistas and Superman” (i.e., Mr. Shakspeare as championed by 99% of the universe), as well as Edward de Vere, Francis Bacon, William Stanley, Christopher Marlowe, Roger Manners, Henry Neville, George Peele, the “Phoenix Nest” (i.e., a collaborative group including Raleigh, Peele, Oxford, Breton, Drayton, and other contributors to the 1593 book by that title), and “Legal crammer—Inns of Court” (movers and shakers in the dramas produced at Grays Inn, Middle Temple, etc.). In connection with both *Phoenix Nest*, which was edited by “R.S. of the Inner Temple, Gentleman” (most likely Robert Sackville, son of Thomas Sackville, Lord Buckhurst and future Earl of Dorset and Lord Treasurer, both of whom were proud members of the Inner Temple) and the doings at the Inns of Court, I wish Browning had discussed another prime stealth Shakespeare candidate, Thomas Sackville, a superlative poet-playwright who “appeared” to have stopped writing in the 1560s, about whom I’ve published articles showing he was most likely a “Literary Mentor” of and collaborator with the Earl of Oxford, and undoubtedly a source and inspiration for whoever was “Shake-speare.”

One could go on at length about the valuable topics and excellent research in this book. To be sure, there are red herrings, things that are puzzling, things to quibble with, and a few matters that could have used better development. For example, in his discussion of alleged Rosicrucian and Masonic influences in chapter sixteen, “Shakespeare and the Secret Societies,” Browning acknowledges that the Masons were only formed in 1717; as there is no reliable evidence that the Rosicrucians were in existence before 1610, we might ask what relevance either could have had on “Shake-speare” himself, even if such societies may have had later influence. Happily, Browning’s focus is not that Shakespeare and his contemporaries were “secret society” conspirators, but rather that later secret societies have embraced the Stratfordian myth, wrapping it with their own mythologies, leaving us with a modern edifice of mythologies built upon mythologies, and an infrastructure of monuments and tributes to a grain hoarder and encloser of public lands who was most likely illiterate. I also wish that Browning had invested in a comprehensive index to his tome, always a valuable feature for researchers.

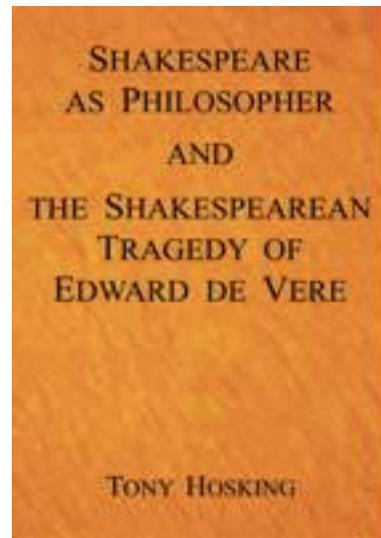
But overall, Keith Browning’s *Shakespeare Re-invented* is just about as lavish and admirable of any anti-Stratfordian treatise as I have seen since Charlton Ogburn Jr.’s 1984 magnum opus, *The Mysterious William Shakespeare, the Myth and the Reality*; in terms of scope, one might find that Browning’s work is rivaled only by Hank Whittemore’s *The Monument*, Richard Malim’s *Great Oxford*, Mark Anderson’s *Shakespeare by Another Name* biography of Oxford, and Peter Dickson’s *Bardgate*, to which list I hope my own *Dark Side of Shakespeare* two-part trilogy might be added. I highly recommend it. Because of its size, it is somewhat

expensive—£30, plus postage (£20 to the U.S.). At present, it can only be obtained through the author himself (kbrow5121@aol.com), who has an initial printing of only fifty copies (mine was #32), with more in ten-book batches. Browning also offers a pdf version for £5. I promise that you will be enchanted with this as an investment in a greater understanding of the Elizabethan and Jacobean grand tableau.

Shakespeare as Philosopher and the Shakespearean Tragedy of Edward de Vere

By Tony Hosking

Available through The Shogi Foundation at www.shogifoundation.co.uk/



Reviewed by Gary Goldstein

In the past ten years a new phenomenon has emerged in the authorship issue. An increasing number of artists and intellectuals are writing novels, essays and scholarly investigations into the Oxfordian hypothesis, and publishing their works privately rather than through commercial or academic presses. The latest entry in this

stream is from Tony Hosking of Great Britain. He is the author of *The Art of Shogi* (1997), European Shogi chess champion (2000) and founder of The Shogi Foundation (shogi is the name of the Japanese form of chess that he plays).

In a scant 100 pages, Hosking examines the authorship through two perspectives: the philosophy reflected in Shakespeare’s creative works and the biographical tragedy that led the Seventeenth Earl of Oxford to choose anonymity rather than expose himself to social and political retribution by his class. Interestingly enough, it was Shakespeare’s philosophy that initiated the first serious investigation into the authorship question, Delia Bacon’s *The Philosophy of the Plays of Shakespeare Unfolded*, published in 1857.

Delia Bacon presented the author Shakespeare not as one person but as an elite coterie of Elizabethan writers organized by Sir Walter Raleigh, whose philosophical mentor was Sir Francis Bacon. Moreover, she proposed that the Shakespeare canon was the vehicle by which Francis Bacon’s inductive scientific process would serve as a secular replacement of Aristotelian syllogisms in the advancement of learning. Indeed, she claims to have

discovered throughout the plays philosophical undercurrents of Bacon's *Great Instauration*. As Delia Bacon saw it, the goal was to introduce social and political reform to a monarchy in a time of religious civil war abroad (with Catholic Spain) and at home (with English Puritans). However, of course, she was unable to persuade either traditional Shakespeare scholars or other authorship advocates to accept her argument regarding Shakespeare's philosophy.

Hosking's method is a highly detailed look at the canon, telling us the Sonnets are where Shakespeare reveals much of his own heart and mind, with "a constantly repeated theme being melancholic suffering of the inevitable destructive power of time over the whole of living creation." As a result, "Self-discipline is required to exploit misfortune for noble elevation, affirming joy in temporal creation and destruction." Devouring time itself will be brought to an end by "by eternal honor and fame deservedly purchased."

On the whole, though, most of Hosking's philosophic examination is so densely written that readers may find it tough going.

The second essay summarizes the existing biographical evidence of Oxford and how the playwright incorporated real life incidents into the plots of his plays. Given its brevity (seventy pages), while it often makes a compelling argument for Oxford's authorship, it adds little to what has already been discovered by Oxfordian researchers.

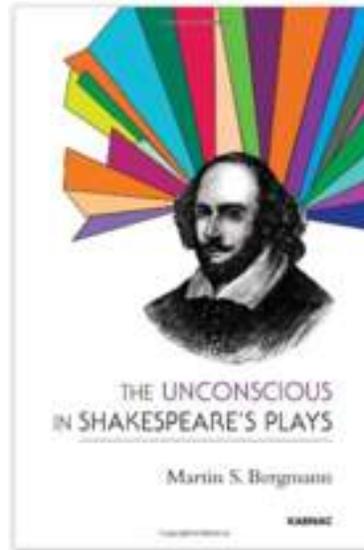
Another philosophical perspective on Shakespeare's works was published in 1962 by the British historian Hugh Trevor-Roper, in his essay "What's in a Name?" (see the reprint in *Brief Chronicles II*). He claimed the way to discover Shakespeare's philosophy was to look at the underlying assumptions taken for granted by all his characters. Trevor-Roper found that the philosophical outlook was that of an aristocrat pervaded with nostalgia for the past and gloom about the future, precisely because Shakespeare's arrival as an artist coincided with the end of the Renaissance. In Trevor-Roper's view, Shakespeare supported the feudal order, detested the Puritans, hated rebellion in all its forms, and tended to ignore God in the canon because he was a cultured, sophisticated aristocrat who was unquestioning in his social and religious conservatism.

To my mind, elements of all three views are to be found in the canon. They add to, rather than detract from, one another. Indeed, as more scholars review the Shakespeare canon for its philosophic views, readers and theatrical professionals alike will benefit from the results.

The Unconscious in Shakespeare's Plays.

by Martin S. Bergmann

London: Karnac, 2013.



Reviewed by Richard M. Waugaman, M.D.

It was an enormous loss to psychoanalysis when the eminent and beloved Martin S. Bergmann died at the age of 100 on January 23, 2014. Fortunately, he left us a great deal of inspired and inspiring writing, including the present book. It began as a seminar of the same title. Bergmann writes generously, of his students, that their contributions to the topic became the foundation of

his book: "They convinced me that reading Shakespeare's plays contributes depth to a therapist's psychoanalytic education" (xi). Readers who may not be familiar with this remarkable author should know that he finished writing this book when he was 97, having written several previous books since 1976, and having been honored with the prestigious Sigourney Award in 1997.

Bergmann, together with his son Michael, also wrote a fine book on Shakespeare's sonnets (*What Silent Love Hath Writ: A Psychoanalytic Exploration of Shakespeare's Sonnets*). In it, they courageously go beyond previous scholars in looking for Shakespeare's unconscious feelings as reflected in these stunning poems and make an important claim for the use of clinical psychoanalytic expertise in studying poetry:

[T]he poet even more than the prose writer—because he or she wishes both to reveal and conceal, often in metaphor—says more than he or she intended to say consciously, and... what has been hinted at can be reconstructed, enriching our experience of the poem (11).

The organizing principle of the present book is that psychoanalysis offers a way of understanding unconscious motivation in Shakespeare's work that was not available before Freud's discoveries. One of Bergmann's core assumptions is that great artists "know how to communicate unconscious knowledge in such a way that it becomes 'almost' conscious, but without becoming so conscious that it evokes anxiety in the author or audience" (235).¹ In some ways, this book is Bergmann's refutation of Harold Bloom's hyperbolic accusation that Freud simply plagiarized Shakespeare and discovered nothing new on his own.

In his “special psychoanalytic detective work” (224), Bergmann’s professional expertise sometimes trumps his deep respect for Shakespeare scholars. For example, he parts company with Marjorie Garber’s brilliant work on Shakespeare’s plays, when she accepts Coleridge’s famous description of Iago as illustrating “motiveless malignity” (199). Bergmann finds such a conclusion inconsistent with psychic determinism. Instead he accepts Martin Wagh’s formulation that Iago is conflicted about his latent homosexual feelings toward Othello.

Bergmann follows Freud in assuming that even great creative writers remain unaware of important aspects of their creativity. At the same time, Bergmann acknowledges that Shakespeare was enormously insightful about human psychology, even if he did not use psychoanalytic language to convey those insights. I agree with Bergmann that Shakespeare often communicates with the unconscious of his audience. I am less certain than Bergmann that Shakespeare was sometimes unconscious of the profound psychological insights that enrich his plays. It is risky to underestimate Shakespeare’s mind.

Bergmann believes that a psychoanalytic interpretation of a Shakespeare play aims to “arrive at a unifying theme that governs the work” (xxiii).² His approach is productive in illuminating such themes. But, just as in clinical work, there is an unavoidable tension between emphasizing a single core unconscious conflict on the one hand, while being fully attentive to material that does not so easily fall within this overarching theme. The bottom line is that the bottom line is usually an oversimplification.

This book is full of perceptive observations about Shakespeare. Bergmann approaches Shakespeare, as he does all literature, with the premise that creative writers “have the need to both reveal and conceal their own inner conflicts in their works” (xvi). He believes the best writers “weave together a number of unconscious conflicts” (xviii) in a single creative work, increasing the complexity of a full interpretation of that work.

For example, “Shakespeare knew that when one is conveying a message that is difficult to accept it is better to say it with a metaphor” (23). This insight comes in the context of Bergmann’s discussion of writers such as T.S. Eliot, who have “disdain for making the unconscious conscious” (23). Bergmann, like Freud and Shakespeare before him, strives to understand the complexity of human conflict and motivation, without being judgmental.

Naturally, Bergmann often acknowledges that he is speculating about Shakespeare’s inner world. For example, he conjectures that Shakespeare resolved his own suicidal feelings in writing about Gloucester’s “mock suicide” at the “cliff” in *King Lear* (163). One might extend such a speculation by asking if Hamlet projectively identifies his suicidality into Ophelia, and if this parallels the way some writers may projectively identify suicidal feelings into their readers.³

Bergmann plausibly speculates that Freud’s understanding of *Julius Caesar* may have been limited by

his unresolved feelings about his younger brother Julius, who died when Freud was a toddler. Bergmann believes this coincidence increased Freud’s identification with Brutus, the leader of the conspiracy against the Julius of Shakespeare’s play. Bergmann cites with approval Freud’s 1916 insights (borrowed from Shakespeare) about Macbeth and his wife being “like two disunited parts of a single psychological individuality” (124). And, in writing about *Macbeth*, Bergmann uses Freud’s oedipal theory to make a passing comment about Venus, in Shakespeare’s first long poem, *Venus and Adonis*, being a mother figure who tries to seduce her “son” Adonis by stirring his competitive wishes against Mars, a father figure.

Bergmann does a splendid job of bringing to life many of Freud’s ideas in connection with elucidating core unconscious meanings of fifteen Shakespeare plays. Bergmann is deeply perceptive about the recurrent theme of homoeroticism in Shakespeare’s plays and the Sonnets. Bergmann disagrees with Freud’s theory that Shakespeare’s works were actually written by the bisexual nobleman Edward de Vere. He demeans Freud’s insight as “an obsession” (xxiv) and speculates that Freud may have been defending against his homosexual anxiety that was stirred by his awe of Shakespeare. It is risky to pathologize a colleague’s idea before objectively examining its merits. It is likely that Bergmann was influenced by the many Shakespeare scholars and psychoanalysts who have been similarly dismissive of Freud’s opinion about Shakespeare’s identity.

A recurrent weakness of his book is Bergmann’s need to demonstrate that psychoanalysis can go beyond Shakespeare’s understanding of his characters. “Shakespeare discovered the power of the unconscious... but he did not name this power” (xxvi). It seems presumptuous of us to claim any superiority to Shakespeare simply because we have our own professional jargon to name some of the psychological forces that Shakespeare “discovered.”

Bergmann sometimes underestimates Shakespeare’s conscious psychological insight. This may be influenced by the need of adherents of the traditional theory of Shakespeare’s identity to “dumb him down” so that he better fits the false image of a man whose “native genius” led to intuitive realizations that went beyond his conscious awareness.

In briefly touching on Freud’s opinion that Edward de Vere was probably the author of Shakespeare’s works, Bergmann states that Ernest Jones “offers no explanation about Freud’s need to question the identity of his heroes” (xxiv), including also da Vinci and Moses. This is a rare error in Bergmann’s book. On the very page in Jones which Bergmann quotes, Jones proceeds to offer an explanation that has been taken up by Marjorie Garber (one of Bergmann’s primary scholarly sources). This is the family romance theory. As Jones put it two pages later, “it may well be surmised that we are concerned with some derivative of the Family Romance phantasy in Freud” (430, Jones, vol. 3). Jones then mentions Freud’s

youthful fantasy that he was the son of his much older half-brother Emmanuel. Bergmann brings this up himself, apparently forgetting that Jones said it first. One cannot avoid the surmise that the topic of the authorship debate may have contributed to this parapraxis in Bergmann's book. Sadly, Bergmann is not the only reputable psychoanalyst who has done a grave injustice to the likely validity of Freud's controversial belief about who wrote Shakespeare.

Bergmann quotes at length from a 1934 letter Freud wrote about *King Lear*. Interestingly, he omits the central thesis of Freud's letter: that the play becomes more understandable once we consider the hypothesis that the works of "Shakespeare" were actually written by Edward de Vere. Bergmann does quote Freud's observation that the play's failure even to mention Lear's wife "gives the tragedy a rather harsh note of inhumanity" (169). But he omits what immediately follows: "If Shakespeare was Lord Oxford the figure of the father who gave all he had to his children must have had for him a special compensatory attraction, since Edward de Vere was the exact opposite, an inadequate father who never did his duty by his children." The same paragraph by Freud alludes to de Vere's unhappy marriage to Anne Cecil, then ends, "If he was Shakespeare he had himself experienced Othello's torments [of pathological jealousy]" (quoted in Jones, vol. III, 458). It is disappointing that Bergmann here omits Freud's bold opinion about Shakespeare's identity, while remaining faithful to Freud's thinking in nearly every other respect.

The omitted passage is especially significant, as it adumbrates the psychoanalytic re-examination of Shakespeare's works that Freud called for, in light of revised information about the author's identity. This will do much to correct the flawed assumptions about the connections between a literary work and its author that have plagued modern literary theories.⁴ Bergmann is himself clear that "To discuss any play from a psychoanalytic point of view assumes that every playwright's work is also an attempt to solve an inner conflict" (169).

As mentioned, a major problem with the Stratfordian authorship theory is that it usually involves some "dumbing down" of the author. Bergmann falls victim to this misconception in his discussion of *The Winter's Tale*. For example, he subscribes to the old myth that Bohemia was landlocked, when it actually had a seacoast in the 16th century. Further, he assumes that Shakespeare did not know that the Delphic oracle spoke enigmatically. If we instead assume Shakespeare usually got things right, we might recall instances when the oracle was unambiguous. In 480 BCE, for example, the Athenians asked the oracle what would happen if the Persians attacked them. The oracle gave them an unambiguously terrifying reply: "Fools, why sit you here? Fly to the ends of the earth./ Leave your homes and the lofty heights girded by your city... Nothing endures; all is doomed. Fire will bring it

down./ Fire and bitter war, hastening in a Syrian chariot... Go! Leave my temple! Shroud your hearts in misery" (Herodotus, Book 3, section 64). Shakespeare surely knew this story from Herodotus. Bergmann realized after "reading the passage [in *The Winter's Tale*] numerous times" that the death of Leontes's son "cures his paranoia" (225). He might have come to this insight sooner had he recalled Herodotus's story about the Persian King Cambyses, whose insanity is cured by realizing *he* is about to die. Cambyses had misinterpreted the prophecy that he would die in Ecbatana. He falsely assumed it was the Ecbatana in his kingdom, and that he would die of old age. Instead, he is about to die in a military campaign in Syria that happened to have a town of the same name. Shakespeare clearly echoed that story when he has King Henry IV submit to death just after realizing *he* is dying in an inn named Jerusalem, not in the Holy Land as he believed had been prophesied. But only Books 1 and 2 of Herodotus had been translated into English at the time Shakespeare was writing—another example of underestimating Shakespeare's knowledge of foreign languages.

Bergmann credits Otto Kernberg's wife, Catherine Haran, for introducing him to an astonishingly psychodynamic 1861 book on Shakespeare's plays: John Charles Bucknill's *The Mad Folk of Shakespeare: Psychological Essays*. Bucknill, a British psychiatrist, is among those scholars who find Hamlet to be Shakespeare's most autobiographical character: "Never does Shakespeare seem to have found a character so suited to give noble utterance to his own most profound meditations as in Hamlet. It is on this account that we unconsciously personify Shakespeare in this character" (116-117).

Bergman calls *Hamlet* "Shakespeare's deepest and psychologically most complex play... a milestone in the exploration of human interiority" (15). He adds that "we never fully understand Hamlet" (15). But we might understand Hamlet better if we adopt Bucknill's opinion that Hamlet represents the author more than do any of his other characters, and if we also adopt Freud's view that the author was Edward de Vere. For example, Bergmann seems unaware of the plentiful textual links between Polonius and Lord Burghley, de Vere's politically powerful former guardian and father-in-law. These connections were a commonplace for 19th century Shakespeare scholars. Sidney Lee wrote of de Vere in 1899 that his guardian "found his perverse humor a source of grave embarrassment." And, in Burghley's widely published "Precepts for His Son," he warned, "Jests when they savor too much of truth leave a bitterness in the mind of those that are touched." We can scarcely avoid the surmise that Burghley, when he wrote this warning, was still smarting from being lampooned onstage as the buffoonish Polonius (whose name in the First Quarto was "Corambis," meaning "double-hearted" or "duplicitous," a Latin pun on

Burghley's motto *Cor Unum*, or "one heart").

Although we cannot ignore the implications of Bergmann's likely error about Shakespeare's identity, all psychoanalysts will profit greatly from reading this excellent book. In addition, it is a fine introduction to the best of psychoanalytic thinking for readers who love Shakespeare as much as Bergmann did.

¹ Waugaman, R.M. (2007). "Unconscious Communication in Shakespeare: 'Et tu, Brute?' Echoes 'Eloi, Eloi, Lama Sabbachthani?'" *Psychiatry*, 70:52-58.

² Norman Rabkin, by contrast, believes that psychoanalytic criticism should avoid the pitfall of looking for such a "theme," since "The eddying signals communicated by the play arouse a total and complex involvement of our intellect, our moral sensibility, our need to complete incomplete patterns and answer questions, our longing to judge, and that involvement is so incessantly in motion that to pin it down to a [single] meaning is to negate its very essence" (117-118). In Wheeler, Thomas (ed.), *The Merchant of Venice: Critical Essays*. New York: Garland (1991).

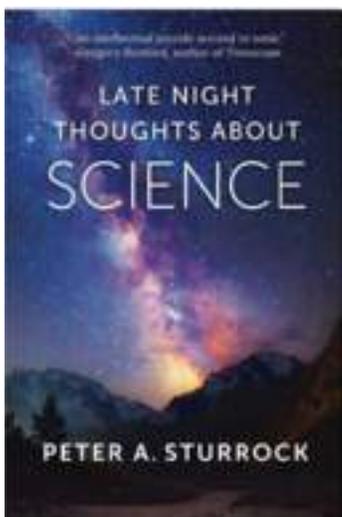
³ Recall the epidemic of suicides in Germany after the publication of Goethe's autobiographical 1774 novel *The Sorrows of Young Werther*, about a protagonist who commits suicide.

⁴ Thomas Mallon wrote, in endorsing Edward Mendelson's book *The Things that Matter*, "Mendelson makes powerful progress toward repairing what academic criticism has done its best to put asunder—the connection between literature and life."

Late Night Thoughts About Science

By Peter A. Sturrock

Exoscience Publishing (2015), 172 pp.



Reviewed by Howard Schumann

Modern science began during the Renaissance and the Protestant Reformation in Europe with thinkers like Copernicus, Brahe, Kepler, Newton, Bacon, and Galileo leading the way in part as a revolt against the intolerance and dogmatism of the church. But these men of science did not dismiss the role that spirituality

played in their lives. Some were Christians, others Masons, Rosicrucians, Spiritualists, astrologers, and alchemists. Today, however, a vocal and influential element of science has become the new priesthood, adhering to a materialist paradigm that denies our true power by convincing us that we are small, powerless machines in a universe without meaning or purpose.

Today, careers in science, publishing, and research grants are controlled by big corporations, universities, and government bureaucracies beholden to the status quo. As with mavericks in Shakespeare studies, those who refuse to buckle to the prevailing consensus are at risk of being denied advanced degrees, prestigious jobs in research or teaching, and the rejection of their papers by mainstream publications. To counter this trend and encourage people to think outside of the accepted consensus, *Late Night Thoughts About Science* by Peter A. Sturrock, emeritus professor of applied physics at Stanford University, tackles issues that orthodox scientists will not examine even though there are persuasive arguments that suggest further study is warranted.

The book, only 172 pages long, contains seventeen chapters that illuminate past and current investigations, providing data that science prefers to ignore. It is a valuable introduction to issues that many may have not thought seriously about before. Subjects examined include Ball Lightning, The Allais Effect, Beta Decay, Low-Energy Nuclear Reactions (Cold Fusion), Out-Of-Body Experiences, UFOs, Crop Circles, Remote Viewing, The Tunguska Enigma, Precognition, Anomalous Healing, Clairvoyance, Psychokinesis, Reincarnation, and the Shakespeare Authorship Question. Particularly valuable is the chapter on the authorship question, a subject normally not considered to be scientific, but one that fits in nicely with the book's theme of a society blinded by rigid adherence to the status quo.

In each short chapter evidence is presented that adds legitimacy to topics considered by the scientific establishment to be "pseudo-science" or "junk science." As Sturrock characterizes the book's approach to each topic, "They [each chapter] all involved the determination of as many characteristics ('facts') as possible about the phenomenon, and then some attempt to explain those facts by a hypothesis and its analysis ('theory')."

The first chapter focuses on the phenomenon known as ball lightning. This is defined as "a rare and little known kind of lightning having the form of a moving globe of light several centimeters across that persists for periods of up to a minute." According to Sturrock, "theorists have had no success in trying to explain the luminosity, size, and duration of a ball lightning (let alone its explosive energy)... nor have they had any success in explaining how the energy can be fed into the visible ball in the form of a current or electromagnetic wave." Another chapter is on the so-called "Allais Effect," named after Nobel Prize-winning economist Maurice

Allais. The effect refers to the anomalous behavior of pendulums sometimes observed during a solar eclipse. Here, there are no accepted theories or definitive experiments suggesting it is real.

While it is the last subject discussed, the Shakespeare Authorship Question is, in many ways, the core of the book. Given the challenge to examine the issue by using scientific thinking, Sturrock offers a different look at what is essentially a literary and historical mystery, but presents it in an interesting and provocative manner. He begins by pointing out the dismissive attitude of most English professors towards the authorship question, asks the question whether we can use scientific thinking to clarify the issue, then answers, "Why not?" Sturrock explored this topic at length in his previous book, *AKA Shakespeare: A Scientific Approach to the Authorship Question* (see the Summer 2014 issue of the *Newsletter*). Referring to the great author as Shake-speare and the man from Stratford as Mr. Shakspeare, Sturrock notes that Shakspeare never used the name Shakespeare, that all we have in his own hand are six signatures on legal documents, each spelled differently, that facts about Shakespeare are either financial or legal and that his will provides no evidence that he was a writer or led an intellectual life. With that, the book delves into evidence concealed in the 1609 dedication to *Shake-speare's Sonnets* that purports to show the name of the true author of the canon. In 1964, scientist John M. Rollett purchased a book by Leslie Hotson who claimed to have identified the "Mr. H. W." of the dedication who is hailed as:

THE.ONLIE.BEGETTER.OF.THESE.INSVING.SONNETS.

Noting that there is a period or full stop after each word, Rollett investigated Hotson's claim of a hidden message in the dedication. Rollett observed that the dedication is laid out in three blocks of six, two, and four lines and, after some trial and error, thought it suggested that the reader should take the sixth word, then the second, and then the fourth and cycle through the dedication. The first five such words yielded "These Sonnets All By Ever," but it took Rollett three more years to realize that "Ever" might be "E Vere" or Edward de Vere, the 17th Earl of Oxford. Interestingly, the three parts of his name (*Edward de Vere*) contain six, two, and four letters respectively.

Rollett then looked for further evidence of hidden messages and learned of a method of cryptology called a "transposition cipher" in which letters of the original message are rearranged. The conclusion Rollett drew is significant in determining the name Henry Wriothesley from the cryptogram, the consensus choice as the "fair youth" of the Sonnets. Sturrock then considers whether that name appears by chance or by intention. The explanation, he suggests, can be tedious and perhaps more complicated than the reader bargained for, yet it is definitely worth examining. While ciphers and

cryptograms are not, in my view, the most convincing arguments for the anti-Stratfordian point of view, given the brevity of the chapter, Sturrock's analysis can barely touch on many of the most important reasons to doubt the Stratfordian attribution, such as Oxford's strong biographical connection to the plays.

Sturrock does cite more evidence for Oxford, such as the reference to the poet's lameness in Sonnets 37, 66, and 89 and the words in Sonnet 125 referring to Oxford being one of the noblemen entitled to bear the canopy over the Queen's effigy during the funeral procession in 1603. While Sturrock's reading list is broad enough to include books by Stratfordians, Oxfordians and others, his decision to include Stratfordian authors like James Shapiro, Bill Bryson, Stephen Greenblatt and Irvin Matus while leaving out books by Mark Anderson and Charlton Ogburn, Jr., is puzzling.

The chapter on "Out-Of-Body Experiences" begins by quoting molecular biologist Francis Click: "[Y]our memories and ambitions, your sense of identity and free will are in fact no more than the behavior of a vast assembly of nerve cells and their associated molecules." Sturrock then goes on to refute Click's worldview by showing impressive evidence of OBEs (or, more commonly, OOBEs) and how they contradict his premise. In one example, "a woman riding a motorcycle was hit by a car at almost full speed. She sailed over the car as if thrown from a catapult, and appeared to be dead." Her consciousness, however, was very much alive and she describes getting up without pain and seeing her body still lying on the road.

While Sturrock cites other examples that point toward consciousness being separate from the body, he writes that, "Many out-of-body perceptions are entirely subjective, providing no evidence that the person actually separated from the body rather than simply imagined separating." Unfortunately, he does not provide anything to support this assertion. He closes the chapter by declaring that OOBEs imply that "some aspect of consciousness can under certain circumstances separate from the physical body." Here, Sturrock tries to walk a tightrope, failing to specify what the certain circumstance or the distinct aspects of consciousness might be. In my view, either consciousness is in the body or the body is in consciousness. More mystifying is the fact that the book's "Guide to Further Reading" does not include books by Robert Monroe, founder of the Monroe Institute, whose research into expanded states of consciousness has achieved worldwide recognition.

The chapter devoted to the devastating explosion in 1908 near the Tunguska River in Siberia is fascinating and filled with important information about the nature and possible source of the blast which flattened 770 square miles of forest. Sturrock raises legitimate questions about the accepted theories of causation, but giving serious consideration to Soviet science fiction writer Alexander

Kazantsev's theory that it was caused by the explosion of an extraterrestrial spaceship is not convincing without evidence other than the vague description of a heavenly object by a witness who was 300 miles from the explosion.

In the chapter on "Unidentified Flying Objects," a topic the author has written about before (*The UFO Enigma: A New Review of the Physical Evidence*, 2000), Sturrock begins with an assertion that people can argue as to whether or not there are such objects as UFOs, but that there is no doubt about the existence of UFO reports, a statement that seems to imply that many of the reports are fanciful. People can argue about anything and usually do, but in the face of a 2008 Associated Press Poll which reported that fourteen percent or over 40 million Americans claim to have seen UFOs, that there are an average of 70,000 reported UFO sightings every year worldwide and thousands of pieces of photographic evidence, it would seem that the question of whether or not UFOs exist has become academic.

The truth is that, in this brave new world, most people are unable or unwilling to think rationally about this phenomenon, given the din of ridicule in the media and popular culture, and the denigration of witness reports and fantastic explanations offered by the so-called "experts." Most people assume that the only available choices are that UFOs are natural phenomena, things that exist only in the imagination, or extraterrestrial spaceships, yet none of those possibilities is supported by any compelling evidence. The truth is that no one really has any idea what they are and how they fit into our conception of reality.

Being a scientist, Sturrock shows a very cautious approach throughout the book, but in the last section ("Late-Night Reflections") he takes a broader view, putting into perspective what may or may not have been obvious from the previous chapters. He notes that some of the issues discussed are matters of the spirit and may reflect deeper realities not amenable to laboratory replication. He also draws a parallel between the orthodox Shakespeare community, which refuses to recognize that an authorship issue even exists, and the scientific community. Sturrock suggests that "some of these issues are of wide public interest, but they are not investigated because they are considered to be somehow antithetical to science." Reminding the reader of the establishment in 1993 of the National Center for the Study of Complementary and Alternative Medicine, Sturrock calls for a similar national center to support scientific research into topics that are of interest to the public but normally not to scientists.

In spite of a few reservations, *Late Night Thoughts About Science* provides valuable insight into some of the anomalies that mainstream science has dismissed out of hand. Sturrock shows great courage in taking on the highly trained and often narrow-minded specialists who feel that only they are qualified to interpret reality for the rest of us.

What could have been made clearer, however, is that the reason science prefers to dismiss these issues may be that acknowledging their validity would challenge the materialist worldview and provide explanations that would

suggest alternate realities or evidence of the immortality of the soul and the purposefulness of the human experience. Essayist and philosopher Bernardo Kastrup said, "Human beings naturally long for wonder, transcendence, mental landscapes beyond the boundaries of ordinary life. Something in the human spirit shouts loudly that there is more to ourselves than the space-time confines of the body" (*Brief Peeks Beyond*, p. 123). Hopefully, *Late Night Thoughts About Science* will encourage more people to stay up long into the night thinking about what is possible beyond the boundaries of what is acceptable.



In this issue:

Non-Stratfordians Observe Anniversary	1
Jacobi and Rylance Go Public	1
From the President	2
What's the News?	4
This Side Idolatry: Ben Jonson, "Fine Grand" and the Droeshout Engraving	10
Two Reviews of <i>Shakespeare's Tomb</i> :	
Flawed British Documentary Film Confirms Tombgate	19
BBC Documentary Only Deepens the Mystery	19
Book Reviews	29