

Stritmatter: As SOF President Tom Regnier reminded me in recent conversation, our work is rapidly going mainstream. Every time orthodox authorities try to shut down the discussion (often by changing the channel), others begin to see the problem the Stratfordians are creating for themselves. These scholars are shifting from unexamined opposition to the post-Stratfordian thinking, moving towards endorsing a more open and scholarly debate on authorship. For verification we need look no further than the 2016 issue of the Italian *Journal of Early Modern Studies*, an orthodox academic journal, which includes contributions on authorship by Ros Barber, William Leahy, and Diana Price.

Gilvary: Nicholas Rowe was the first critical *editor* of the works, but he was not Shakespeare's first "biographer." Neither Johnson, Steevens nor Malone attempted a Life of Shakespeare; nor did any of the other major eighteenth-century Shakespeare scholars, such as Alexander Pope, Lewis Theobald, or Edward Capell. The first biography of Shakespeare did not in fact appear until 1843, over 100 years later than Rowe and almost 300 years after the birth of Shakespeare.

Waugaman: In his play *Timon of Athens*, de Vere offers a plausible self-portrait of his own charity run amok. Timon gives away so much of his wealth that he ruins himself financially. Like Timon, de Vere ignored his servants' attempts to warn him of his financial recklessness before it was too late. It was the unrestrained greed of Timon's "friends" that ruined him, as they exploited his generosity by demanding more and more expensive gifts from him.

Morris: This article is composed of that, I propose, concern Edward de Vere he is William Shakespeare. The approach is single thread of a larger, intricate tapestry. focuses on those satires that concern de evolves, one which contains a surprisingly Puritan point of view.

Brackmann and Detobel: Nashe writes *Philip Sidney* and another honourable attending; to whom I wish no better had held in his youth, & no higher fame pen; being the first (in our language) I have Art's pedantism, & that instructed it to our first *Orpheus* or quintessence of



excerpts from the whole of *Virgidemiarum* and reveal the deeply hidden story that to be conceptually simple and to follow a It is an analysis of Hall's words and Vere. It is Hall who drives the story that vivid portrayal of de Vere, although from a

that Harvey had taken "the wall of Sir Knight (his companion) about Court fortune than the forelocks of Fortune he than he hath purchased himself by his encountered, that repurified Poetry from speak courtly. Our Patron, our *Phoebus*, invention he is..."

Malim: Of the 121 "tropes" and "figures" identified by Puttenham, 115 come unacknowledged from *Epitome Troporum ac Schematicum* (1540) by Johannes Susenbrotus (1485-1543), a German Grammarian, and the remaining six from two other works. Puttenham attempts to disguise his total indebtedness to these writers for their classifications, but Whigham and Rebhorn effectively destroy any claim to scholarly originality.

Shahan: I find much to agree with in the article, but I cannot agree that the so-called "Prince Tudor" theory is the only possible explanation "weighty enough" to account for the use of State power to destroy the records of Oxford's authorship, or to "airbrush him from much of the historical record," as proposed. The article seeks to narrow the possibilities to that one alternative, and in my view it does not succeed.

Warren: Shahan doesn't appear to recognize the likelihood that James' immediate goal after becoming king would have been to strengthen the legitimacy of his reign. He could not simply have had Southampton murdered because those of royal blood, if that was the case with Southampton, were not ordinary political rivals. They had to be handled carefully. That is why Elizabeth treated Mary so gingerly and held her for almost twenty years before executing her for treason. And besides, there was no reason to murder Southampton because the deal had already neutralized him. That deal had changed the reality of things for everyone, and everyone had to live with it whether they liked it or not.

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The players are the abstract and brief chronicles of the times....

- Hamlet