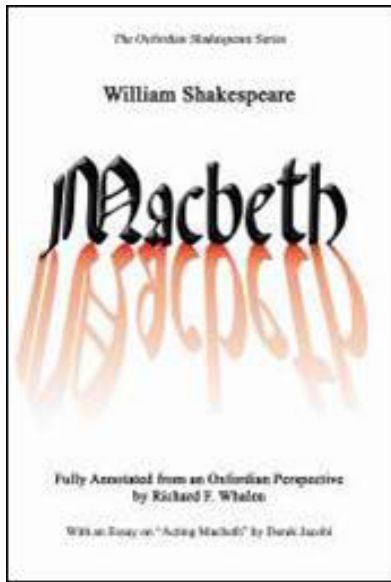




# Shakespeare Matters

*"The Voice  
of the  
Shakespeare  
Fellowship"*



## Oxfordian Editions Project Publishes Second Volume

*Editor's Note:* Now that the publication of the second in the Oxfordian editions of Shakespearean plays (*Othello*, edited by Dr. Ren Draya) is imminent, *Shakespeare Matters* interviewed one of the general co-editors, Richard Whalen, on the and how it's going. Whalen, who edited and annotated the Oxfordian edition of *Macbeth*, agreed to tell us about the project. The first two editions are Whalen's own *Macbeth* (2007) and Dr. Ren Draya's edition of *Othello* (2009). Editions of several more plays are on currently under preparation.

**SM:** What prompted you and Dan Wright to launch this Oxfordian series?

**Whalen:** Oxfordians have been saying for decades that someone should do Oxfordian editions. Then in 1998 Jack Shuttleworth, who was chair of the English department at the Air Force Academy, issued a formal challenge in a paper at Dan Wright's conference at Concordia University. A few years later, I got interested in *Macbeth* and read a paper on it at Concordia. To write the paper, I had to

*(Continued on p. 6)*

## Brief Chronicles Launches in Cyberspace

As readers may be aware, the first issue of the Fellowship's new peer-reviewed journal, *Brief Chronicles*, appeared live in cyberspace in November 2009 at the domain name [www.briefchronicles.com](http://www.briefchronicles.com). The publication is co-edited by Roger Stritmatter and Gary Goldstein, and has an editorial board including ten distinguished PhDs, an MD, and an LLM (Master of Laws).

The contents of the first issue represent the best cutting-edge scholarship by a generation of new Oxfordian scholars who are standing on the shoulders of such giants as J. Thomas Looney and Charlton Ogburn Jr. Our lead article is by an unsung hero of authorship studies, Dr. Winifred Frazer (1916-1995), former professor emeritus of English at the University of Florida, on "Censorship in the Strange Case of the Bard."

*(Continued on page 21)*

## Echoes of the "Lamed" Section of Psalm 119 in Shakespeare's Sonnets

by Richard M. Waugaman, M.D.

Psalm 119 is one of eight "acrostic" psalms in the Bible. It consists of 22 sections, one for each letter of the Hebrew alphabet. Each section consists of eight lines, all beginning with the corresponding letter of the Hebrew alphabet. Alter calls Psalm 119 the "Long Acrostic," that is both the longest psalm and "the longest chapter in the Hebrew Bible, 176 [22 times 8] verses or lines of poetry. Perhaps this extravagant mnemonic was deemed appropriate because of the manifestly didactic nature of the poem. The edifying truth of unflagging loyalty to God's word was intended to be inculcated in those who recited the text, inscribed in their memory" (419).

In the 1569 Sternhold and Hopkins metrical translation of the psalms<sup>1</sup> that was bound at the end of Edward de Vere's Bible, verses 89-96 of Psalm 119 are labeled "LAMED. The xii. Part"

*(Continued on p. 8)*

## Contesting Shapiro

By R. Thomas Hunter, PhD

We will not have James Shapiro's *Contested Will: The Shakespeare Authorship Controversy*, his self-proclaimed book to end all authorship challenges, until April, but we do have two sources which should be reliable indicators of what that book will contain. If they are, don't look for anything new. Don't even look for anything significant. What they show is that the book is a warmed over stew of tired, orthodox objections and defenses which continue to refuse to deal with the legitimate issues of authorship and instead attack their proponents.

The first of these sources is the product description for the book on Amazon.co.uk. The second is the Folger Shakespeare's Library's description of Shapiro's presentation scheduled at the Folger on Friday, April 16, 2010. The description can be found on [www.folger.org](http://www.folger.org). The entries contain very similar descriptions of Shapiro's approach so as to confirm the probability that they accurately reflect the logic of the book. In doing so, they depict a work which is as out of touch and out of date as any of the other books which have promised to bring an end to the authorship debate.

The shorter Folger description unexpectedly gives good news for the authorship side.

It states that the question which Shapiro is "most asked by lecture audiences far and wide" is, "Who wrote the plays?" If that question is foremost on the minds on Shapiro's audiences, then the authorship side has made great strides indeed.

It then draws a strange dichotomy. It holds that according to Shapiro, the debate in England is about class, while in America it is conspiracy theories. Finally, "at the root of this mystery" for Shapiro, "is an inability to understand why so many people subscribe to the belief that Shakespeare wasn't writing primarily for the general

public." In other words, Shapiro analyzes authorship via the orthodox side's three objections to it: class, conspiracy theory, and audience. There is nothing here of the substance of over 100 years of research and analysis into the authorship issue. Is it too much to hope that the defenders of the incumbent Bard might some day get around to the substance of the matter?

If anything, the more detailed product description at the Amazon.co.uk web site makes an even clearer statement that Shapiro's intent is to conduct *ad hominem* attacks on the authorship side and to ignore anything of substance. It begins with the proposition that for 200 years after Shakespeare, "no one thought to argue that somebody else had written his plays." The implication is that everyone was happy with Shakespeare from Stratford

(Continued on p. 26)

## Letters

To The Editor:

Alex McNeil certainly asked the important questions in his summer 2009 article "What Do 'the Oxfordians' Think? I certainly would have agreed completely with his question #28 "Many academics privately harbor doubt about the case for Shakespeare of Stratford as author, but won't publicly admit it."

One of these "academics" is the fictional Otto Sigelman in Rachel Pastan's wonderful 2008 novel, *Lady of the Snakes*. I believe that the motives of the eminent scholar Sigelman to hush up and try to destroy the findings of the young literary historian in this novel will also tell the reader a lot about what takes place in the real factual world of the Shakespeare Authorship.

Elliott H. Stone  
Cambridge, MA

### Shakespeare Matters

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The purpose of the Shakespeare Fellowship is to promote public awareness and acceptance of the authorship of the Shakespeare Canon by Edward de Vere, 17th Earl of Oxford (1550-1604), and further to encourage a high level of scholarly research and publication into all aspects of Shakespeare studies, and also into the history and culture of the Elizabethan era.

The Society was founded and incorporated in 2001 in the State of Massachusetts and is chartered under the membership corporation laws of that state. It is a recognized 501(c)(3) nonprofit (Fed ID 04-3578550).

Dues, grants and contributions are tax-deductible to the extent allowed by law.

*Shakespeare Matters* welcomes articles, essays, commentary, book reviews, letters and news items. Contributions should be reasonably concise and, when appropriate, validated by peer review. The views expressed by contributors do not necessarily reflect those of the Fellowship as a literary and educational organization.

## From the New President



SF President Earl Showerman, aka the Earl of Ashland, in Houston, as a Shakespearean merry prankster.

First, I want to thank my friends, the retiring trustees, the founders of the Shakespeare Fellowship. President Alex McNeil has finished his duties on the high note, having recently presented the Oxfordian of the Year Award to Justice John Paul Stevens in his Supreme Court chambers. This occasion was the direct result of Alex's letter to the Justice after an April *Wall Street Journal* front page story affirmed Stevens' authorship doubts. Roger Stritmatter, after serving nine years on the board and the past five as editor of *Shakespeare Matters*, has taken on the role of General Editor of *Brief Chronicles* which debuted during the joint conference in Houston. Roger and trustee Gary Goldstein have assembled an outstanding premier issue. Lynne Kositsky, Oxfordian of the Year in 2006 in recognition of her research on *The Tempest*, has been the moral voice of the Fellowship board since I first served as a trustee in 2003 and taught me the ropes on how to organize a conference. Their departure from the board is mandated by our bylaws, but their enduring commitment and achievements are marvels worthy of emulation.

Our membership meeting in Houston was exciting for launch of *Brief Chronicles* as well as the announcement of Concordia University's SOAR (Shakespeare Oxford Authorship Research) program, a new, subscription on-line service connected to JSTOR and other databases normally restricted to university libraries.

The membership also voted unanimously to continue a three-year commitment of sponsoring the high school Shakespeare authorship essay contest. Bonner Cutting's organizational abilities were on display throughout the Houston event, where the Doubletree venue was perfect for our purposes, the food excellent, and the presentations of papers and the opportunities for collegiality worthy of her prodigious efforts.

Finally, Fellowship members should plan far in advance for next year's joint authorship conference in Ashland, Oregon, September 16-19, 2010. The program will include group tickets to three productions at the award-winning Oregon Shakespeare

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**Fellowship members should plan far in advance for next year's joint authorship conference in Ashland Oregon, September 16-19, 2010. The program will include group tickets to three productions at the award-winning Oregon Shakespeare Festival: *The Merchant of Venice*, *Hamlet* and *1Henry IV*. Our conference will convene again at the elegant Ashland Springs Hotel where a block of rooms has been reserved for us...**

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Festival: *The Merchant of Venice*, *Hamlet* and *1Henry IV*. Our conference will convene again at the elegant Ashland Springs Hotel where a block of rooms has been reserved for us ( [www.ashlandsspringshotel.com](http://www.ashlandsspringshotel.com)), reservations: 888-795-4545). There are also many other hotels and B&B's within easy walking distance of the OSF theatres; check the Fellowship website for alternative lodging and travel suggestions.

The Ashland conference will emphasize presentations relevant to the plays in production. The program will also feature panel discussions that include members of the OSF acting company. Robin Goodrin-Nordli, who played Queen Margaret in Richard III in 2005, will perform her amazing one-woman show, Bard Babes. For members who wish to present a paper in Ashland, contact Bonner Cutting or myself. The deadline for submissions is June 15, 2010. The complete 2010 Oregon Shakespeare Festival program is available at [www.ashland.org](http://www.ashland.org). Make your reservations early and come prepared for a great conference and a wonderful theatre experience.

— Earl Showerman



# From a Never Writer to an Ever Reader: News...

## Supreme Court Justice John Paul Stevens Receives 2009 'Oxfordian of the Year Award'

The Shakespeare Fellowship and the Shakespeare Oxford Society announced that the two organizations have jointly presented the 2009 "Oxfordian of the Year Award" to John Paul Stevens, Associate Justice of the United States Supreme Court. Justice Stevens has long doubted whether William Shakespeare of Stratford-on-Avon is the real Bard.

The award was conferred jointly by the Shakespeare Fellowship and the Shakespeare Oxford Society, the two leading American organizations that promote the case for Edward de Vere, 17th Earl of Oxford, as the true author of the works attributed to Shakespeare. On November 12, 2009, representatives of the two groups – Alex McNeil, Thomas Regnier, Michael Pisapia, and Melissa Dell'Orto – traveled to Washington, DC, where they presented a plaque to Justice Stevens, recognizing him for his "interest in" and "support of the Oxfordian Thesis"

Appointed to the high court by President Ford in 1975, Justice Stevens has been interested in the Shakespeare authorship problem since 1987, when he participated in a moot court on the topic at American University. In an article published by *The Wall Street Journal* (April 18, 2009) Justice Stevens expressed his view that "the evidence that (Shakespeare of Stratford) was not the author is beyond a reasonable doubt."



Trustees Thomas Regnier and Alex McNeil (Outgoing President) were among those present to confer the Oxfordian of the Year Award for Supreme Court Justice John Paul Stevens. Stevens interest in the authorship question dates back to a 1987 Moot Court trial at American University. Photo kindness Steve Petteway, Collection of the Supreme Court of the United States.

## Remembering K.C. Ligon

Friends, colleagues and students of Katherine Dunfee Clarke (K.C.) Ligon gathered on June 22 in New York to celebrate the life of this multi-talented and beloved actress, dialect coach, teacher, writer and leader of the modern Oxfordian movement, who died on March 23 at age sixty after battling a long illness. The memorial service took place in the heart of the Broadway theatre district on a Monday evening — when most stages are dark — at the legendary Circle in the Square, where K.C. was on the faculty of the Theatre

School specializing in voice, speech and dialects.

In a parallel life, K.C. was deeply involved in the effort to establish Edward de Vere as Shakespeare. Twenty years ago she won a playwriting contest sponsored by Ruth Miller (1922-2005), a giant of Oxfordian research, and they became close friends. She served on the Board of Trustees of the Shakespeare Fellowship, was a top contributor to its website discussion forum (logging 4,871 posts since 2002) and wrote articles for the various Oxfordian publica-

tions. Recently she co-authored "The Harvey-Nashe Quarrel and *Love's Labor's Lost*" with German scholar Robert Detobel that is published on Robert Brazil's Elizabethan Authors website. She also created three blogs: *K.C. Ligon's Blog: About Theatrical, Truly Shakespearean Life, Shakespeare and Elizabeth: The Myth and the Reality*, and *Actors and Accents: The Actors' Dialect Workbook*.

K.C. was fond of saying she had been a professional performer



K.C. Ligon: Actress, Dialect Coach, and Scholar (1948 -2009).

most of her life, born to it, not in a trunk but appearing on stage even before she was born – in 1948, when her mother Nora Dunfee was acting in *Red Peppers* by Noel Coward. She made her Broadway debut at eight in the Dylan Thomas play *Under Milk Wood* and at eleven appeared with both parents — her father was actor David Clarke — in the national tour of *The Visit with Alfred Lunt and Lynn Fontanne*. A member of the first graduating class of New York University Tisch School of the Arts Graduate Acting Program, she built an impressive resume of stage and television credits while also becoming a professional writer.

K.C. designed dialects for entire Broadway productions and for regional theater companies around the country. As a dialect consultant she worked with scores of extraordinary actors such as James Earl Jones, Philip Seymour Hoffman and Estelle Parsons. She also worked with actor Tom Ligon – whom she married in 1976 and who, at the memorial, introduced a video montage of K.C. in photographs that was both funny and deeply moving.

One graduate of her instructions told how K.C. transformed a young man who “sounded like a thug” into a polished professional announcer....By the time it was my turn to speak I realized I was opening a window on a related yet very different aspect of K.C.’s life – the Oxfordian world. I found myself talking about our friendship, our talks on the phone, conversations by email and many long, often daily discussions about various topics surrounding the issue of Shakespearean authorship. When I took my seat again a woman rose to her feet and recalled how K.C. had spoken to her often about the Earl of Oxford, citing the evidence for his authorship of the Shakespeare works.

“So when I heard she died,” the woman said, “I imagined her ascending into heaven and looking down upon us, with that sultry smile of hers, and saying, ‘I was right, wasn’t I!’”

Yes, K.C., you were right — in so many, many ways.

— Hank Whitemore

### Remembering Andrew Hannas

Readers fortunate enough to remember Andrew Hannas, from the early 1990s, when he was active in Oxfordian circles, will recall his infectious enthusiasm for the intellectual puzzle of Shakespearean authorship, and his disciplined approach to the task of scholarly inquiry. Andy, who was working on a PhD in English from Purdue University, already held an MD degree from Harvard University Medical School, and was as well a trained classical scholar with a knowledge of Latin. He approached the authorship question with the structural rigor of an epidemiologist joined to a classicist’s eye for linguistic detail.

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In those days Andy was a frequent visitor at your editor’s Northampton, Massachusetts, apartment where we spent many long evenings in animated discussion, as “soul to soul affordeth.” With Andy one always felt a sense of intellectual freedom that can be found only in the company of another truly free mind. He was willing to entertain many outlandish propositions to see where they might lead. But he understood that intellectual freedom is predicated on discipline, and at the end of the day, he always insisted on making the cut between fruitful ideas, deserving further inquiry, and those that were best set aside as lacking sufficient justification to be considered viable.

Although he published a number of exceptional articles in the

*(Continued on page 15)*

(*Oxfordian editions, cont. from p. 1*)

read just about everything ever written about the play. So I thought maybe I could do an Oxfordian edition.

SM: But what made you think you could launch a series of Oxfordian editions?

Whalen: In retrospect, I see that several

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**Several important trends converged to make the project possible. First of all, just in the past decade, about a dozen university English professors had become active Oxfordians—perfect candidates to be editors. They have been really enthusiastic about the project....The series would not have been possible without word processing and the incredible research capabilities of the Internet, including the online bookstores for out-of-print books, such as the early Variorum editions. A wealth of Stratfordian and Oxfordian research is web-accessible, saving untold hours in libraries finding books and journals and taking notes.**

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important trends converged. First of all, just in the past decade, about a dozen university English professors had become active Oxfordians—perfect candidates to be editors. They have been really enthusiastic about the project, and Dan agreed to be co-editor. The series would not have been possible without word processing and the incredible research capabilities of the Internet, including the online bookstores

for out-of-print books, such as the early Variorum editions. A wealth of Stratfordian and Oxfordian research is web-accessible, saving untold hours in libraries finding books and journals and taking notes. Just one example, an essential reference work, the big, expensive, multi-volume *Oxford English Dictionary*, is available for \$30 a month. Remember the time spent at thumb-smudged card catalogs and getting hand-crank from taking voluminous notes? And typing and retyping a manuscript on typewriter? Infinitely easier today. Also, we can download play texts from an MIT web site called “Moby.” Imagine if you had to key in a play from the First Folio.

SM: You make it sound easy.

Whalen: Certainly much easier, but still very challenging. These are the first Oxfordian editions. We’re inventing the genre, if you will. No precedents to follow. That means searching for everything written about a play, finding and evaluating all the Oxfordian insights, scene by scene and passage by passage; and evaluating all the Stratfordian commentaries written over two centuries. This is important because Stratfordian research sometimes strongly supports an Oxfordian view.

SM: It sounds like these editions are not based on original research.

Whalen: Right. Think of them as the Oxfordian equivalent of the many Stratfordian single-volume editions, much more comprehensive and detailed than the Signet, Folger, and Penguin editions but somewhat less than the comprehensive, and excellent Arden and New Bedford editions. In the acknowledgments and the bibliography, we try to acknowledge our debt to the many scholars, Oxfordian and Stratfordian, who have done such valuable work. We may single out two or three for special mention. But ours are not Variorum editions. They are intended primarily and uniquely to advance the case for Oxford. That said, a few of our editors have published original, scholarly research, which they will of course use briefly in their editions. The real originality of the series will be the marshaling of all the evidence in the plays for

Oxford as the dramatist and presenting it in a balanced but compelling introduction and especially in the line notes. *Othello* is astonishingly “Oxfordian.”

SM: Why did you and Dan feel that Oxfordian editions of the plays would be a valuable project?

Whalen: The Stratfordian professors have their editions. So should Oxfordians, especially since our evidence for Oxford is

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much better than their evidence for their man. But beyond that simple answer, I like to say that the best writers always write best about what they know best, their own life experience. An Oxfordian edition can illustrate vividly how Oxford’s known life experience and known concerns are reflected in the plays in many ways, both direct and allusive. And for the reader, the Oxfordian introduction to a play and the line notes (I like to think) can greatly enhance an understanding and enjoyment





Richard Whalen, general editor, with Dr. Daniel Wright, of the new Oxfordian editions series, at the April 2009 Shakespeare Authorship Studies Conference at Concordia University.

of the play.

**SM:** How will the Oxfordian series differ from any other editions of Shakespeare plays? Isn't "the play the thing," regardless of who wrote it?

**Whalen:** That's right, the play comes first. The Shakespeare plays are universally admired and loved, and in fact a few knee-jerk Stratfordians like to use that to dismiss the authorship issue. But reading or seeing a play with Oxford in mind as the dramatist — this opens up a whole new and wonderful appreciation of what the dramatist was doing. Now you know that he was a real person writing about his real concerns and life experience, not just a disembodied, unlikely "genius" who is strangely absent from the plays he supposedly wrote.

**SM:** What impact do you think the series might have on the authorship debate?

**Whalen:** It should support a principal, and powerful, argument for Oxford, showing dramatically (if I may say so) the cumulative power of the evidence in the plays that point to him as the dramatist. Nothing like that exists for the Stratford man. We'd hope that newcomers to the authorship

controversy and even some Stratfordian professors would find that the evidence in the plays for Oxford is powerful and ultimately persuasive. It should also confirm that Oxfordian professors know their Shakespeare and know how to evaluate and marshal evidence.

**SM:** You have published two plays so far. What have you learned in the process of doing Oxfordian editions?

**Whalen:** First, it takes a whole lot of reading, research, evaluation of evidence, peer reviews and proofing. Our editions are going to be held to a very high standard of excellence, as well they should be. I must add that in contrast we are finding considerable weakness and error in Stratfordian commentaries. We are striving to achieve the proper balance between solid, I'll say conservative, research and the goal of making these editions fully Oxfordian editions, without apology or argumentation. I'm sure each editor will strike a different balance. And I think we're learning that the plays are even more "Oxfordian," if you will, than we anticipated.

**SM:** What's next? And do you plan to publish Oxfordian editions of all the plays?

**Whalen:** Ren Draya, Dan and I have now finished *Othello*. The editors of two more plays are well along with their work. Michael Delahoyde's *Antony and Cleopatra* and Jack Shuttleworth's *Hamlet*. They have their teaching commitments, of course, but they may be finished in the next twelve months. Others by five English professors

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are in the pipeline: *The Tempest* by Roger Stritmatter and Lynne Kositsky, who have published several scholarly journal articles on the play; *Henry the Fifth* by Kathy Binns-Dray, who taught the play at the Air Force Academy with Shuttleworth; *Love's Labour's Lost* by Felicia Londre, editor of the prestigious Garland volume on the play; *Measure for Measure* by Anne Pluto, who teaches and directs the play at Lesley University; and *King John* by Dan Wright, who has lectured on it at Concordia. We'll publish as many of the most popular plays as possible in our lifetime. I hope that eventually all the Shakespeare plays and poems will be published in Oxfordian editions.

*(Lamed, cont. from p. 1)*

(see Table). Lamed is thus the 12<sup>th</sup> letter of the Hebrew alphabet (transliterated as “L”). No section of Psalm 119 is annotated in de Vere’s Bible. However, since we know de Vere was supremely attuned to every nuance and multiple meanings of every word, it seems inevitable that he would have had a personal reaction to the “Lamed” section of Psalm 119, after he was himself permanently lamed in 1582. “Lamed” had a range of meanings in the 16<sup>th</sup> century. It was used by both Chaucer and Gower to mean defective,

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**I wonder if these echoes of the acrostic Psalm 119 might be one answer to Vendler’s question about what “game” this sonnet is playing. She notes that “letter games” such as anagrams are common in some of the sonnets to the Fair Youth. But she concludes that Sonnet 37 is “hard to explain except as... one constructed on the basis of a game I have not succeeded in finding” (195). One “game” Vendler does in fact overlook in this sonnet is its ironic allusions to Psalm 119. Further, if he was indeed drawn to letter games, de Vere would have appreciated the acrostic “game” of Psalm 119—the longest “letter game” in the Bible.**

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and that more general meaning was still current, along with the meanings of maimed, infirm, or disabled. It could also have the more specific meaning of being injured in one or more arms or legs. Note that, in contrast with the adjective “lame” (such as “lame since birth”), the past participle “lamed” connotes having been the victim of another person who inflicted injury on oneself, as was the case with de Vere.

If the title “LAMED”<sup>2</sup> were not enough to draw de Vere’s interest to this section of Psalm 119, there is also the unique occurrence in it of two words that are used nowhere else in the Sternhold and Hopkins Psalter: “revere” and “persevere.” So his name is written all over this section of the psalm, as it were. De Vere’s echo poem (“Sitting alone upon my thoughts in melancholy mood”) provides one instance of his personalizing words ending with the letters of his family name. In that poem, he rhymed “Vere” with fever, ever, quiver, and deliver, respectively.

De Vere’s lameness dated back to his March, 1582, duel

with Thomas Knyvet, over de Vere’s affair with Knyvet’s niece, Ann Vavasour. De Vere and Vavasour had been imprisoned in the Tower of London immediately after their son was born just a year earlier. A contemporary wrote that de Vere was “dangerously” hurt in this duel (Nelson, 280). His relationship with Queen Elizabeth was likewise dangerously injured—the birth of his and Vavasour’s child seemed to be the last straw for Elizabeth, coming on the heels of his refusal to resume living with his wife, and after his role in the Arundell and Howard treason. Anderson writes that the birth of de Vere’s illegitimate son “spelled the beginning of a long, cold period away from... Queen Elizabeth’s court” (173). So we can surmise that de Vere’s feelings about his lameness always included humiliating memories of his periods of public disfavor—when he was “made lame by Fortune’s dearest sight.”

De Vere refers explicitly to his lameness in Sonnets 37 and 89.<sup>3</sup> Do these two sonnets echo the “Lamed” section of Psalm 119? Indeed they do. It is the third line Sonnet 37 that reads “So I, made lame by Fortune’s dearest sight.” This phrase echoes the content of Psalm 119:95, “The wicked men do seke my bane, and thereto lye in wayt.” The psalm offers the divine reassurance that “thou [God] hast my lyfe restord”; the psalmist thus rejoices that “in thy law, my soule had comfort sought.” The sonnet finds a more secular consolation in having the poet’s “love engrafted to this store,” taking pleasure in the Youth’s “abundant” qualities and blessings.

The poet thus can “Take all my comfort of thy worth and truth.” “Thy truth” occurs in Psalm 119:90. “Thy worth” in the sonnet echoes the closely similar phrase, “thy word,” which is repeated twice in the psalm. Another faint echo is “wit” in the sonnet, when “witnes” occurs in the psalm. Psalm 119:94 states that “No wight to me can title make, for I am onely thyne.” Sonnet 37 similarly lists virtues that are “entitled in thy parts.”

I wonder if these echoes of the acrostic Psalm 119 might be one answer to Vendler’s question about what “game” this sonnet is playing. She notes that “letter games” such as anagrams are common in some of the sonnets to the Fair Youth. But she concludes that Sonnet 37 is “hard to explain except as... one constructed on the basis of a game I have not succeeded in finding” (195). One “game” Vendler does in fact overlook in this sonnet is its ironic allusions to Psalm 119. Further, if he was indeed drawn to letter games, de Vere would have appreciated the acrostic “game” of Psalm 119—the longest “letter game” in the Bible.

Sonnet 89 also shares with Psalm 119:89-96 some key words—in this case, “lame(d),” “tongue,” and “dwell.” Further, in addition to the more explicit common words, there are also echoes as well as contrasts in meaning that further connect the two poems. As in Sonnet 37, it is also this sonnet’s third line that alludes to “Lamed,” when it says, “Speak of my lameness and I straight will halt.” So, although this line does not seem to echo any words within the body of the Lamed section, it does indeed echo the Hebrew letter Lamed itself.

The first verse of the Lamed section reads, “In heavens Lord wher thou doost dwel, thy word is stablisht sure:/ and shal for al eternity, fast graven there indure.” In sharp contrast with this statement of the Lord’s steadfastness, the first line of Sonnet 89



expresses resignation to the possibility that the Youth will “forsake me for some fault.” Similarly, Psalm 119:90 asserts that “From age to age thy truth abides, as doth the earth witnes:/ whose ground worke thou hast laid so sure, as no tounge can expres.” Once again, lines 9-10 of Sonnet 89 expresses the contrasting, ostensible promise that “in my tongue/ Thy sweet beloved name no more shall dwell.” Vendler maintains that “the mimetic object of [Sonnet 89] is propitiary speech as it becomes more and more abject” (389). Our awareness of the allusions to the psalm sharpen the bitter impact of Sonnet 89, thus emphasizing the gulf between its surrender to defeat, and the hope and confidence of the psalm.

In addition to 37 and 89, do other sonnets echo the Lamed section of Psalm 119? Several other sonnets do so. Sonnet 71 also contrasts sharply with the theme of Psalm 119. It shares the word “dwell,” while echoing the psalm’s “wide world” with both “wise world” and “vile world.” It answers the psalm’s “in memory keep fast” with the contrasting “remember not” and “I... would be forgot.” Sonnet 71 cynically rejects each reference to eternal endurance in the psalm with pleas for the poet to be forgotten after his death and bodily decay.

Five words in Sonnet 93 echo words of this section of Psalm 119: live (lyfe), dwell, heart, true (truth), and heaven. This sonnet uses the allusion to the psalm as the poet struggles to accept the Youth’s deceptiveness. The sonnet begins, “So shall I live, supposing thou art true/ Like a deceived husband.” This opening acknowledgement of the Youth’s falseness contrasts with the assurance of Psalm 119:90 that “From age to age thy truth abides.” The third quatrain of the sonnet begins, “But heaven in thy creation did decree/ That in thy sweet face love should ever dwell.” These words allude to Psalm 119:89-- “In heavens Lord wher thou doost dwel, thy word is stablisht sure:/ and shal for al eternity, fast graven there indure.” The use of “ever” in the sonnet echoes “for al eternity” in the psalm. As is often the case, de Vere’s echoes of the psalm in this sonnet bitterly underscores an ironic contrast between his relationship with the Youth and the psalmist’s relationship with God.

Sonnet 122 speaks of “brain and heart”; Psalm 119:94 has the phrase “eares and hart,” and refers to “bane” in the following line. More significantly, notice that the sequence of the following four highlighted words in the initial lines of both poems is identical: Psalm 119:89—“In heavens Lord wher thou doost dwel, thy word is stablisht sure:/ and shal for all eternity, fast graven there indure.” Sonnet 122 begins, “Thy gift, thy tables, are within my brain/ Full charactered with lasting memory,/ Which shall, above that idle rank remain/ Beyond all date, even to eternity.”<sup>4</sup> Notice also that “fast graven” (engraved) in the psalm is echoed by “full charactered” in the sonnet. In addition to “character” meaning “letter,” de Vere would have known that the etymology of “character” is the Greek word for an engraving tool (our moral character is thus likened to words carved in stone, as it were).

Thematically, each poem emphasizes eternal endurance — of God’s word, and of the poet’s memory of the Youth and of his gift of a notebook, respectively. But with Psalm 119:89-96 as an implicit template, we realize that Sonnet 122 alludes to the stark contrast between the eternity of God’s law carved in stone on

Mount Sinai and the human and worldly intransience captured by the poet’s failure to write in the notebook, or even to keep it.

Accounting imagery recurs throughout the first 126 sonnets. Sonnet 122 alludes to a form of accounting that was used in early modern England (in fact, it was still used until the early 19<sup>th</sup> century). Records of financial transactions such as debts and tax payments were kept on “tallies”—long, narrow pieces of wood, whose “scores” or notches were cut in two when the wood

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*(Continued on p. 27)*

# The Italian Connection: An Introduction

By Lamberto Tassinari

Shakespeare es - digámoslo así - el menos inglés de los escritores ingleses. Lo típico de Inglaterra es el understatement, es el decir un poco menos de las cosas. En cambio, Shakespeare tendía a la hipóbole en la metáfora, y no nos sorprendería nada que Shakespeare hubiera sido italiano o judío, por ejemplo.

“Shakespeare is—let us put it this way—the least English of English writers. The English typically resort to understatement, saying a little less about things than they might. Shakespeare, in contrast, tended toward hyperbole in the use of metaphor, and it would come to us as no surprise to learn that Shakespeare had been Italian, or Jewish, for instance.”

—Jorge Luis Borges, *Borges oral*, 1979

The life of Shakespeare is a fine mystery, and I tremble every day lest something should turn up.

—Charles Dickens, 1847

The fears of Charles Dickens have come true: something has finally turned up. Something that, had I not left Italy twenty-eight years ago, I might never have been able to perceive and recognize. By that I mean that I would never have been able to read Shakespeare in a way that would have led me to John Florio. I was sensitized in the first place to the idea of an “ethnic” Shakespeare by my own departure, by leaving behind the country of my birth, crossing cultural boundaries, speaking other tongues. At the end of the twentieth century, even without persecution, expatriation is always a wrench. Leaving is a bane and a blessing at the same time, just as Prospero says to Miranda: “Both, both, my girl: By foul play, as thou say’st, were we heave’d thence, but blessedly holp hither.”

Marvelous metamorphosis: John Florio emerges from the heart of Europe and becomes Shake-speare on the banks of the Thames. Everything comes from abroad, certainly everything that counts. As the Gulf current warms the shores of Albion, so a current from the Mediterranean flowed north and touched the culture of the Tudor age at the right time, impregnating and transforming it. In a superb image of John Florio (Shakespeare,

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Excerpt from *John Florio The Man Who Was Shakespeare*, by Lamberto Tassinari, Giano Books, Montreal 2009. Translated from the Italian by William McCuaig.

that is), the Greeks received “their baptizing water from the conduit-pipes of the Egiptians,” who had received it in turn “from the well-springs of the Hebrews or Chaldees.” Those same waters brought Florio to the English. Had those waters not moved, they would have grown stagnant in a declining language and culture, and that dammed-up current would have given birth to an infinitely lesser Shakespeare. Instead, the waters of the Renaissance and the crisis of southern Europe were carried northward by the “conduit-pipes” of the Jewish diaspora and the minuscule tide of Italian Protestantism: the language, the poetry, and the ideas of Dante, Petrarch, Boccaccio, Ariosto, Machiavelli, Aretino, Tasso,

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**“Shakespeare is—let us put it this way—the least English of English writers. The English typically resort to understatement, saying a little less about things than they might. Shakespeare, in contrast, tended toward hyperbole in the use of metaphor, and it would come to us as no surprise to learn that Shakespeare had been Italian, or Jewish, for instance.”**

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Ronsard, Castiglione, Montaigne, and Bruno engendered the Swan of Avon—a strange and scarcely imaginable phenomenon. What astounds us in Shakespeare is the strangeness and the greatness of the art, not the mode of its manifestation, which has nothing exceptional about it: the encounter and clash of cultures, microscopic or epidemic contaminations, more or less intense and rapid hybridizations from which arises the new, the unusual, the extraordinary are the way history—that is, life—proceeds.

When I began to involve myself with Shakespeare, two sentences, one by Dickens and another from Henry James, struck me with some force and drove me to confront the question openly. Henry James wrote:

I am a sort of haunted by the conviction that the divine William is the biggest and most successful fraud ever practiced on a patient world. The more I turn him around the more he so affects me. But that is all – I am not pretending to treat the ques-

tion or to carry it any further. It bristles with difficulties and I can only express my general sense by saying that I find almost as impossible to conceive that Bacon wrote the plays as to conceive that the man from Stratford, did.<sup>1</sup>

I wondered what Dickens was really thinking of, what kind of stunning revelation he was referring to, and why James went so far as to talk of “fraud.” To the advantage—and detriment—of whom? Who was the author, or who might he be, whose authorship of the oeuvre was denied with such insistence? Why does the Institution—in the full Orwellian and Foucauldian sense of a system of surveillance and punishment, with policemen and professors reinforcing one another—defend this academic dogma so stubbornly? What problems, I asked myself, would arise if the name of the orthodox English author were replaced with the name of another Englishman, noble or commoner, as long as there existed unassailable proof of his identity? None, clearly. If the name of any other candidate native to England were to be substituted for the name Shakespeare, as the anti-Stratfordians have been demanding for centuries,<sup>2</sup> England’s national reputation would suffer no harm. How could it be other than beneficial to correct a misidentification and definitively establish an important identity? We would finally learn something about the author: his life, his works, his travels and loves. Everything would be incontrovertibly true and authentic. The Great Author would acquire a visage, a reliable portrait at last. But no: orthodox scholarship refuses to let go of the man from Stratford.

Such obstinacy notwithstanding, today Shakespeare is about to assume his true identity, that of a foreigner. This foreigner, John Florio, was, however, born in London in 1553, and resided in continental Europe with his father between the ages of two and around twenty. Returning to London at the beginning of the 1570s, he began his working life within the entourage of the leading aristocratic families, and later at court; in 1591 he added the appellation “Resolute” to his name. Having decided to endow his new, beloved homeland (then a culturally backward place) with a literary oeuvre of supreme quality, Florio chose to become a playwright under the aggressive pseudonym “Shake-speare,” with “spear” standing obviously for “pen.” This name turned out to coincide phonetically with that of an English native, “William Shakspeare” (also spelled “Shakspear” or “Shexpir” or “Shagspere” or some other way), the son of a Stratford glove-maker who made a career in London as an actor, and then as a landowner, theatrical impresario, and moneylender, and who profited from the homophony.

Under this dissembled identity, John Florio, and not the man from Stratford, became “the Swift Swan of Avon.” That is the hypothesis which really makes the Institution quake, which it rejects with all its might. Shakespearian criticism may not have been able to construct a credible biography of Shakespeare out of thin air; it may not have dared, or even been able, to invent a life, a correspondence, events, significant relations with contemporaries for him, to give him a profile as a man, as a human being; but it has shown great flair in covering up the testimony and the evidence relating to the creative life of the true author of the works of Shakespeare—John Florio, the hidden poet. The

dispute between the two parties, the orthodox Stratfordians and the miscreant anti-Stratfordians, would have lasted into eternity, because the trunk containing the autograph manuscripts or the letter in the author’s own hand clearing up the mystery of his identity, would never have been found.

The Florios, father and son, were themselves complicit in this posthumous institutional cover-up, furthering the operation for a complex series of reasons. For one thing John was a

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highly visible immigrant, hence envied and hated at a time when mistrust of foreigners was rife—too visible to present himself officially as the author of the works of Shakespeare on top of everything else. For another, his father Michel Angelo, with the Roman Inquisition permanently on his trail, felt insecure even in his new Protestant domicile, and decided to live in secrecy. A third factor is that John, an “aristocrat” in sentiment, avoided acknowledging that he had written for the theater, a profession he certainly esteemed as an Italian, but a minor one nevertheless

*(Continued on p. 12)*



*(The Italian Connection, cont. from p. 11)*

that enjoyed no literary prestige in England at that time. Finally, and fundamentally, John Florio had decided to assume the mission of elevating the English language and the culture of England above its rivals, but to do so incognito, for the author of those plays, the man responsible for that enrichment of vocabulary and style and ideas, could simply not be seen to bear a foreign name. “Italus ore, Anglus pectore” (Italian in speech, English at heart) they said of him, and John Florio saw himself that way too. This new, extraordinary author had to be an Englishman. And he was! The motives for Florio’s pseudonymous, virtually anonymous, offering were not only grounded in the history of Renaissance letters, they also make sense on their own terms, which were articulated by W. H. Auden in an excellent introduction to the works of “William Shakespeare”: “it should be borne in mind that most genuine artists would prefer that no biography be written.”<sup>3</sup> Such was indeed Florio’s preference, and he had his way, allowing the authorial identification with the defunct Shakspeare of Stratford to go ahead. This identification was decided upon in the milieu around Ben Jonson and Francis Bacon, consecrated by the national universities a century later, and guaranteed by the immense power of the British Empire. But it had its roots in the period from 1592 to 1616, when the name Shake-speare was first ambiguously projected out into the Stratford countryside, among butchers, poachers, and glove-makers. Let us be clear: it is not a question of snobbery, which is the accusation that certain Stratfordians foolishly (or perhaps astutely, so as to embarrass their adversaries) direct at those who refuse to believe that the Bard could have sprung from a family of illiterates. It is not that the children of artisans and peasants were then incapable of creating poetry. They certainly were, as shown by the case of other Elizabethan authors such as Robert Greene, Christopher Marlowe, and indeed Ben Jonson himself. But not like that, not like him, without the faintest trace of an academic curriculum, with the empty and routine life that the official biographies relay. If, as Harold Bloom maintains,<sup>4</sup> Shakespeare is the “inventor” of the modern human condition, then his life is important to us. All the more so in that it was the life of a foreigner, an uprooted individual, a migrant who reappeared in London at age twenty full of energy and boundless talent and mastered a second language, the emerging English tongue, which he invested with fantastic dynamism.

Today, in the words of Daniel Swift, “Shakespeare has escaped the grounds of the academic institutions and is now at large in the community.”<sup>5</sup> And this is why, from the age-old question of authorship, there emanates the nervousness, embarrassment, and sometimes anguished tension of a culture—that of the British Isles—to which the diaspora of the South unexpectedly presented this extraordinary gift. By the four-hundredth anniversary of the death of Shakespeare, it had become a foundational element of English, and then British, identity, and now it is about to flee their grasp. And that is why the world has been so “patient,” as Henry James said, with this fraud. It had an interest in going along!

In writing this book, I have brought to light no new texts, uncovered no manuscripts in overlooked libraries; I have simply exhumed and read the works of the Florios, and a number of books

about them dismissed or ignored by official scholarship. While Shakespeare studies have been able to protect the Stratfordian identity, shrewdly avoiding the “danger points” (the writings of John Florio and his role as linguist, and also, in Shakespeare, the theme of exile, his familiarity with the Bible, his passion for proverbs), over the course of time the odd person here and there has chosen to focus on the trickiest, most controversial topics. And so I have had occasion to read long-forgotten books, compare various articles and theses, and study the works of Shakespeare. From the corpus of plays, it was particularly illuminating to read *The Tempest* closely, and the late “romances”; and likewise the Sonnets. My reading of *The Tempest* was guided by the writings of famous critics like Northrop Frye, Harold Bloom, and Jan

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Kott. But the books that were really precious and crucial for the writing of these pages were *Giovanni Florio. Un apôtre de la Renaissance en Angleterre à la époque de Shakespeare* (1921) by Clara Longworth Chambrun, *Shakespeare’s Debt to Montaigne* (1925) by George Coffin Taylor, and *John Florio: The life of an Italian in Shakespeare’s England* (1934) by Frances Amelia Yates. The first two have been virtually “disappeared” by Shakespeare criticism. The reading of (and cross-referencing among) these books turned out to be highly revelatory once I came into contact with another, recent book: *Shakespeare’s Unorthodox Biography*

(2001) by Diana Price. Price combs through the orthodox biography, highlighting the chronological gaps, ambiguities, blank spaces, and contradictions of every kind in the life narratives that attempt to make the poverty of the documents match the immense richness of the oeuvre: from Shakspeare's education (or rather the lack of it), to the non-existence of contemporary proof of linkage between the literary activity of the author and the life of the actor from Stratford, and on to the incredible story of his funeral monument.<sup>7</sup> The author is an independent scholar, who, in a vain attempt to get a hearing from the academic community, carried out an utterly serious and extraordinary piece of research. She succeeded in sweeping away all the identifications hitherto put forward, orthodox and heterodox, and left a disquieting vacuum in their place.<sup>8</sup> Naturally the truth was already there, and I have done no more than fit the pieces of the puzzle together.

My debt to those three key books from the 1920s and 1930s, and to Diana Price's book, is enormous, and I will quote from them frequently. It was those now distant monographs, along with a revelation from Santi Paladino, that supplied me with all the tesserae of the mosaic that finally revealed the portrait of Florio. Santi Paladino, then a young and unknown Italian journalist who deserves credit for a major revelatory intuition, stated in print in 1929 and again in 1954, that Shakespeare was the pseudonym of an Italian writer, Michelangelo Florio. But perhaps because Paladino had not adequately digested the two then-current biographies of Michelangelo's son John, although he was aware of them, or another revealing book published in 1925 by an American of which he must not have known, or perhaps simply because the time was not yet ripe, his pamphlets had no impact, and his thesis, unsupported by adequate scholarly apparatus, immediately vanished under an avalanche of arrogant irony and indifference.

Even today the fact that Florio was Shakespeare is a revelation of the kind that can cause the earth to shift beneath one's feet. Hence the movement of the discourse in these pages must constantly adapt, for in examining the various aspects of an

oeuvre and a life-history that relate now to one, now to the other, of these two identities—the official one, Shakespeare, and the concealed one, Florio—it is impossible to avoid an effect of disorienting confusion, of constant ambiguity. One can lose oneself in a game of mirrors, a tangled skein of meanings generated by the simultaneous utilization of two names that projects us four hundred years back into the past, when the original switch of identities took place in the well-upholstered setting of Elizabethan society. Adopting anonymity

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looked at Florio, of course,  
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nored. But to go from that to  
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precious material for tackling  
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tions concerning Shakespeare  
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and concealment as necessities at first, the Florios later had to resign themselves to the misapprehension when the beneficiary, the man from Stratford, appropriated it, and the general opinion confirmed it. This minor misidentification, this little piece of semantic slippage, has had far-reaching historical consequences over the course of time. Someone, I no longer remember who, put it this way in describing an event analogous to the prevalence of the Stratfordian myth: "it is a sort of Niagara Falls of history, there is no conspiracy but everything conspires in the sense that everything respire in the same direction."

The world's "patience" of which

Henry James speaks is certainly a political datum, just as the reasons for people's "patience" in the face of the suppression of democracy and our universal financial imbroglio are political. The end of the myth of Stratford (the Bethlehem of the Anglophone literary world) is an epochal event both positive and illuminating, and I do not think it a matter of pure hazard that it is occurring at a moment of deep ethical and economic crisis, like the one we are in now.

This book was written for persons engaged in study and research, but above all for those who love the works of Shakespeare. I do not seek the approval of the "guardians of Stratford," rigidified as they so often are in their conservatism, their repetition of the same. I do seek a readiness to listen on the part of every reader of Shakespeare. All who love his plays and sonnets for what they are, for their art, their humanity, their truth, and not for their cultural value and historical significance, cannot fail to be receptive to the extraordinary story of John Florio, containing as it does the history and the authentic personality of Shakespeare. For my part, I shall touch on all the significant aspects of the astonishing overthrow of this mythology, but in every case it is only a beginning, the rest of the work will have to be undertaken by all the forces of research and investigation that will be set free once the collapse of the man from Stratford gains widespread acceptance.

Eighty years ago even those British and American scholars who had begun to explore the relation between John Florio and Shakespeare did not dare to proclaim the truth which they themselves were busy excavating, and in the end they diligently joined ranks with the bristling phalanx of Stratfordians, of those who, as Diana Price puts it, would sooner "suppose all sorts of things rather than conclude the obvious." Since then all the specialists have sagely trained their gaze elsewhere, while the person responsible for the works of William Shakespeare has remained in plain sight, weapon in hand, like the murderer in an Agatha Christie thriller, without arousing the slightest suspicion in the legion of investigators, most of whom were busy shimming and shoring up the wobbly

*(Continued on p. 14)*

*(The Italian Connection, cont. from p. 13)*

identity of the man from Stratford, while others sought the perpetrator, and vainly seek him still, among a little troupe of Elizabethan Sirs and Earls.

But instead the author was a visitor: John Florio, a man who, albeit in plain view and well known to the investigators, remained absolutely “beneath” all suspicion.

Lexicographers and specialists in the history of the English language have occasionally looked at Florio, of course, since his dictionaries and translations could not be ignored. But to go from that to discussing them, interpreting them

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**For the last eighty years the professors of English literature, the researchers, the PhD students, have not read Florio. That is how the hierarchy functions: if the superiors give no indication that a topic or an individual merits exploration, the subalterns neither see nor act. Those who have glimpsed reality have kept their own counsel. Omertà. There might be a severe penalty for making noise about a contemporary of the Bard who wrote like he did...**

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critically, using them as precious material for tackling the many unresolved questions concerning Shakespeare was a risky step, and no one took it. All have behaved as what they in fact were, “specialists,” despite the lip-service paid to transdisciplinarity, transversality, and transculturality! Fenced in by the narrow bounds of their competences and university departments, which concede no license, these scholars have not dared to put forth general hypotheses on a terrain so closely monitored by dogma, by the taboo of the Stratfordian authorship

of the works of Shakespeare. You might even say that Shakespeare has been lost in erudition. For the last eighty years the professors of English literature, the researchers, the PhD students, have not read Florio. That is how the hierarchy functions: if the superiors give no indication that a topic or an individual merits exploration, the subalterns neither see nor act. Those who have glimpsed reality have kept their own counsel. Omertà. There might be a severe penalty for making noise about a contemporary of the Bard who wrote like he did: the same words, the same style, the same turn of phrase, the same cultural baggage, the same friends, the same patrons, the same fixations and weaknesses.

The fact is that all of Shakespeare appears from the Florio perspective to be, and is, a work translated, in other words transferred, from one culture to another: transferred from the dense Italian literary apogee of the fourteenth to the sixteenth centuries, the age from Dante to Aretino, Tasso and Giordano Bruno; transferred from various versions of Holy Scripture, from the French of Montaigne. Vice versa, let us try to envisage the author of *Love's Labour's Lost*, *Hamlet* and *The Tempest* in the guise of a translator, and imagine how he would have translated Montaigne and Boccaccio, or compiled an immense dictionary of the Italian and English languages: the texts of Florio is what the works of such a writer would look like! Montaigne's *Essais* not really “translated,” but freely and brilliantly rewritten in another tongue, containing all of the author's thought, but with a style and with ideas decidedly Shakespearian. Evidently only “Shakespeare” was capable of such a feat. Today, at last, Shakespeare is no longer the great author with the evanescent personality, the provincial so strangely enamored of things Italian. He has become the man chiefly responsible for, the most active instigator of, the brief English Renaissance. It defies belief that the existence led by Florio should produce naught but dictionaries and translations, however accomplished! Just as it defies belief that Shakespeare should have produced nothing with his own stamp on it, no work conveying opinions, individuality, an identity.

The convergence of Florio and Shakespeare makes it possible to unite the two halves of the personality of an extraordinary author who seemed to be enigmatically unfinished. Now the ideas, the culture, and the opinions of the erudite courtier meld with the imagination and creativity of a supreme artist. As our investigation of the authorship of the works of Shakespeare draws to its conclusion, what really counts is not so much to have revealed the new identity of the author and affirmed that he whom we thought was William Shakespeare of Stratford-upon-Avon was really

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**The loss of Stratford certainly does not impair the oeuvre of Shakespeare, indeed it makes it more surprising, not more “divine” but more human, more normal, and infinitely more moving. Universal and “immortal” as this oeuvre has always appeared, it now reveals a hitherto unsuspected genesis, history, and purpose.**

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the foreigner John Florio, as to understand how and why this substitution came about, what it means. And to bring it out into the light of day, make it public. The loss of Stratford certainly does not impair the oeuvre of Shakespeare, indeed it makes it more surprising, not more “divine” but more human, more normal, and infinitely more moving. Universal and “immortal” as this oeuvre has always appeared, it now reveals a hitherto unsuspected genesis, history, and purpose. A Shakespeare “made in Europe” shows us that the birth of the modern world possesses a richness and a complexity that fill one with awe.

It is my hope that my book will contribute to this comprehension.



## Endnotes

- <sup>1</sup> Letter to Miss Violet Hunt, August 1903, in *Letters*.
- <sup>2</sup> In the hoary saga known as the “Authorship question,” those denominated “Stratfordians” are the guardians of the belief that the Bard truly was William Shakspere of Stratford-upon-Avon, while the term “anti-Stratfordians” comprises all who defend other authorial identifications, such as Edward de Vere, Earl of Oxford, Christopher Marlowe, Francis Bacon, etc.
- <sup>3</sup> W.H. Auden, Shakespeare. *The Sonnets and narrative Poems*, Introduction, 1964.
- <sup>4</sup> Harold Bloom, *The Invention of the Human*, 1998.
- <sup>5</sup> Daniel Swift, “Bad Will Hunting,” *The Nation*, 13 March 2006.
- <sup>6</sup> In the eyes of many, the monument we see today is the cumulative result of a number of alterations, the most clamorous of which was the eighteenth-century addition of a pen and a sheet of paper so as to impart literary credibility to the air of affluent bourgeoisie that the bust inevitably gives off. See Diana Price, *Shakespeare’s Unorthodox Biography*, 2001, pp.154-161.
- <sup>7</sup> Four publications dedicated to John Florio appeared in 2005. The one closest to my own project is a brief essay by Manfred Pfister that appeared in a German collection of comparatist studies entitled *Renaissance Go-betweens*, and I refer to it in a few parts of this book. To the same collection belongs a brief, and to my mind less successful, essay by Catherine Belsey. The third is Jason Lawrence’s book ‘Who the devil taught thee so much Italian?’ Italian language learning and literary imitation in early modern England, which dissects Shakespeare’s knowledge of the Italian language at length. Lastly there is Michael Wyatt’s book *The Italian Encounter with Tudor England*, the second part of which is entirely dedicated to John Florio. It contains a wealth of careful research and supplies a few pieces of new information, none of them decisive, on Florio’s role as lexicographer and “political” translator,

and I shall often have occasion to refer to it in the chapters on the two editions of Florio’s dictionary and his translations. 2005 was the year the silence around John Florio was broken, and the university world seems timidly to have discovered him, to have become aware of his extraordinary activity as a cultural operator, his exceptional gifts as a linguist, grammarian, translator, and therefore as author. But it is still a giant step from that to “feigning hypotheses,” and none of these four scholars took it: John Florio was talented, highly talented; but once again nobody goes so far as to set him beside Shakespeare.

- <sup>8</sup> *Santi Paladino, Shakespeare sarebbe il pseudonimo di un poeta italiano?* (1929); *Un italiano autore delle opere shakespeariane* (1954), 12-13. Writing in 1934, Frances Yates had this to say about the 1929 article: “In an astonishing work which claims that Michael Angelo Florio, whom the author confuses with John Florio, was the author of Shakespeare’s plays [...] it is stated that Michael Angelo had been in Spain, Austria, Athens, at the French court, and in Denmark. No authority is given for these statements but there may be some truth in some of them” (Yates, 17, n. 1). Now it must be said that Yates read Paladino carelessly, for he does not in the least confuse the father with the son: Paladino was convinced, on what evidentiary basis it is hard to tell, that the poet was basically the father, and that John was the translator and adaptor of works written earlier, sometimes decades earlier, by Michel Angelo. Readers are invited to ponder the words from Yates (emphasis added by me), in which she lets it slip that “there may be some truth” in Santi Paladino’s hypothesis.

(News, cont. from p. 5)

*Shakespeare Oxford Society Newsletter*, most of Andy’s scholarly work remained unpublished through a modesty that often forced him to labor over his publications for many years before feeling that they were ready for publication. In an email that goes to the heart of Andy’s accomplishment as a scholar and a man, Mark Anderson recently remembered him:

Andy was a careful craftsman, perspicacious thinker and brilliant strategist. One could learn a lot from his work. I know I did. The page-count of his papers might not betray their greatness — brevity, for him, was indeed the soul of wit. As but one example, I would just draw your attention to *Beowulf*. It was Andy who uncovered that the founding father of Anglo-Saxon studies, Laurence Nowell (not a church official by the same name that previous scholars had mistakenly identified) was Edward de Vere’s tutor in 1563. And noting that in 1563 this same Laurence Nowell signed his name to the *Beowulf* manuscript, Andy went on to uncover *Beowulf*’s influence on *Hamlet*. Phenomenal!

Two of the greatest literary works in the Western Canon, and the world had to wait until 1993 — with Andy’s few brief, modest papers on the subject — for the threads connecting them to be revealed. (Orthodox scholars have practically never investigated *Beowulf*’s influence on Shakespeare, because in the 16th and 17th centuries, the Anglo-Saxon epic poem was an unheralded gem that existed only in one manuscript copy, so far as we can tell. In fact, Nowell’s stewardship of the manuscript in 1563 is the only provenance we have for the *Beowulf* manuscript in the whole Elizabethan age. So the fact that the man who Oxfordians say was “Shakespeare” almost certainly read and studied it is as astonishing a connection to any great work of literature as one might ever expect to make.)

On a personal level, one could not hope to meet a more humble and

(Continued on p. 16)



Andrew Hannas, with Virginia Renner (then Head of reader services at the Huntington Library), and Sally Mosher, circa 1995.

(News, cont. from p. 15)

thoughtful soul. Andy was a kind, great and good man, and I will miss him.

*Requiescat in pace*, Andy. Flights of angels sing you to your rest.

— Roger Stritmatter and Mark Anderson

### And Shakespeare Yearbook Editor Brooks....

It is with sadness that we add to notice of the passing of KC Ligon and Andrew Hannas, another remembrance of a fallen comrade: Douglas Brooks, former editor of *The Shakespeare Yearbook*, Associate Professor at Texas A & M University, where he was the Coordinator of the College of Liberal Arts Honors Program, died January 27, 2009 in Chapel Hill, North Carolina, where he was undergoing treatment for cancer. He was 52.

A popular and engaging teacher, Dr. Brooks' passion for the classroom had been recognized with two university teaching awards and "spent countless hours mentoring students at Texas A&M," according to a University news release. He had edited four books, authored 10 journal articles and 10 book chapters, and was working on a new manuscript at the time of his passing. When selected to deliver the very first Freshman Academic Convocation at Texas A&M in August 2003, Brooks chose for his topic, "A Tale of Two Shakespeares."

In an email to TAMU English majors, Dr. Jimmie Killingsworth, professor of English and head of the department said: "Like you, I was honored to know Douglas Brooks, to spend time in the glow of his brilliance, to hear his zany laugh, and have him as a close friend and colleague. We will all miss him."

Here at *Shakespeare Matters* we can echo these sentiments and add that Brooks was in our experience a rare scholar, one whose commitment to truth through inquiry transcended whatever nominal affiliation he may have felt to a particular paradigm. His death is a great loss to all. Had he lived longer, there is no telling what Dr. Brooks would have accomplished in his further

exploration of the theme of the "two Shakespeares." As it is, those of us who were fortunate enough to make his acquaintance know of what mettle he was made.

— Roger Stritmatter

### Paul Nicholson, Director of the OSF, Goes Rogue on Stratfordian Establishment

In Oregon is a river called the Rogue, and Oregonians are noted for a queer streak of northwest coast independence that goes with the name of the river. Paul Nicholson, executive director of the Oregon Shakespeare Festival for the past fifteen years, has worked with four different and dynamic artistic directors, and has arguably become the most successful and respected authorship doubter in the world of Shakespeare Festivals.

The achievements of OSF under Nicholson's leadership have been remarkable, including a record setting season in 2009 and numerous awards for repertory theater. Several years ago, *Time* magazine ranked OSF second only to the Goodman Theatre in Chicago. Under Nicholson OSF has supported the largest educa-



Douglas Brooks, editor of the *Shakespeare Yearbook* (1957-2009) and Associate Professor at Texas A & M University.

tion program than any other theater company in the U.S.

But Nicholson is apparently not content to rest on his laurels. The current OSF *Prologue* magazine, which is sent to 16,000 members of the Festival, includes an interview of Nicholson by Portland writer Bob Hicks. In a highlighted sidebar subtitled "Paul Nicholson is an unbeliever," Hicks explores Nicholson's doubts regarding the traditional attribution of the Shakespeare canon:

It was an off-the-wall question at the end of the two-hour interview: "What would happen to the Festival if somebody actually proved William Shakespeare didn't write those plays?"

"Oh, interesting!" Nicholson replied, leaning forward with sudden energy. "Well, you know where I stand on that issue."

The possibility seemed astounding, like the pope confessing he wasn't really so sure about that Heaven business.

"Are you an Oxfordian?"

"I'm an anti-Stratfordian."

And with that Nicholson was off to the races, debunking the idea that the workaday actor he refers to as "the man from Stratford" could have written those incomparable works.

Shakespeare simply didn't have the background, Nicholson asserts. Whereas Edward de Vere, the Earl of Oxford, or some other high-ranking man or men – that makes sense.

"If you look at the themes of the plays, a lot of the things had to do with power, and kingship, and giving up power. In the context of the man from Stratford, why was he so concerned about it? In the context of somebody like Oxford..."

So, if you knew that de Vere wrote *Richard II*...

"Would it affect how the actor chooses to play him?" he muses. "I don't know, probably not."

But the knowledge, Nicholson speculates, might add nuance to his interpretation.

Of course, all those Shakespeare t-shirts in the Tudor Guild Gift Shop would have to go.

Nicholson was instrumental in the hotly debated decision for OSF to sign a contract with Actor's Equity, and under his tenure great performers (like Oxfordians James Newcomb and Chris Duval) would spend a decade or longer in the company developing their artistry and delighting their audiences. Of the OSF audience, Paul had these words to share with Hicks, "This is a highly educated, highly thoughtful, sometimes critical community. You don't get better when everybody says, 'Oh, that's just fantastic.' What you want are people who challenge you, and question what you're doing, and why you're doing it that way. Our members do that."

Nicholson received an award from Concordia University in Portland and was the honored banquet speaker for the 2005 Shakespeare Authorship Conference in Ashland. The 2010 season presents a celebration of the 75th anniversary of OSF. How fortunate that the joint conference of the Shakespeare Fellowship and the Shakespeare Oxford Society will take place in Ashland September 16-19, 2010.

— Earl Showerman

### Justices Stevens and O'Connor sign Declaration of Reasonable Doubt

The Shakespeare Authorship Coalition announced November 16 that U.S. Supreme Court Justices John Paul Stevens and Sandra Day O'Connor (retired) have added their names to a growing list of prominent signatories to the Declaration of Reasonable Doubt about the Identity of William Shakespeare. At least three other U.S. Supreme Court Justices – Harry A. Blackmun, Lewis F. Powell, Jr., and Antonin Scalia – have also expressed doubts about the identity of the author "Shakespeare," but Stevens and O'Connor are the first to sign the Declaration of Reasonable Doubt.

The Declaration was first issued on April 14, 2007, in same-

day signing ceremonies at the Geffen Playhouse in Los Angeles and at Concordia University in Portland, Oregon. Five months later, on September 8, 2007, actors Sir Derek Jacobi and Mark Rylance, founding Artistic Director of Shakespeare's Globe Theatre in London, took the lead in promulgating the Declaration in the U.K. in a signing ceremony at the Chichester Festival Theatre in Chichester, West Sussex.

Over 1,675 people have now signed the Declaration. Nearly 80% are college graduates, and 595 have advanced degrees – 347 master's degrees and 248 doctoral degrees. A total of 295 are current or former college or university faculty members. Of these, the largest number were in English literature (62, 21%), followed by those in theater arts (35), the arts (24), natural sciences (23),

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math, engineering and computers (20), other humanities (20), medicine and health care (19), education (16), social sciences (17), history (13), management (12), law (11), psychology (9), and library science (6). With the addition of Justices Stevens and O'Connor, nineteen names now appear on the separate list of notable signatories on the SAC website.

The Declaration is neutral about the true identity of the author. Rather than seeking to resolve the long-standing controversy outright, it aims to legitimize the issue by calling attention to the many reasons for doubt about the Stratford man's authorship.

"The subject of Shakespeare's identity is fascinating to stu-

*(Continued on p. 18)*



(News, cont. from p. 17)

dents, but the great majority of orthodox Shakespeare scholars deny that it has any legitimacy, and many actively seek to suppress the question in academia," Shahan said. "But with increasing numbers of prominent signatories like Justices Stevens and O'Connor, this may become difficult."

The SAC is a private, non-profit charity founded to advocate for recognition of the legitimacy of the Authorship Controversy.

— John Shahan and Linda Theil

### Kreiler in *Der Spiegel*

Urs Jenny's article in *Der Spiegel* (*The Mirror*) comments on Kurt Kreiler's new German-language biography of Edward de Vere – *Der Mann der Shakespeare erfund* (The Man who Invented Shakespeare):

Urs Jenny's Article in *Der Spiegel* (No 47/16-11-09) starts with three paragraphs on known facts of the life of William Shakespeare.

The fourth paragraph opens: "He that tries to get an idea of one of the greatest poets of world history, is struck with bewilderment when looking into his life's legacy, the testament of a narrow-minded scrape-penny. Nothing outside the truly overwhelming work allows for a glimpse of the poet's personality."

Then Jenny asks: "Or was the poet somebody else?...The soundest reason to believe in the genius of the man of Stratford is that for some hundred years nobody has doubted it. But at latest in the middle of the nineteenth century the efforts to unriddle his biography led to a certain helplessness."

Then the author returns to the life of the man of Stratford and asks, "Which miracle turned, within a few years, of which nothing is known, (him) into a dramatist of incomparable eloquence?" To exclaim with more than a pinch of irony, "The answer can only be: The genius is incommensurable, the genius is a singularity."

To add a little more irony of my own: this is almost what Gabriel Harvey said of Edward de Vere, "a passing singular odd

man." So, if one is not contented by this answer, one has to look elsewhere. The step which suggests itself is to look for a courtier with pronounced literary interests.

Jenny then exposes the arguments in favor of Edward de Vere. Jenny also thinks that Kreiler's argument about the date of composition of the Italian plays is a strong one, placing them before the anti-Italian affect which would have become predominating at court after the Spanish invasion.

Jenny has certainly been won over by Kreiler's book. He concludes his article with some reservations (rather diplomatically, it seems to me). He asks whether Edward de Vere, "an intensely passionate and talented man," could have had so little aristocratic pride as to remain hidden

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forever behind a commoner's pseudonym. I myself would have asked "so much aristocratic pride."

Finally, the closing paragraph: "The debate will go on. Maybe this is the secret of the self-made man Shakespeare from the province: precisely because we know nothing of him, the man of Stratford can be thought of as being capable of anything."

— Robert Detobel

### Collaborative Authorship for *Edward III*?

On October 12, 2009, *The Times* of London published an account by Jack Malvern of a new computer program study by Sir Brian Vickers, a Distinguished Senior Fellow and leading Stratfordian doyen at the University of London's Institute of English Studies, claiming that the play *The Reign of King Edward III*, published anonymously in 1594, was a collaborative effort between William Shakespeare (traditionally William Shakespeare of Stratford-on-Avon, 1564–1616) and the popular playwright of the 1580s, Thomas Kyd (1558–1594). Although the Shakespeare authorship of Edward III has become widely accepted in recent years, Sir Brian contends that his new computer study shows that certain scenes in the play were more likely written by Thomas Kyd as a collaborative post-1590 effort with Shakespeare. Using the software called PI@giarism devised at the University of Maastricht to detect unreferenced borrowed passages in student essays, Vickers argues that while four scenes, or 40%, of Edward III matched known works by Shakespeare published before 1596, the remaining 60% of the play had ten times more matches with the style of Thomas Kyd.

Whether and at what stage such collaboration took place is, however, a matter of dispute. Commenting on this finding, Stanley Wells, chairman of the Shakespeare Birthplace Trust, is quoted as saying: "I am skeptical, frankly, that we have reached a stage where these computer-assisted investigations can prove authorship." As pointed out in a followup comment by David L. Roper, the debate is readily settled by the fact that Kyd, Lyly, Marlowe, Lodge, Green, and others were writing under the tutelage of Edward de Vere during the 1580s, "adding his master touches" that are only now being recognized by studies with computers. Failure by Sir Brian Vickers and other Stratfordian researchers to consider the presence of this early hand of de Vere in the works of Shakespeare calls into question the validity of their entire approach to who actually wrote "Shakespeare." By overlooking the evidence that "William Shakespeare" was a post-1590 pen name of Edward de Vere,

Stratfordians, no matter what techniques and methods they use, are misleading themselves and their readers.

— Albert W. Burgstahler

*Elizabethan Review* available on CD on

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#### Searchable PDF

*The Elizabethan Review* (ISSN 1066-7059) was published from 1993 to 1999 in 13 semi-annual issues and is now available on CD in searchable PDF format via the website [www.elizabethanreview.com](http://www.elizabethanreview.com). As the first peer-reviewed journal to focus on the Shakespeare Authorship Issue from an Oxfordian perspective, the *Review* was cited in the most recent edition of *The Winter's Tale* published by Oxford University Press.

Established as a forum for both affiliated and independent scholars, *ER*

assembled an interdisciplinary editorial board in the United States, England and Australia whose combined expertise encompassed the disciplines of theater, literature, music, horticulture, history and theology. Contributors include professors, poets, and actors, a colonel in the U.S. Army, a Justice of the U.S. Supreme Court, a Fellow of the Royal Historical Society, and a member of the English nobility.

The contents of the *Elizabethan Review* are indexed by the three major bibliographies in the humanities: the *MLA International Bibliography*; the *Bibliography of English Language and Literature by Cambridge University*; and the *World Shakespeare Bibliography* by the Folger Shakespeare Library.

Major holdings of the print edition can be found at leading American universities such as Harvard, Stanford, Wisconsin, and Chicago; universities in Canada and Europe, such as McGill, Oxford, Cambridge, Ferrara and Goettingen, as well as public and private libraries throughout the United States.

On-site, you can read a selection of four articles from the journal, review a table of contents for all issues published, and place orders for the entire 930 pages of the *Review's* print run from 1993-1999 on CD.

Single copies of the CD are available for \$50 via PayPal, credit card, or check. Libraries, universities and other organizations may submit purchase orders to the publisher for order fulfillment and invoicing.

— Gary B. Goldstein

#### Psychoanalysts Ready to Deal with Authorship

In another sign that psychoanalysis is increasingly willing to reconsider its founder's Oxfordian beliefs, Richard M. Waugaman, MD, a regular contributor to *Shakespeare Matters* and *Brief Chronicles*, has been invited to present to a select group of analysts on de Vere next summer. The setting will be the Center for Advanced Psychoanalytic Studies two-week meeting in Aspen, Colorado. Most of the work there takes place in several small groups.

Waugaman has been invited to give one of only two plenary presentations to the entire group of some 40 prominent analysts from around the U.S.

#### Shapiro Kicks off Book Tour at the Folger

The Folger Shakespeare Library has opened sales of tickets for James Shapiro's appearance there on Friday, April 16, 2010, at 8 p.m. The general admission tickets are priced at \$12 each plus a processing fee of \$2 and a convenience fee of \$4. There is also a shipping charge of \$1 if you have t

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them sent to you. The site of the program, the Folger's Elizabethan Theatre, seats approximately 281.

The brief program description states,

The acclaimed academic [Columbia University] and author talks and reads from his new book, *Contested Will: The Shakespeare Authorship Controversy*. Shapiro embarks on a search to answer the question he is most asked by lecture audience far and wide: “Who wrote the plays?” He maintains that in England the debate has to do with class, while in American circles, it has more to do with a commitment to conspiracy theories. For Shapiro, at the root of this

(Continued on p. 20)

(News, cont. from p. 19)

mystery is an inability to understand why so many people subscribe to the belief that Shakespeare wasn't writing primarily for the general public.

Tickets may be purchased online at the Folger Library web site at [www.folger.edu](http://www.folger.edu), or by calling the box office at 202-544-7077. The address of the Folger Shakespeare Library is 201 East Capitol Street, SE, Washington, DC 20003.

### 2009 Authorship Issue of *Critical Survey*

The current issue of *Critical Survey* (21:2, Summer 2009) guest edited by Brunel University Professor William Leahy and titled "Questioning Shakespeare," includes four articles by prominent anti-Stratfordians, including two former trustees of the Shakespeare Fellowship, Roger Stritmatter and Lynne Kositsky. *Critical Survey* is a leading British journal of literary studies, published and distributed by Berghahn Journals under the general editorship of Graham Holderness of Hertfordshire University.

The editorial board includes Jonathan Bate, Catherine Belsey, Michael Bristol, Leah Marcus, Annabel Patterson, and Stanley Wells, among other notable Shakespeareans. According to Bate, *Critical Survey* is "an essential journal for anyone interested in the critical debates of our time." To board member Barbara Hodgdon of Drake University, the publication is a "A superb journal, fast becoming 'required reading', especially for those interested in cutting-edge work in early modern studies."

In his introduction, Leahy writes that "the objective of the edition is not to question events in the plays and poems themselves, but rather to question and challenge the conventional Shakespearean critical tradition."

The issue includes four articles by anti-Stratfordian scholars. Leading the issue is Lynne Kositsky and Roger Stritmatter's fourth article in a series on the sources, date, and liturgical design of the *Tempest*, " 'O Brave New World': *The Tempest* and Peter Martyr's *De Orbe Novo*. Editor Leahy said: "...the authors demonstrate that although Eden/Martyr's influ-

ence has been noticed in previous *Tempest* scholarship, the nature and extent of its impact on Shakespeare's work have been profoundly underestimated for more than two centuries. In their devastating critique, the authors show that the continued support of Strachey as Shakespeare's source is, at the very least, highly questionable."

Without Strachey as the source for *Tempest*'s new world imagery and

**Penny McCarthy's "Cymbeline: The First Essay of a new Brytish Poet?" continues the theme that many of the so-called "late plays" of the Shakespearean canon were actually written earlier than has been commonly supposed. McCarthy's detailed analysis of *Cymbeline*'s sources and significations suggests a play written not, as conventionally supposed, during the Jacobean period. The play's genesis, she argues, is better found in the literature and preoccupations of the 1580s, particularly the fear of Spanish invasion around the time of the 1588 armada.**

symbolism, as Stritmatter and Kositsky have argued in several other contexts, the traditional basis for the 1611 date of the play collapses.

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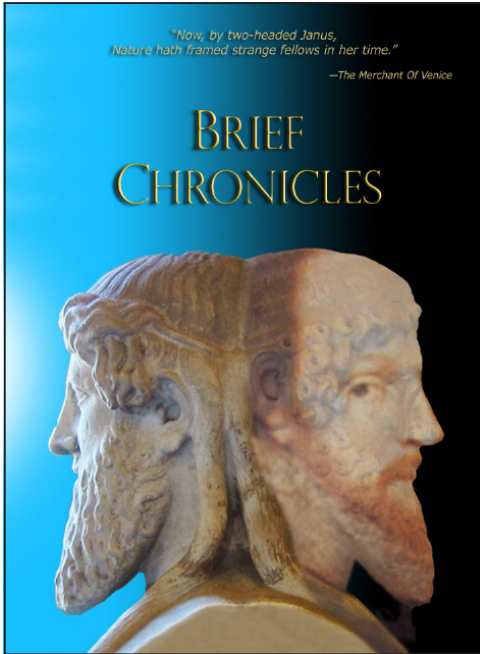
In the third article of the issue, Roger Stritmatter examines some longstanding interpretative questions regarding *Troilus and Cressida*, and finds an explanation for the strange bibliographical anomalies (in both quarto and folio texts) that have always perplexed scholars in the realities of early modern censorship, arguing that the play's topical humor – and particularly its relentless lampoon of William Cecil as the "Pandarus" of England – apparently provoked reprisal from censoring authorities which accounts for the printing anomalies.

The fourth and final article, Rosalind Barber's "Shakespeare Authorship in Doubt in 1593," quietly throws down the gauntlet to the popular academic myth that the Shakespearean authorship question is an invention of the nineteenth century. On the contrary, Barber's essay analyzes the Harvey-Nashe pamphlet war to show that Harvey was already in 1593 writing about the author of *Venus and Adonis* as a concealed "mummer" whom he threatens to "dismaske."

Over the 125 years since Alexander Grosart's edition of Harvey's work, orthodox Shakespeareans have overlooked the significance of this reference, which is testimony to the powerful influence that assumptions play in creating perceptions. Since orthodox Shakespeareans assume that the authorship question is an invention of nineteenth century romanticism, they remain incapable of reading and understanding the abundant evidence that contradicts this assumption, showing the existence of a Shakespearean authorship question as early as the 1590s.



*Brief Chronicles, cont. from p. 1)*



The 264-page issue includes notable contributions by ten other Oxfordian scholars:

- Robert Detobel and K.C. Ligon on Francis Meres' 1598 *Palladis Tamia* references to Shakespeare
- Dr. Richard Waugaman on the psychology of the authorship question
- Dr. Earl Showerman on classical literary allusions in the Shakespearean canon
- Peter Moore on Epicurean time in *Macbeth*
- Bonner Cutting on Shakespeare's last will and testament
- Dr. Sky Gilbert on the feminine element in *Hamlet*
- Dr. Michael Delahoyde on communication, censorship, and authorship in *Titus Andronicus*
- Nina Green on the history of the Earl of Oxford's finances
- Hank Whittemore on "Dramatizing Shakespeare's Treason"

The publication uses an open software platform known as "Open Journal Systems," supported by the Public Knowledge Project, and all contents will be open access on the web, not behind a pay-for-view

firewall.

According to editors Gary Goldstein and Roger Stritmatter, web-based publication is the most cost-effective and practical communications venue for the 21<sup>st</sup> century, offering numerous advantages for authors, editors and readers. As a partner in the emerging OJS, which already supports over 3000 online academic journals worldwide, *Brief Chronicles* will offer authors a turnkey online submission process, creative commons license, direct access to every reader on the web, and rapid archiving by Google scholar as well as other academic search engines and data bases. Articles will eventually be published in both .pdf and .html formats, indexed metadata, automated citation, and author and colleague email notification. Open access means that *Brief Chronicles* does not charge any fee for journal access, but will instead be distributed free of charge, while seeking support through donations and memberships.

Ongoing independent study of the effect of open access proves that the format increases the rate of article citation from between 221% and 740% over traditional subscriber-based print publication. "We are excited to see the Oxfordian case presented on the internet, using the latest communication technologies to reach a growing audience of web readers with some of the best of Oxfordian scholarship our movement has produced," stated Goldstein and Stritmatter. The editors plan to raise funds to print and distribute many copies of the first issue of *Brief Chronicles* to academic and media readers before the Shapiro book hits the stands this spring.

The following editorial introduction appeared in the first issue, and is here reproduced for the benefit of subscribers to *Shakespeare Matters* who may not yet have accessed the online copy:

Welcome to the first issue *Brief Chronicles*, a peer-reviewed interdisciplinary journal of Shakespearean authorship studies. W.H. Furness, the father of the great Shakespeare editor H.H. Furness, best expressed the position of critical skepticism that still motivates our deliberations: "I am one of the many who has never been able to bring the life of William Shakespeare within planetary space of the plays. Are there any two things in the world

more incongruous?"<sup>1</sup>

Furness was not alone in his skepticism. "Doubts about Shakespeare came early and grew rapidly," wrote Folger Library Educational Director Richmond Crinkley in a 1985 *Shakespeare Quarterly* review of Charlton Ogburn Jr.'s *The*

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**Web-based publication is the most cost-effective and practical communications venue for the 21<sup>st</sup> century, offering numerous advantages for authors, editors and readers. As a partner in the emerging OJS, which already supports over 3000 online academic journals worldwide, Brief Chronicles will offer authors a turnkey online submission process, creative commons license, direct access to every reader on the web, and rapid archiving by Google scholar as well as other academic search engines and data bases. Articles will eventually be published in both .pdf and .html formats, indexed metadata, automated citation, and author and colleague email notification.**

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*Mysterious William Shakespeare*. "They have a simple and direct plausibility. The plausibility has been reinforced by the tone and methods by which traditional scholarship has responded to the doubts."<sup>2</sup> *Brief Chronicles* solicits articles that answer Crinkley's 1985 call for scholarship which transcends the increasingly irrelevant traditional division between "amateur"

*(Brief Chronicles, cont. from p. 21)*

scholarship and “expert” authority. Our contributors will actively cross-examine the critical history of Shakespearean scholarship, as well as the original texts of the discipline, to reconstruct a more plausible image of the bard and his works than that found in such recent bardographies as Stephen Greenblatt’s fanciful *Will in the World* or James Shapiro’s award-winning study of the origins of the planks used to build the Globe Theatre, *1599: A Year in the Life*. We solicit articles that shed light on the Shakespeare canon and its authorship, on theories and problems in the study of early modern authorship and literary creativity, and on related questions of early modern literary culture, aesthetics, bibliography, psychology, law, biography, theatrical and cultural history, linguistics, and the history of ideas — for all these domains of knowledge are implicated in the search for truth about Shakespeare.

This first issue of *Brief Chronicles* illustrates the comprehensive interdisciplinary character that we envision for the journal’s future. Four contributors to our first issue hold PhDs in literary studies; two are MDs with records of publication on literary and historical topics, and six are independent scholars. Contributions cover topics as divergent as an analysis of the psychology of belief in the orthodox view of Shakespeare (Waugaman), the misunderstood relevance of Francis Meres as an early witness in the authorship debate (Detobel and Ligon), why Shakespeare’s last will and testament undermines the orthodox view of Shakespeare (Cutting), classical knowledge in the plays (Showerman), Hamlet’s feminine side (Gilbert), and censorship in *Titus Andronicus* and its relevance to the authorship question (Delahoyde).

The issue is rounded out with reviews of three new books on the authorship question, each pursuing a different dimension of the case for Oxford’s authorship: Thomas Hunter (PhD, English) reviews the revised 2009 edition of a book by a member of our editorial board, Warren Hope, *The Shakespeare Controversy*, which traces the history of the authorship question from the 18th century to the present; Austrian scholar Walter Klier, himself the author of

*Das Shakespeare Komplott* (1994, 2004), reviews the latest Oxfordian book published in Germany, Kurt Kreiler’s *Der Mann, der Shakespeare erfund* (*The Man who Invented Shakespeare*); Richard Waugaman contributes our third review, of Heward Wilkinson’s *The Muse as Therapist: A New Poetic Paradigm for Psychotherapy*, which bypasses the increasingly irrelevant demand for proof of de Vere’s authorship to explore the psychotherapeutic implica-

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**Brief Chronicles solicits articles that answer Crinkley’s 1985 call for scholarship which transcends the increasingly irrelevant traditional division between “amateur” scholarship and “expert” authority. Our contributors will actively cross-examine the critical history of Shakespearean scholarship, as well as the original texts of the discipline, to reconstruct a more plausible image of the bard and his works than that found in such recent bardographies....**

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tions of a Shakespeare who was a real man.

We are pleased to dedicate this first issue to the memories of two recently deceased intellectual pioneers. Peter Moore (1949-2007) was an independent researcher, better known to scholars in Europe than his native United States. In addition to making regular contributions to the *Shakespeare Oxford Society Newsletter*, Moore contributed articles to six peer-reviewed journals in Europe and the United States from 1993 to 2006, including *The English Historical Review*, *Notes*

*and Queries* (England), *Neophilologus*, *English Studies* (Holland), *Cahiers Elisabethains* (France) and *The Elizabethan Review* (United States). Moore’s published papers on Shakespeare are collected in *The Lame Storyteller, Poor and Despised* (2009) from Verlag Uwe Laugwitz.

Winifred L. Frazer (1916-1995), Professor emeritus of literary studies at the University of Florida at Gainesville, was - like Peter Moore - an unlikely intellectual revolutionary. Known to most of her colleagues as a loyal adherent to the traditional view of Shakespeare, Frazer’s expertise in early modern literary studies, as well as the history of dramatic genres, is attested in numerous publications. Although focussing on Eugene O’Neill, Frazer also published on Faulkner, Shakespeare, and other writers. She was the author of *The Theme of Loneliness in Modern American Drama* (Univ. of Florida Press, 1960), the Twayne series biography of the arts patron Mabel Dodge Luhan (Twayne, 1984), and, with Jordan Y. Miller, *American Drama Between the Wars: A Critical History* (Twayne, 1991), as well as a regular contributor to the *Eugene O’Neill Newsletter*, the *Shakespeare Oxford Society Newsletter*, and the orthodox *Shakespeare Newsletter*.

But, like the object of her study in the article published here for the first time, Frazer lived a double life. Throughout the 1990s she toiled in academic obscurity in a series of articles, directly or indirectly connected to authorship, culminating in her never-published “Censorship in the Strange Case of William Shakespeare: A Body for the Canon.” It would be an understatement to say that Frazer’s essay, challenging the traditional view of the Bard which most of her earnest colleagues assumed, failed to elicit appropriate consideration. Submitted to *PMLA* in 1991, it was swiftly rejected and never appeared in print. However, it did inspire some revealing comments from anonymous peer reviewers. Retrospectively these constitute impressive testimony to the prejudicial reasoning (as well as some tiny steps toward self awareness) on which the perpetuation of the orthodox view of Shakespeare depends.

Wrote one reviewer: “That this paper

should have come to me, at this time, is a sad irony. We have lately had on this campus a visit from the Earl of Burford, presenting this proposition (the Oxford case) in a less learned though more urbane manner." Accused by a friend of not listening to the Oxfordian arguments, this reader continues: "He was right; I have not listened. The arrival of this article from the heights of the MLA was a judgment." Strik-

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**Frazer makes the potent (and quite specific) empirical observation that, during the nineteen years between Oxford's death and the publication of the 1623 folio, only four new plays appeared in print, even though over half of them had still not been published. This sudden cessation of publication coincident with Oxford's death (and the arrival of James on the throne) contrasts to the steady stream of fifteen or more plays, averaging more than one per year, published over the shorter period between 1591 and Oxford's death.**

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ingly, the reader does not offer a detailed response to Frazer's argument, but goes on from this admission to argue that her conclusion must be wrong, because three U.S. Supreme Court Justices, and three "law Lords of the House of peers" had recently ruled in favor of the traditional view of Shakespeare. Moreover, continued the reviewer, since Oxford died in 1604 he could not have written *The Tempest*, and, he maintained, Donald Foster had proven through the use of computers that Shakespeare was an actor.

The second reader, apparently re-

lieved that the first had so thoroughly demolished the substance of Frazer's case by responding to points not raised in her article, presenting interpretations as if they were unambiguous facts, and relying on a highly selective use of the argument *ab auctoritate*, could only "agree completely with the first reader's evaluation of this essay....that evaluation is so comprehensive and articulate that I shall have little to add....once again, the claim for Oxford is built on a teetering structure of inferences that topples when one recalls, as the first reader does, that Oxford died in 1604 and that works attributed to him continue to appear for the following decade."

Frazer makes the potent (and quite specific) empirical observation that, during the nineteen years between Oxford's death and the publication of the 1623 folio, only four new plays appeared in print, even though over half of them had still not been published. This sudden cessation of publication coincident with Oxford's death (and the arrival of James on the throne) contrasts to the steady stream of fifteen or more plays, averaging more than one per year, published over the shorter period between 1591 and Oxford's death. But Frazer's reviewers camouflage this provocative pattern behind evasive generalizations - implying, wholly without justification, that the existence of posthumous publication is an insuperable impediment to the theory of Oxford's authorship.

Yet the pattern is clear, as Stephen Roth observed in his 2003 *Early Modern Literary Studies* review of Lukas Erne's Shakespeare as Literary Dramatist: "Erne does not provide a satisfying explanation for the sudden halt in registration of new Shakespeare plays around the time of James' accession."<sup>3</sup> Erne is not alone. Leading scholars, as the reviews of Frazer's article attest, have not explained the phenomenon in part because they typically cannot even bring themselves to admit that it exists (incidentally, the existence of this pattern was first stressed by Looney as early as 1920).<sup>4</sup> And half the plays were published for the first time in the 1623 folio, seven years after the death of the alleged Stratford author. How does Frazer's anonymous reviewer explain that?

One must wonder why orthodox Shakespeareans don't just say what they

are thinking about the chronology of the plays. They mean to say - but rarely will - that "many plays were written after Oxford died." Perhaps most won't say what they mean because they know in their heart of hearts that the claim is not susceptible to proof; to say it without equivocation only invites contradiction and - the thing orthodoxy fears above all else - an inquiry

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into the evidentiary basis for the claim. That way lies madness for believers in the traditional view of the bard.

"The objective of the members of an academic community," wrote Ecole de Haute International Professor of the history of ideas Louis J. Halle to Charlton Ogburn Jr. in 1988, in a letter congratulating him on *The Mysterious William Shakespeare* (1984), "is to learn to say what we all say in the language in which

(Continued on page 24)



(Brief Chronicles, cont. from p. 23)

we say it....I have known students who, in their PhD dissertations, would say what they knew to be factually false because of the saying of it would identify them with the community in which they intended

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**The flights of Borgesian fancy that Frazer documents - Shakespeare is a god, a ghost, a sacred idiot, or simply a lesson in postmodern metaphysical rhetoric - have hardly ceased since 1991. If anything, as Shakespearean orthodoxy enters the final phase of the denial process analyzed in Richard Waugaman's essay, scholars as diverse as Harold Bloom and Stephen Greenblatt only reiterate metaphysical evasions with renewed conviction. Bloom typifies the anxiety of Oxfordian influence in his formula - appearing, of all things, in a book purporting to rescue Shakespearean criticism from metaphysics - that Shakespeare is "at once no one and everyone, nothing and everything."**

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to make their careers. Such behavior, in my experience, is more the rule than the exception. In fact, it would be hard to find any exception in the academic communities I have known."

There are indeed few things in the world more incongruous than the traditional biography of Shakespeare and the literary work which that biography purports to elucidate. Thus, alone among

writers, it may be said of Shakespeare that biography constitutes an impediment to criticism: the more a critic depends on it as a framing device, the less of significance he can tell us about the literary work. The flights of Borgesian fancy that Frazer documents - Shakespeare is a god, a ghost, a sacred idiot, or simply a lesson in postmodern metaphysical rhetoric - have hardly ceased since 1991. If anything, as Shakespearean orthodoxy enters the final phase of the denial process analyzed in Richard Waugaman's essay, scholars as diverse as Harold Bloom and Stephen Greenblatt only reiterate metaphysical evasions with renewed conviction. Bloom typifies the anxiety of Oxfordian influence in his formula - appearing, of all things, in a book purporting to rescue Shakespearean criticism from metaphysics - that Shakespeare is "at once no one and everyone, nothing and everything."<sup>5</sup> Right. Did we mention that land for sale in Arizona?

As those who have considered the proposition with any care understand, the opposite is true for the Oxfordian scholar: here the biography fits the wit of the plays like a Cheveril glove. Hence, another popular gambit among apologists for Shakespearean orthodoxy, exemplified in Michael Shermer's recent *Scientific American* screed, "Shakespeare, Interrupted,"<sup>6</sup> is to reduce the anti-Stratfordian argument to a matter of formal education, substituting the intimate revelations of the Oxfordian case for the straw man of a recycled "Shakespeare in Love" view of historical reality. Readers of J. Thomas Looney's classic *"Shakespeare" Identified* - the first work to place the name "Shakespeare" under postmodern quotation marks - are aware that for nearly ninety years the case has rested on a much more particular and revealing formula. It is not just that "Shakespeare" was well educated (*pace* Shermer, he was), but that his works constitute a literary apologia for the life of another man - Edward de Vere, 17th Earl of Oxford.

Drawing attention to alleged external contradictions in the case for Oxford's authorship, such as the Jacobean publication of many of the plays, may be an effective distraction from this disturbing reality. But in the long run, as the evidence - which

now includes the critical evidence of the history of ad hoc evasions by orthodox scholars - continues to accumulate, the outcome of the case cannot reasonably be doubted. As Robert Detobel and K.C. Ligon's analysis of Francis Meres illustrates, each argument that Shakespearean ortho-

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doxy advances as a definitive refutation of the Oxfordian case inevitably gives way to a more judicious perspective when closely considered in the light of modern reason.

In fact, the chronology of the plays, and particularly those customarily assigned late dates in the orthodox chronology, is the real "teetering structure of inferences." The Oxfordians are not obliged to prove that

the plays were written before 1604. On the contrary, the burden of proof lies with those who would disqualify consideration of the case for Oxford's authorship on the basis of a conjectural chronology. These would do well to recall the honest commentary of the late great E.K. Chambers: "There is much of conjecture, even as regards the order, and still more as regards the ascriptions to particular years. These are partly arranged so as to provide a fairly even flow of production when plague and inhibitions did not interrupt it."<sup>7</sup> In other words, the existing chronology is not independent of biographical assumptions, and those who claim such authority for it and use it as a basis to reject considering the Oxford case on its merits are being less than candid about the limits of our collective knowledge.

In retrospect, the first reviewer's reliance on Donald Foster's claims to show through "stylometric" analysis that the author of the plays was an actor may be the unkindest cut of all. Now that Foster has not only repudiated his own PhD dissertation in the *New York Times*, but has been successfully sued in his capacity as a *Vanity Fair* essayist for ruining Steven Hatfill's career by misidentifying him as the Anthrax terrorist, Foster's methods may no longer seem quite so authoritative or attractive. Citing eighteen "discrete false statements" made in Foster's "expose" of Hatfill, a court complaint successfully alleged that Foster had ignored or actively suppressed contrary evidence, engaged in "circular reasoning," and published speculations "so inherently implausible that only a reckless person would put them in circulation." Foster's work betrayed a "complete inattention to even a rudimentary sense of balance or fairness"<sup>8</sup> toward an innocent man.

Does anyone in 2009 continue to place confidence in Foster's flawed attempt to employ "forensic science" to "prove that Shakespeare was an actor"? And what would that mean, anyway, about who the author actually was? One hardly needs a computer to realize that, whoever he was, he knew the stage better than most playwrights, not to mention most academicians.

"In the progress of human knowl-

edge," continued Halle to Ogburn, "a time does come when orthodoxy is seen to have points of implausibility. It is then that those who are not making their careers as insiders begin to be heard." We look forward in future issues of *Brief Chronicles* to continuing to publish articles and reviews that live up to the exacting standards of scholarly excellence established in this inaugural issue. The Shakespearean question is more than a real-life whodunit. It is, in fact, the pre-eminent "paradigm shift" issue in the modern humanities curriculum,

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because it tests the academy's ability for self-correction on a global scale in response to new evidence generated substantially by amateurs - which is to say, by those who do what they do from love, not for the purposes of professional reputation or advancement. But, as the paradigm shifts, we expect to continue publishing in the tradition of Professor Frazer - cutting-edge scholarship by the growing number of former "insiders" who are now realizing, in the words of Supreme Court Justice Stevens, that the case against the traditional view of authorship has already been proven

"beyond a reasonable doubt."<sup>9</sup>

It remains for us to explore the full implications of this extraordinary but, to our way of thinking, entirely justified finding.

Welcome to *Brief Chronicles*.

— R. Stritmatter and Gary Goldstein

### Endnotes

- <sup>1</sup> Reed, Edwin. *Noteworthy Opinions, Pro and Con: Bacon vs. Shakespeare*. (Boston: Coburn Publishing, 1905), 9.
- <sup>2</sup> "New Perspectives on Authorship," *The Shakespeare Quarterly* 36 (1985), 518.
- <sup>3</sup> Roth, Steve. "Review of Lukas Erne, Shakespeare as Literary Dramatist." *Early Modern Literary Studies* 9.3 / Special Issue 12 (January, 2004): 9.1-9, <http://purl.oclc.org/emls/09-3/revroth.htm>.
- <sup>4</sup> Looney, J.T. *Shakespeare Identified in Edward de Vere, 17th Earl of Oxford*. (London: Cecil Palmer, 1920), 414-431.
- <sup>5</sup> Bloom, Harold. *The Western Canon: The Books and the Schools of Ages* (New Haven: Yale University Press, 1994), 76.
- <sup>6</sup> Shermer, Michael, "Shakespeare Interrupted," *Scientific American*, August, 2009. Available online at <http://www.michaelshermer.com/2009/08/shakespeare-interrupted>.
- <sup>7</sup> Chambers, E.K. *William Shakespeare: A Study of Facts and Problems* (Oxford: At the University Press, 1935), I: 269.
- <sup>8</sup> A copy of the complaint is available at Ed Lake's Anthrax Investigation website, <http://www.anthraxinvestigation.com/Hatfill-v-Foster.html>.
- <sup>9</sup> Bravin, Jess. "Justice Stevens Renders an Opinion on Who Wrote Shakespeare's Plays: It Wasn't the Bard of Avon, He Says: 'Evidence Is Beyond a Reasonable Doubt,'" *Wall Street Journal*, April 18, 2009, 1. The article is available online at <http://online.wsj.com/article/SB123998633934729551.html>. For more detail on Stevens' case for Oxford's authorship of the canon, see Stevens, John Paul, "The Shakespeare Canon of Statutory Construction," *University of Pennsylvania Law Review*, 140 (1992): 1373-1387.

*(Contesting Shapiro, cont. from p. 2)*

for all that time until people started deviating from the norm for no apparent reason.

Not only that but the product description calls it a mystery “why so many people began to question whether Shakespeare wrote the plays.” There is no consideration of any of the reasons why the issue was valid or how it arose in the first place, only the strange behavior of so many people as if a virus or some new version of the plague had addled their pates. Don’t bother with the merits of the issue. No, we need to figure out this deviant behavior of questioning authorship.

The Amazon.uk product description repeats Shapiro’s thrust for a third time in its central sentence:

Shakespeare scholar James Shapiro’s fascinating search for the source of this controversy retraces a path strewn with fabricated documents, calls for trials, false claimants, concealed identity, bald-faced deception and a failure to grasp what could not be imagined.

It is in the words “search for the source of this controversy.” Orthodox defenders of the incumbent Bard would never look for the source of the controversy in their man. No, again, it must be in those who doubt him.

Shapiro’s apparent approach is anything but original. It looks for the key to the authorship issue in the social and psychological pathology of those who pursue it, not in the central question of the true identity of the Bard. In other words, pursuing an interest in authorship is a type of deviant behavior. The approach is really an attack *ad hominem*, a classic way to avoid the issues, especially the central issue that the true Bard is much more than the traditional keepers of the Bard have represented him to be.

That central sentence of the Amazon.uk description identifies a treasure trove of other clues to Shapiro’s method. It positions Shapiro as an authority with the label, “Shakespeare scholar,” in implied contrast to authorship partisans to whom the orthodox academicians snobbishly like to refer as amateurs.

Further, it characterizes authorship as a “path strewn” with failed remnants, including phony documents and lies. Speaking of deception, this description is itself a marvelous example. Does it faithfully represent that aspect of Shapiro’s book as well?

There will be no honest review of current authorship scholarship here, folks. The successes which have been scored in authorship research and analysis will receive no fair hearing, not even as the subject of honest criticism. I love especially the last element of the pathetic series of innuendo which concludes the central sentence, the “failure to grasp what could not be imagined,” as if refusing to follow Greenblatt and his ilk down the path of their imagining, strewn as it is with endless constructs, shuts us off somehow from a true understanding of Shakespeare forever. That is pathetic, an acknowledgement that orthodox Shakespeare scholars would rather make things up than look to what happened in the real world.

If the Amazon.uk piece is accurate, Oxfordians must be aware of other deceptive elements of Shapiro’s argument. Notice

that the sentence “no one thought to argue that somebody else had written his plays” includes the logical trap which we have encountered so often by now: They were Shakespeare’s plays, so the idea that somebody else had written his plays is patently foolish, a regular contradiction in terms. Well, they weren’t his plays, just as Mark Twain’s stories weren’t his stories but were the stories of Samuel L. Clemens. Such is the rusty old land mine which Shapiro sets out for his enemy from the beginning.

Another rusty old land mine: lumping together “dozens of rival candidates,” thereby equating the most deserving to the most ridiculous and thereby dismissing them all.

If these product and program descriptions are at all true, then Shapiro’s book is at the same time insidious and disappointing. It is full of straw men and red herrings. It perverts the logic of authorship studies so as to twist issues out of recognition. It prevaricates. It misrepresents. It ignores research which has been done which has brought light to the issue of authorship. But then we have seen all of this before. I will be curious about whether Shapiro invokes Alan Nelson’s monstrous perversion of scholarship.

Shapiro’s book is disappointing because it is time that the defenders of Shakspeare make their best argument. They no longer can rely on character assassination. Sooner or later they will have to deal with the issues. Oxfordians need to be challenged on a professional level. If Shapiro’s book as described is any indication, then it is doubtful that, as represented by one of their best, the Stratfordians will ever be up to it. Throughout, Oxfordians must take the scholarly high ground. We need to dismiss the class argument (Shakspeare was the greatest snob of all), conspiracy theories (none needed), and audience (read the plays), and move swiftly on to substantive issues, including the mass of circumstantial evidence accumulated, for which Stratfordians can have no answers.

For example, the Amazon.uk piece identifies “what’s really contested,” i.e. the central issue, as being whether the plays and poems are autobiographical. If that is the central issue for Shapiro, he is sadly and severely misinformed. But then, the defenders of Stratford Man are doomed never to understand the difference between experience and autobiography in creating literature, so why should we expect any more of Shapiro, who apparently, like the others, has not bothered to brush up on the subject and will trot out the same old tired arguments?

It appears that we can expect *Contested Will* to be the same ol’ same ol’, and that is very sad indeed. We need authors like Shapiro to respond to the merits of authorship arguments, but that would mean that they would actually have to become familiar with authorship arguments. That is not about to happen with Shapiro who needs to know that as long as human beings are interested in the truth, the issue of authorship in Shakespeare is not going away.



(Lamed, cont. from p. 9)

printing accounting marks on a tally; it also suggests that there is a measure of trust between lover and beloved that would not require such records.<sup>7</sup> Psalm 119:89-96 contains several references to endurance—all eternity; from age to age abides; persevere; keeping fast in memory; having one's life restored; God's word and commandments extending beyond all end. Sonnet 122, by contrast, is four poems from the end of the Fair Youth sequence. Perhaps the allusion to the tally being split in two after it is scored points to the imminent separation between them.

In summary, I have argued that the "LAMED" section of Psalm 119 provides sources for Sonnets 37, 71, 89, 93, and 122. The overarching goal of my ongoing study of the influence on the works of Shakespeare of the Sternhold and Hopkins Psalms (specifically, those that were annotated in Edward de Vere's Bible) is to provide further evidence that de Vere wrote the works of "William Shakespeare." In the present study, I have examined a psalm not annotated in de Vere's Bible, under the assumption that its title alone would surely have drawn his special interest.

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### Notes

- <sup>1</sup> As I have previously explained, the psalms in this translation frequently provide a better match with de Vere's allusions to the psalms than do the Coverdale, Geneva, or Bishops translations. Scholars have missed dozens of important allusions to the psalms in the works of Shakespeare due to their neglecting the Sternhold and Hopkins translation.
- <sup>2</sup> Only once in the Sternhold and Hopkins Psalms does the word "lame" occur, in Psalm 146.
- <sup>3</sup> Sonnet 66 includes the related word "limping" in its line "And strength by limping sway disabled."
- <sup>4</sup> This is the unique use of "eternity" in the Sternhold and Hopkins Psalms; it occurs in only one other Sonnet—125.
- <sup>5</sup> This was his only use of the word "tally" in his poems. He used it once in his plays, in *2 Henry VI*, 4.7.39: "our forefathers had no other books than the score and the tally."
- <sup>6</sup> This is the unique use of "score" in de Vere's poetry. But, in his plays, de Vere frequently uses "score" to refer to the number 20.
- <sup>7</sup> There may be a hint that their love has made them one, unlike tallies that are divided in two. Cf. "So they loved as love in twain,/ Had the essence but in one,/ Two distincts, division none:/ Number there in love was slain"—from de Vere's 1601 "Let the bird of loudest lay" (sometimes known as "The Phoenix and the Turtle").

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Justice John Paul Stevens receiving the 2009 Oxfordian of the Year Award from a joint legal team representing the Shakespeare Fellowship and the Shakespeare Oxford Society. From left to right are Melissa Dell'Orto, Thomas Regnier, Justice Stevens, SF President Alex McNeil, and Michael Pisapia. Photo by Steve Petteway, Collection of the Supreme Court of the United States.

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