THE SHAKESPEARE OXFORD
NEWSLETTER

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# Tom Regnier

## In Memoriam: Tom Regnier (1950-2020)

It is with great sadness that we have to report the death of our friend and colleague Tom Regnier, who passed away on April 14 of COVID-19 complications. He had been admitted to a hospital near his home in Plantation, Florida, twelve days earlier. A regular presenter at SOF conferences and other events, Tom was a former President of the SOF and at the time of his death was chair of its Communications Committee.

The son of George and Betty Regnier, Thomas G. Regnier was born in Little Rock, Arkansas, on October 1, 1950. Tom graduated from Hall High School in 1968. He went on to receive a Bachelor of Arts degree from Trinity College in Hartford, Connecticut, where he was elected to Phi Beta Kappa. After graduating, Tom moved to New York to pursue an acting career, which included a stint with the New Jersey Shakespeare Festival.

From there, Tom made his first move to Florida, but also spent time assisting his parents with their retirement in Mountain Home, Arkansas. He held a variety of jobs before returning to Florida, where he became active in the state Libertarian Party. He served a term as the organization's state secretary and vice chairman, and in 1997-98 he managed its successful campaign to achieve equal ballot access for minor parties in Florida by amending the state constitution.

In 2000, at the age of forty-nine, he made a career switch and enrolled at the University of Miami School of Law. He graduated, *summa cum laude*, in 2003. He then clerked for Judge Melvia Green in Florida's Third District Court of Appeal. In 2009 he received a Master of Laws degree from Columbia Law School in New York, where he was a Harlan F. Stone Scholar. His second judicial clerkship was with Judge Harry Leinenweber of the US District Court for the Northern District of Illinois.

Tom's law practice focused on appellate work in both civil and criminal matters. He won appeals in the

*(Continued on page 12)*

## Tom Regnier Remembered

As the news spread of Tom Regnier's death on April 14, there was an outpouring of tributes and remembrances on several social media sites and e-mail threads. Here are some of them from his Oxfordian colleagues.

- Tom was an outstanding human being. He was a powerful guiding force for the Shakespeare Oxford Fellowship, and for the Oxfordian movement worldwide. We were very lucky to have him with and for us. We became personal friends and helped each other out over these last years. We worked together to merge our Oxfordian organizations and he was our President for four years. As the manager of our SOF website, he was in effect the face of our organization.

Tom was truly a Renaissance man. He was a lawyer, actor, researcher, presenter, lover of Shakespeare/Oxford, and much more. We will also miss his performances at the end of our SOF conferences. He always provided the fitting end.

*(Continued on page 29)*

## *From the President:*

As you all know, this is a very sad time for the Shakespeare Oxford Fellowship. Our former leader and President, Tom Regnier, died on April 14, 2020, of COVID-19 (see page 1). His death has caused a tremendous loss of talent and guidance for the SOF. Tom was central to the functioning of many of our activities. He served as the Chair of the Communications Committee, and as such he was in charge of creating and maintaining our website, coordinated our print publications—the *Newsletter* edited by Alex McNeil, our journal *The Oxfordian* edited by Gary Goldstein, and the *Brief Chronicles Book Serie*s under Roger Stritmatter. Tom was the Chair of the Oxfordian of the Year Selection Committee. Cheryl Eagan-Donovan, the winner last year, has agreed to be the new Chair. In addition, Tom was the Chair of the Shakespeare Authorship Video Contest, "Who Wrote Shakespeare?" which he established. This contest is now open to residents of many more countries, thanks to Tom's investigation of contest rules around the world. Last year's winner was Rosemary O'Loughlin, from Ireland. The new Chair of this committee is Julie Bianchi; we are thinking of awarding a special video prize this year to honor Tom Regnier.

Within the Communications committee, Tom worked closely with Bryan Wildenthal, Jennifer Newton and Lucinda Foulke. As you can see, Tom was a very busy person! Just maintaining the SOF website was a full-time job by itself, even with the assistance of Jennifer Newton. He constantly updated it, sending messages to the membership thru MailChimp, general email to the public at large, and responding to individual requests. This has left a huge void in the work needed for the constant maintenance of the website. Bryan Wildenthal, our First Vice President, who worked with Tom on the website, has graciously volunteered to be the Chair of the Communications Committee. But Bryan, who is also Chair of the Fundraising and Membership Committee, will need assistance.

**Appeal to SOF members**: If you know how to run and maintain websites, and have an interest in helping us, please volunteer to assist Bryan. In fact, we need knowledgeable volunteers to assist in our committees. Some of the Committees that need assistance are: **Finance, Fundraising and Membership, Public Relations and Marketing, Podcasts, Data Preservation,** and **Centennial and SI-100 ("Shakespeare Identified" Centennial),** which has a new Chair, Linda Bullard**.** If you have interest in volunteering your time please contact me at: hamillx@pacbell.net. We welcome all members who are interested in helping the SOF achieve its mission of promoting and obtaining more information that confirms Edward de Vere, 17th Earl of Oxford, as the true Shakespeare.

The last SOF function that Tom Regnier participated in was the "*Shakespeare" Identified* Centennial Symposium, held at the National Press Club on March 4, 2020 (see page 10). It was well attended—about 70 people. Unfortunately, there were only two reporters present, one who introduced herself and one who did not. The Symposium appears to have received no press coverage, even though it was held at the National Press Club. This is a great frustration for all of us. We are continually and consistently ignored by the media. Since we notified the press of the event, we were hoping for some coverage, but it was not to be. Tom presented an excellent talk on "Justice Stevens, the Law of Evidence, and the Shakespeare Authorship Question." I was fortunate to have been present at the Symposium, which Tom also helped organize, and to have had dinner with him that evening before he flew back to Miami. It was the last time I saw him. Fortunately for all of us, his talk, and those of the others, was filmed and is available on YouTube. Actually, several presentations that Tom delivered over the years are available on YouTube. His presence and knowledge will be preserved for all of us to enjoy and learn from.

While this is a sad time, we should also be grateful for all that Tom did for the Oxfordian movement, and rejoice in the memories of the times we had with him. We are also humbled and honored that Tom's family, knowing his passion for the Oxfordian cause, requested that: "In lieu of flowers, please consider a donation to the Shakespeare Oxford Fellowship."

I too encourage you to donate in Tom's memory.

John Hamill,
President

**The Shakespeare Oxford Newsletter**

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The Shakespeare Oxford Fellowship is a non-profit, educational organization dedicated to investigating the Shakespeare authorship question and disseminating the evidence that Edward de Vere, the17th Earl of Oxford (1550-1604), is the true author of the poems and plays written under the pseudonym "William Shakespeare."

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

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

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

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# Letters

I'm writing, first, to compliment Bonner Miller Cutting's incisive article (Winter 2020 *Newsletter)* on Oxford's annuity, a remarkable pendant to her book *Necessary Mischief* of 2018, which examines the same topic in one chapter. As writer or lecturer, Cutting always delivers a master stroke in the conclusion, as here: weighing how little official business Oxford did for Elizabeth, and the likelihood that the 1000-pound annuity was for "unofficial" play-writing, it indeed seems more and more "dispositive" that QE1 did faithfully pay that annuity every quarter.

I also think Peter Rogers's article, "The First Seventeen Sonnets," makes a pretty good case that Oxford, in those "dynastic" poems, was complimenting or admonishing himself in mirror view. Only I might interpret the matter more simply: when writing to a beloved person, even harshly, can a writer help "mirroring" his own faults? Rogers finds one line highly significant: "For thou art so possess'd with murderous hate." The verse leads this reader, though, to such lines as "Glamis [Macbeth] hath murdered sleep," or, in *Antony and Cleopatra,* the words, when we debate/ Our trivial difference loud, we do commit/ Murder in healing wounds…." Finally, in his epistolary preface to *Cardanus Comforte*, young Oxford writes to translator Thomas Bedingfield, "I thought myself to commit an unpardonable error, to have murdered the same [the 'Philosophy…plentifully stored' in Bedingfield's rendition] in the waste bottoms of my chests…." Oxford-Shakespeare seems to relish the term "murder," a characteristic hyperbole, but this rhetorical vice doesn't seem to have ended his relationship with Bedingfield, at least.

Tom Goff
Carmichael, CA

# Letters *(continued)*

In his article, "Shakespeare Matters" (*Shakespeare Oxford Newsletter*, Summer 2005, p. 2), John Shahan wrote about a message in the dedication to *Shake-Speare's Sonnets*:

> I cannot believe it would have been acceptable to leave the two additional words, "THE FORTH," hanging at the end of the message "THESE SONNETS ALL BY EVER THE FORTH," looking for all the world like they were supposed to mean something, unless they do. The fact that "FORTH" is also the final word in the dedication is too much of a coincidence for me. These words have meaning. We just haven't figured it out.

We give our interpretation in a forthcoming (June 15) article, "Behind the Mask: An Analysis of the Dedication of Shakespeare's Sonnets and Its Implications for the Shakespeare Authorship Question," in the *Journal of Scientific Exploration*, Summer 2020, volume 34, issue 2 (Sturrock & Erickson, p. 309).

Move the *R* two places to the right, and we get:

*THESE SONNETS ALL BY EVER THE FOTHR*
i.e.,
*THESE SONNETS ALL BY E VERE THE FATHER*

Yes—those two words do have meaning!

Peter Sturrock and Kathleen Erickson
Palo Alto and San Jose, CA

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**Rants to the Editor**

All, I hope Well—

The seventeenth thing currently driving me up The Wall is the capitalizing on this crisis by the Shakstablishment with their massive propaganda lies: *The New Yorker, The Atlantic*, the Folger (helping us all in teaching in these boohoo difficult times you're welcome), James Shapiro, and countless others reassuring us all that a bored Bard wrote during those plagues because, naturally, I know the first thing I want to do when the theaters are closed is to write plays. They say *Lear* and *A&C* and others. Oh, and *Coriolanus* – that one about sleazy grain-hoarding. Since I am barely able to organize my grammar, I am obviously, thoroughly, fed up. I hope at least Bonner [Miller Cutting] will appreciate this railing.

Shakespeare/Oxford does have much to say about these conditions, and not just from any literalist perspective, which is always the problem. (After 9/11, sanctimonious placards stating "Islam is not the problem." No, fundamentalism is the problem, whether Islamic, Christian, or literary.) Mercutio's curse on "both your houses," the plague in Mantova screwing up Juliet's plan, Lady Macbeth saying "A little water clears us of this": these are at least very trivial steps in the right direction toward thinking for real about the relevance. But since some of our 2020 hopes are now probably compromised, what shall we do, or what shall I do? I am working on a *Twelfth Night* edition, but I need to address my students and myself with why Shakespeare matters now, too. Can we respond to the Shakcrap with what Shakespeare is really saying about bearing such fardels?

When everyone freaked about Y2K, suddenly Noah's Ark merchandise "flooded" the market and medieval chants from the monks was the hot music. Desperation for knowing how the past handled crises explains why my very post-Depression mother inherited from my grandmother the impulse to hoard toilet paper. Now we have, I think, been made astoundingly aware of how few people have anything to do with actual work—certainly at my university—and I have refrained in the past from blowing up when inundated with Happy Holidays e-garbage from divisions, institutions, and other abstractions; but the initial weeks of this disaster were an absolute harassment of faux-concerned "help" and "encouragement." I ruined my spring break trying at least to tweak thirty-five years of teaching and keep up with delete-delete-delete-delete of all the interference which amounts to screens and screens of more self-serve pronouncements: pump your own gas, check out your own groceries, take this required online sensitivity training questionnaire, change your password again, download the new version of Twitface, sign up for credit union autosuck with Pullman disposal, include your preferred pronouns (yeah, 'cuz you don't want to hear my verbs!), etc. The technoprofiteers were all over this immediately, promoting gadgets and programs; and then, though it took them a moment, all other corporations began somberly reassuring me to death about how carefully they are preparing my Dairy Queen peanut buster blizzard and my Subway meat-meat extra-porkmeat mocha footlong in these difficult times. So, every Assistant Director to the Associate VP of Academic Interwaste at least is finally doing something toward getting, not earning, three times the salary I do by writing screens of e-mail rubbish with the always superfluous phrase "moving forward" and snazzy other terms they picked up at their admin roast beef dinnerfest conference,

like "connectivity" (used to be "connection") and "being tasked with" (you mean "have to do"? excuse me: "implement") and "allyship" (aka the sappy "having community") and "intersectionality" (you mean "overlap"? or don't want to use that term since it points out how redundant so many of you are?). I'm getting further fed up with everyone thinking they're so cool e-mailing "The Academic Resources Committee meeting on Thursday is canceled because of COVID-19." Like I thought it was just because Linda had to pick her daughter up at ballet or Doug is hung over again? Who's Zoomin' who[m]? Good thing about social distancing, because it truly makes me want to e-kick someone right in the Ass-istant Liaison to Information Outretch. And by the way, regarding the sanctimonious show of concern: you know, this whole wash your hands thing? Turns out, we had that back in the '60s! Thanks gobs, but kinda basic, you worthless deadwood administrators. Be safe and don't forget to soak your heads!

And, the Stratfordian opportunism is the last straw. But, what do we want to do?

Michael Delahoyde
Pullman, WA

## *From the Editor:*

When the Winter 2020 issue of the *Newsletter* went to press back in February, "coronavirus" was not part of our vocabulary. Three months later everything is different. A submicroscopic particle has affected just about everyone on earth: social distancing, stay-at-home advisories, business closures, travel restrictions, furloughs, layoffs, food banks—the list goes on. Millions of people contracted the highly contagious pathogen; many of them experienced only mild symptoms, or no symptoms. Hundreds of thousands of others were not so fortunate. Among them was our own Tom Regnier, who succumbed to the illness on April 14 (see page 1).

But life does go on. We are encouraged by the high rate of membership renewals this year. This issue of the *Newsletter* is going out on time, thanks to our printer and to the USPS. The printer, Mike Hurley at Minuteman Press of West Newton, has been closed to walk-in business, but is able to print from the pdf versions we send him. Post offices have remained open; the kind folks at the local Auburndale branch were able to forward mail addressed to the SOF post office box to my home, so I've been able to keep up with things while keeping mostly at home. (I'm also doing my radio shows for WMBR-FM from home now.)

The *"Shakespeare" Identified* Centennial event at the National Press Club in Washington, DC, took place on March 4 (see page 10). It was just in the nick of time, when traveling didn't seem very risky. If it been scheduled even a few days later, it might have been postponed.

No one knows how long, and to what extent, our lives will be disrupted. The Board of Trustees made the difficult decision to cancel the 2020 Annual Conference (see page 32).

A final word about Tom Regnier. There are a number of touching tributes to him in this issue, and I want to add mine. Among his many skills was proofreading—his were the last pair of eyes to look over the *Newsletter* before it went to the printer. He did a great job; I hope there aren't too many typos or "straight" quote marks in this issue. We were both attorneys with an expertise in appellate work. As attorneys, it was a special thrill for the two of us to have been able to go to the US Supreme Court in late 2009 to present the Oxfordian of the Year Award to Justice John Paul Stevens. A few months after that event a small box came in the mail here at home. Inside was a coffee mug bearing the photo of Justice Stevens with Tom and me. That illustrates Tom's thoughtfulness. I don't use that mug for coffee, but I keep it right here on my desk filled with pens and pencils. Tom—I will miss you.

Alex McNeil

# What's the News?

## Concordia University-Portland Closes

In early February of this year, just after the Winter 2020 issue of the *Newsletter* had gone to press, Concordia University-Portland announced that it would cease operations at the end of the Spring 2020 semester. Many Oxfordians were familiar with the university, as it was the site of an annual authorship conference from 1997 to 2014.

The official announcement read in part as follows: "The Board's decision came after years of mounting financial challenges, and a challenging and changing educational landscape. 'After much prayer and consideration of all options to continue Concordia University-Portland's 115-year legacy, the Board of Regents concluded that the university's current and projected enrollment and finances make it impossible to continue its educational mission,' said Interim President Dr. Thomas Ries. 'We have come to the decision this is in the best interest of our students, faculty, staff and partners'. . . . The Northeast Portland campus has been a part of the Portland community for more than a hundred years. Upon closure, the University will return the Northeast property to the Lutheran Church-Missouri Synod and one of the lenders, the Lutheran Church Extension Fund. It is expected they will seek a buyer for the 24-acre campus property."

The COVID-19 pandemic further complicated matters, as CU-P announced in mid-March that it was moving to virtual classes, closing several buildings, and would hold a prerecorded video commencement ceremony. It also announced that some of its graduate degree programs were being absorbed by other sister institutions such as Concordia University Chicago, Concordia University Nebraska, and Concordia University St. Paul (Minnesota).

As noted, Concordia University-Portland is best remembered by Oxfordians for its annual authorship conferences organized by the late Professor Daniel Wright (1954-2018) (see *Newsletter*, Fall 2018). Wright, who taught at CU-P from 1991 to 2013, chaired the first conference in 1997. It was known as the Edward de Vere Studies Conference until 2004, when it was rebranded as the Shakespeare Authorship Studies Conference. The popularity of those conferences led to the establishment of the Shakespeare Authorship Research Centre (SARC) at the CU-P in 2010. In 2011 SARC sponsored the world premiere of *Anonymous*, Roland Emmerich's feature film


about Edward de Vere, 17th Earl of Oxford, with Emmerich in attendance. In addition to the annual conferences, Wright also organized several multi-day summer authorship seminars. The final conference was in 2014.

At this time, it is not known what will happen to the properties that were in the possession of the SARC. Among them is a document signed by Oxford himself.

## SOF Nominations Committee Report

The Nominations Committee (chaired by Don Rubin, with members Cheryl Eagan-Donovan and Joan Leon) is pleased to present the SOF membership with a slate of four candidates to stand for election to the Board of Trustees, and one candidate to stand for election as President, at the annual membership meeting.

Nominations to the Board and to the office of President may also be initiated by written petition of at least ten members in good standing, so long as the petition is submitted to the Nominations Committee by August 1, 2020, which is the required sixty days before the annual meeting. Petitions may be sent to drubin@yorku.ca or to P.O. Box 66083, Auburndale, MA 02466. The results of the Board election will be posted on the SOF website immediately after the annual meeting and reported in the *Newsletter*.

**Nominee for a one-year term as President:**
**John Hamill** is nominated for another term. Hamill retired in 2010 from the US Environmental Protection Agency in San Francisco, where he worked as Coordinator of US-Mexico Border Issues and Manager for Military Base Cleanups in California, Nevada, Arizona, Hawaii, and other US Pacific islands. A native of Puerto Rico, John earned his bachelor's degree at the

University of Puerto Rico and his master's degree *summa cum laude*, in historical geography, at California State University. He also attended graduate school at the University of California, Davis. He wrote an article on "The Biology of Sexuality" that was published in 1995 by the San Francisco State University Psychology Journal.

Now an independent scholar, Hamill has written frequently for *The Oxfordian* and the *Shakespeare Oxford Newsletter*. He served as president of the Shakespeare Oxford Society before its 2013 merger with the Shakespeare Fellowship to form the present unified SOF. He was instrumental, along with the late Tom Regnier and others, in bringing about that merger. John became the first president of the SOF in 2013. John received a special award from the SOF in 2016 for his work on unification and on establishing the SOF's Research Grant Program. In 2018 he was again elected SOF president and to a new term on the Board of Trustees. He was reelected president in 2019.

**Nominees for three-year terms to the SOF Board of Trustees:**

**Bonner Miller Cutting** is a frequent speaker at Shakespeare authorship conferences and gives introductory talks on the authorship question to community organizations, literary groups and book clubs. In her recently published book, *Necessary Mischief: Exploring the Shakespeare Authorship Question*, she reveals new information on ten authorship-related subjects, including the last will and testament of William Shakspere of Stratford-upon-Avon, the £1,000 annuity that Queen Elizabeth gave to Edward de Vere, and whether the young Princess Elizabeth had a child. Cutting earned a Bachelor of Fine Arts degree from Tulane University and a Master of Music from McNeese State University in Lake Charles, Louisiana. She has been a soloist with the New Orleans Symphony, the Lake Charles Symphony and Shreveport Symphony orchestras, and played with chamber music groups in the Pacific Northwest. She lives in Houston, Texas, with her husband.

**Catherine Hatinguais** is an active member of the SOF Data Preservation Committee and the SI-100 Committee. She also writes abstracts for Shakespeare Online Authorship Resources— SOAR—the Oxfordian scholarship database. Recently she has been researching the traces of sixteenth century Italy's landscapes and material culture as they appear in Shakespeare's Italian plays and has written two articles on the subject for *The Oxfordian*. She discovered the Shakespeare Authorship Question in the 1990s thanks to the documentary on the subject on PBS's *Frontline*. Born in France, she graduated from the University of Bordeaux with a BA in Political Science and an MA in English. Fluent in three languages, she later joined the United Nations in New York, where she worked for thirty years as a translator and terminologist, producing bilingual glossaries for use by UN language staff. Now retired, she lives near Boston.

**Bob Meyers** has been an Oxfordian since 1968. He recently hosted the *"Shakespeare" Identified* celebration in Washington, DC (see page 10). He served for nineteen years as president of the National Press Foundation, and for two years as director of its Washington Journalism Center. A former reporter for the *Washington Post* and a former assistant city editor at the *San Diego Union,* from 1989 to 1993 he was director of the Harvard Journalism Fellowship for Advanced Studies in Public Health. As a stringer for the *Post* he worked on the Watergate investigation from Los Angeles, focusing on the "dirty tricks" campaign that was a part of the paper's Pulitzer Prize winning Public Service package. As a *Post* staffer he was nominated twice for the Pulitzer Prize. He has written two books. *Like Normal People* is the story of his mentally handicapped younger brother and the family's efforts to help him lead a normal life. It was turned into a made-for-TV movie in 1979 and was nominated for a National Book Award. *D.E.S.: The Bitter Pill* is the story of a widely used anti-miscarriage drug that had enormous social and medical consequences. It received the Award for Excellence in Biomedical Writing from the American Medical Writers Association. Retired since 2014, Meyers lives in Virginia.

**Nominee for a two-year term to the SOF Board of Trustees:**

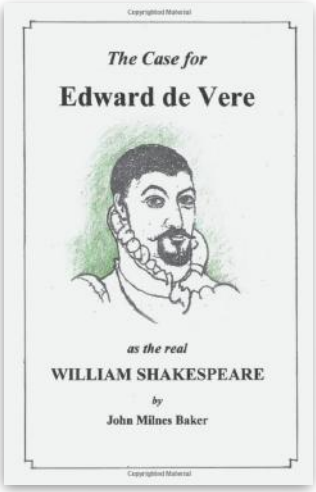
**Julie Sandys Bianchi** is completing a three-year term on the SOF Board, and has agreed to serve for an additional two-year term. She will succeed Bryan H. Wildenthal, who was nominated in 2019 for a three-year term, but is stepping down after one year in order to pursue other projects for the SOF and to do additional writing. Bianchi earned a Master's Degree in Drama at San Francisco State University and worked in a variety of theater settings in California, Colorado, Missouri and Virginia, both on the stage as an actress and behind the scenes as a designer, stage manager and theater educator. While a member of the community of Redding, California, she served on the Columbia School District Board and in St. Louis County, Missouri, was a member of the University City Arts Commission. Because of her interest in her paternal heritage as a descendant of the Treasurer of the Virginia Company of London, she has over forty years of experience as a family historian specializing in the gentry families of England and their

emigration to colonial Virginia. She is a regular presenter at SOF Conferences.

**Leaving the Board of Trustees** after completing two consecutive three-year terms are **Wally Hurst** and **Don Rubin**. The SOF thanks them both for their contributions to the organization!

## Recent Books of Interest

**John Milnes Baker, *The Case for Edward de Vere as the real William Shakespeare: A Challenge to Conventional Wisdom* (2020, available at Amazon)**



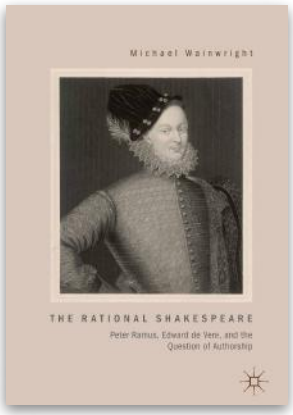

A retired architect, John Milnes Baker has written a short book for newcomers—of any age—to the Shakespeare Authorship Question. As he says in the Preface, "I am by no means a Shakespearean scholar—simply a lover of the plays. However, I find it perplexing that Stratfordians [a term he explains in his helpful "Preliminary Notes"] adamantly refuse to consider any challenge to their orthodox Bardolatry—even when presented with persuasive contrary evidence. The controversy is fascinating and I encourage anyone reading this booklet to explore the literature on the subject."

Baker decided to write the book after two of his grandchildren had given him a copy of *Who Was William Shakespeare?*, one of many titles in the popular "Who Was" biographical series aimed at children and young adults. "I found this book appallingly irresponsible," Baker noted. "The writer of this *Who Was?* bio simply embellished the conventional narrative, [employing] the usual 'must have,' 'we may assume,' 'no doubt' and innumerable 'probably this's' and 'probably that's.' I also counted over fifty purported statements of 'fact' that have no basis in any historical record.

"On its website Penguin/Random House invites unsolicited proposals, so I wrote a letter suggesting they consider a *Who Was Edward de Vere?* . . . No response. A month later I tried again. Still no response. So I decided to write *The Case for Edward de Vere as the real William Shakespeare* and at least tell my grandchildren the other side of the story." (By the way, Baker deliberately put "real" in lower case in the title.)

Baker is pleased with the positive reviews his book has received, and is hoping to get it placed in some visible locations, including Castle Hedingham. The book can be ordered through amazon.com.

**Michael Wainwright, *The Rational Shakespeare: Peter Ramus, Edward de Vere, and the Question of Authorship* (Palgrave Macmillan, 2018)**




An Oxfordian, Michael Wainwright is Associate Lecturer of English and Honorary Research Associate at Royal Holloway, University of London. He has written several books. According to the publisher's website, this book "examines William Shakespeare's rationality from a Ramist perspective, linking that examination to the leading intellectuals of late humanism, and extending those links to the life of Edward de Vere, Seventeenth Earl of Oxford. The application to Shakespeare's plays and sonnets of a game-theoretic hermeneutic, an interpretive approach that Ramism suggests but ultimately evades, strengthens these connections in further supporting the Oxfordian answer to the question of Shakespearean authorship." Among the plays Wainwright analyzes in detail are *Love's Labour's Lost*, *Hamlet, King John*, *Anthony & Cleopatra* and *Henry V*.

Ramism is named for Peter Ramus (1515-1572), a French polymath who wrote or co-wrote dozens of books on philosophy, logic, grammar, rhetoric, pedagogy and mathematics, some of which were banned for periods of time. Ramus converted to Protestantism in 1561, and was murdered during the St. Bartholomew's Day Massacre in 1572. Ramism is also discussed in Alexander Waugh's article in this issue (see page 24).

Wainwright's book is available through amazon.com.

**J. Thomas Looney, *"Shakespeare" Identified* — New Kindle Edition Available**

As recently announced on the SOF website, an electronic version of the Centenary Edition of Looney's pioneering book was made available on April 12, 2020, the 470th birthday of Edward de Vere, 17th Earl of Oxford. (The print edition was first available in late 2018.) James Warren, editor of the print and Kindle versions of the Centenary edition, recently expressed his pleasure at making this version available: "I hope that this new

edition of Mr. Looney's revolutionary book will enable a wider audience to become more familiar with the idea that it really was Edward de Vere who wrote under the pseudonym William Shakespeare, and that it will lead them to examine the mountain of corroborating evidence uncovered by scholars over the past hundred years." The Kindle version features hotlinked footnotes as well as searching, highlighting and notetaking. It is now available in Kindle format through Amazon.com for $9 or less.

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**James Shapiro, *Shakespeare in a Divided America: What His Plays Tell Us About Our Past and Future* (Penguin Press, 2020)**

Columbia's Professor Shapiro has pumped out yet another book. It will be reviewed in the next issue of the *Newsletter*.

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**Three volumes in SOF's Brief Chronicles Book Series Expected Soon**

Roger Stritmatter, General Editor of the SOF's Brief Chronicles book series, announces three forthcoming volumes:

1. A second edition of *The Poems of Edward de Vere, 17th Earl of Oxford . . . and the Shakespeare Question Volume I: He that Takes the Pain to Pen the Book*. The first edition of this book (the first book in the new Brief Chronicles series) was published in 2019. It analyzes a core collection of poems that are traditionally attributed to Edward de Vere, and another eleven that were likely written by him. It is extensively footnoted, showing innumerable parallels between the language and themes of these poems and the works of William Shakespeare. The second edition has refined the methodology that was applied in determining the relative rarity of many of the words and phrases used in the poems.
2. A companion volume, *The Poems of Edward de Vere, 17th Earl of Oxford . . . and the Shakespeare Question Volume II: My Mind to Me a Kingdom Is*. Volume II picks up where Volume I leaves off. It examines several dozen more poems published anonymously or under various names (including "Ignoto," "Shepherd Tony," and even "William Shakespeare") that also merit attribution to Edward de Vere. It explores the connections between de Vere and the supposed authors and/or publishers; using the same methodology as in Volume I, it reveals a vast number of parallels in construction, usage and motif between these poems and the Shakespeare canon.
3. *The Shakespeare Authorship Sourcebook: A Workbook for Educators and Students*. As its title indicates, this large (500+ pages) book provides teachers (college and secondary school) tools with which to introduce their students to the Shakespeare Authorship Question. It includes essays by leading scholars, guidance on how to teach critical thinking, a sample syllabus, interviews with instructors who have taught the authorship issue, an annotated bibliography, and many other useful items. (Prepublication copies were distributed at the National Conference of Teachers of English annual meeting in Baltimore in November 2019, and were eagerly snapped up.)

The SOF website will have further information about the availability of these three books.

Advertisement

**New from Laugwitz Verlag!** (All are available from www.laugwitz.com and www.amazon.de.)

A. Bronson Feldman, **Early Shakespeare**, edited by Warren Hope (2019)
Feldman, a scholar with wide-ranging interests, uses biographical, historical and psychological approaches to analyze Shakespeare's first ten plays. The result is a book that sheds light not only on the plays themselves, but also on their author, the court of Elizabeth, the conflicts of the time, and the culture of the period. Though completed just prior to Feldman's death in 1982, this book is a major contribution to the scholarship associated with J. Thomas Looney's discovery that Edward de Vere, the seventeenth Earl of Oxford, was the true author behind the pen name William Shakespeare.

Sten F. Vedi / Gerold Wagner, **Hamlet's Elsinore Revisited** (2019)
New discoveries about Shakespeare's knowledge of Denmark, arising from a thorough analysis of historical documents, confirm the Oxfordian Theory.

**Also Available** (the following books all edited by Gary Goldstein)
Gary Goldstein, **Reflections on the True Shakespeare** (2016)
Noemi Magri, **Such Fruits Out of Italy: The Italian Renaissance in Shakespeare's Plays and Poems** (2014)
Robin Fox, **Shakespeare's Education: Schools, Lawsuits, Theater and the Tudor Miracle** (2012)
Peter R. Moore, **The Lame Storyteller, Poor and Despised** (2008)

## *"Shakespeare" Identified* Centennial Symposium Celebrates One Hundred Years of Evidence

by Heidi Jannsch

*…I was well aware that, in propounding a new theory of Shakespearean authorship, I was exposing myself to as severe an ordeal as any writer has been called upon to face: that the work would be rigorously overhauled in none too indulgent a spirit by men who know the subject in all its minutiae; and that, if the argument contained any fatal flaw, this would be detected immediately and the theory overthrown. The ordeal has been passed through; I have watched anxiously every criticism and suggestion that has been made, and what is the result? Slips of memory or of attention on a couple of words; annoying, no doubt, to an author, but quite irrelevant to the argument; a questionable interpretation of an obscure passage; suggested defects of presentation, some real, others merely capricious; but not a single really formidable or destructive objection to the theory has put in an appearance.**

In this excerpt from a letter to the editor of *The Bookman's Journal*, J. Thomas Looney indicated he had weathered the initial storm of criticism of "*Shakespeare" Identified,* his 1920 book revealing that Edward de Vere, the Seventeenth Earl of Oxford, was the author of the Shakespeare canon. It is unfortunate that one century later Looney's theory has yet to be accepted by mainstream academia, but thanks to our SI-100 Committee, the Shakespeare Oxford Fellowship's Centennial Symposium, held on March 4, 2020, at the National Press Club in Washington, DC, provided a public forum for speakers from a variety of professional fields to affirm, advance and celebrate Looney's work. About seventy persons attended the afternoon-long event, including *Washington Post* editor and book critic Ron Charles and *Wall Street Journal* reporter Elizabeth Winkler. In 2019 Winkler wrote an article on the authorship question in *The Atlantic* (see "Authorship Question Gets Major Media Coverage," *Newsletter*, Summer 2019).

The symposium opened with a welcome from award-winning journalist Bob Meyers. Meyers noted the National Press Club was an appropriate locale for the celebration of *"Shakespeare" Identified* since Looney had utilized a journalistic method in his research by ignoring preconceptions and following the evidence wherever it led him. Five speakers followed Meyers's welcome, each presenting an informative talk on the influence Looney's book has had on their own studies and projects.

James A. Warren, editor, author, and former US Foreign Service officer, related his introduction to the Shakespeare Authorship Question by citing a variety of articles in major publications, statements from actors, writers, and Supreme Court justices, and other mainstream productions showing that the SAQ has seeped deep into the consciousness of the American public. Warren indicated that Looney's *"Shakespeare" Identified* was monumental because of its persuasiveness and the way Looney's explanation has provided a deeper understanding of the plays and poems, the author and the era in which he lived, as well as the nature of creativity and genius. In his identification of Edward de Vere as the author, Looney revealed a Shakespeare who had the education and experiences that placed him in the ideal position to jumpstart the linguistic revolution that took place in English history. Warren concluded by appreciating Looney's independent and logical thinking and his courage in the pursuit of the truth. Here is a link to Warren's presentation: https://shakespeareoxfordfellowship.org/video-james-warrens-march-4th-presentation-now-available/

Attorney Tom Regnier recognized the late US Supreme Court Justice John Paul Stevens as an Oxfordian; Regnier stated that so many judges and lawyers have come to question the authorship of Shakespeare's works because of their training in examining and weighing evidence. Although the First Folio helped to establish the country bumpkin idea of the author with no classical training, the evidence of the works themselves supports an author with expert-level knowledge of a myriad of subjects including the law. Regnier admired Looney's exploration and presentation of evidence in *"Shakespeare" Identified* and concluded that, when the evidence is considered, Sigmund Freud was correct when he stated that "The man of Stratford seems to have nothing at all to justify his claim, whereas Oxford has almost everything."

Film director, writer, producer, and current Oxfordian of the Year Cheryl Eagan-Donovan then related how de Vere's poetry was the key to Looney's discovery, and suggested that de Vere's bisexuality, which she sees exhibited in Shakespeare's sonnets, was one reason for the author's cover-up. She asserted that Oxford's Italian trek of 1575-76 was the transformational event in de Vere's life. He brought back with him the experiences and inspirations that would turn him into the creative genius we know as Shakespeare. This is the focus of her recent documentary film, *Nothing Is Truer Than Truth*.

Eagan-Donovan's presentation is posted here.

Author and lecturer Bonner Miller Cutting reviewed Looney's method for discovering de Vere's authorship and noted how Looney's hypothesis has been tested and confirmed by new information he was not aware of. Such information includes Cutting's own analysis of Oxford's £1000 annuity, Roger Stritmatter's research on Oxford's Geneva Bible, discoveries that the details of Oxford's Italian tour correspond to the settings and events of many of Shakespeare's plays, and the "son-in-law" match (the fact that all three dedicatees of Shakespeare's works were at some point considered as matches for de Vere's daughters provides a trifecta of personal connections to de Vere). These discoveries have provided ample additional supporting evidence that Looney solved one of history's most intriguing mysteries.

Left to right: Bonner Miller Cutting, Roger Stritmatter, Tom Regnier, James Warren, Cheryl Eagan-Donovan, Bob Meyers

The final speaker, Professor of Humanities and Literature Roger Stritmatter, shared his experiences in Shakespeare Studies since first reading *"Shakespeare" Identified* thirty-one years ago and completing his doctoral thesis on de Vere's Geneva Bible in 2001. He related examples of the resistance to the authorship question and the hostility he continues to face in his field. Despite these obstacles, Stritmatter perseveres in his studies and continues to discover new evidence. As an example of convergence of evidence, Stritmatter highlighted verses marked in de Vere's Bible (Matthew 6:1-4) relating to giving "almes in secret." He had noted in his dissertation that these verses would have been remembered by de Vere's contemporaries as having been used decades earlier by William Tyndale as a defense for anonymously publishing his translation of the Bible; they were also alluded to by Gervase Markham in 1624 in *Honour in his Perfection* in a description of Edward de Vere. Stritmatter cited a later discovery (by this writer) of additional passages in Markham's work referring to a "pretty secret or mysterie" as additional evidence supporting the idea that de Vere's works were created in secret (see page 16). In spite of the opposition, persistence in studying the Shakespeare Authorship Question continues to provide evidence that reinforces Looney's claim that Edward de Vere was the man behind the name Shakespeare.

Bob Meyers brought the symposium to a close, expressing thanks to the speakers and the members of the Shakespeare Oxford Fellowship's SI-100 Committee. Those who deserve gratitude for planning and hosting the successful event include present and past committee chairs, Bryan H. Wildenthal, Kathryn Sharpe and Linda Theil; SOF President John Hamill, Justin Borrow, Charles Boynton, Linda Bullard ("Local Actions and Events Working Group"), Kevin Gilvary (liaison from the De Vere Society UK), Catherine Hatinguais, Richard Joyrich, Shelly Maycock, Bob Meyers, Jonathan Morgan, Jennifer Newton, Thomas Regnier, Earl Showerman, Roger Stritmatter, Jim Warren, Joella Werlin and Stewart Wilcox-Sollof. Many thanks to all who contributed to this inspirational celebration of the 100th anniversary of *"Shakespeare" Identified*!

* James A. Warren, ed., *"Shakespeare" Revealed*, Veritas Publications (2019), 20.

## Centennial Symposium Noted in New York *Post*

Interestingly, news of the *"Shakespeare" Identified* Centennial made the New York *Post*. On the famed Page 6 of its February 18, 2020, edition, the paper ran a photo of Looney's book, a headline ("Celebration set for new book 'Shakespeare Identified'"), and a brief writeup:

> The Shakespeare Oxford Fellowship is holding a "momentous" event at the Press Club in DC, commemorating the 100th anniversary of the "modern discovery that Edward de Vere, 17th Earl of Oxford, is likely the true genius behind the pseudonym 'William Shakespeare.'"
> The stone-cold rager will mark the publication of J. Thomas Looney's book "Shakespeare Identified," which, says the Shakespeare Oxford Fellowship, "persuaded some of the greatest minds of our time."
> Raising the question: If the book's so convincing, why isn't it called the De Vere Oxford Fellowship?

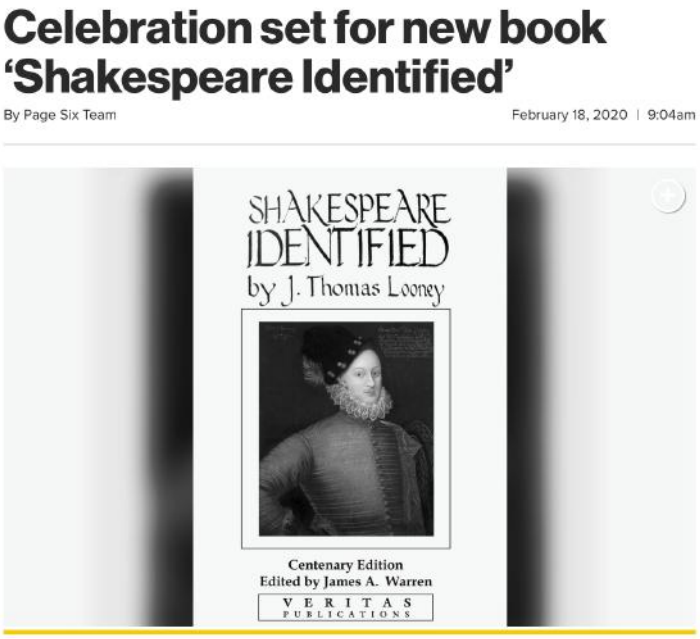
Steven Sabel, SOF Director of Public Relations, viewed the coverage positively. "The publisher, editor, or reporter who placed this piece is a closet supporter, I have no doubt," Sabel said. "Page 6 of the *Post* is one of the most widely read pages across more markets than I can guess. Look at the headline: 'Celebration set for new

book "Shakespeare Identified."' FANTASTIC!!! That is the ONLY thing many people are going to see, and it 'identifies' our book! J.T. Looney has never had better publicity for his work than this. Add the fact that they used the cover of Jim [Warren's] new version as the art on the website, and you have a double score!!

"Then look at the first paragraph—the only paragraph casual phone-feed people are going to read (because that is the sad truth of media today). They have no choice but use the quotation marks, because they ARE quoting the completely subjective language of OUR press release in the first paragraph! With only two paragraphs allowed for an item on this coveted page—we totally scored!

"The second paragraph is their place to do what they do in true Page 6 style for the NY *Post* —almost Swiftian in nature —which appeals to their regular readers (more literary than one might think, or they wouldn't have run this item). The story actually makes the event sound bigger than it is, it mentioned the book again by title (and provides a link!), lists the name of our organization a second time (better search engine hits), quotes us again with one of our best points, and then very lightly calls us out on a legitimate point, easily answered, but without ridicule or onerous comparisons. I say, 'WIN!'"

Founded in 1801 by Alexander Hamilton, the New York *Post* is the fourth largest American newspaper in circulation.




*In Memoriam: Tom Regnier (continued from page 1)*

Florida Supreme Court, all five of Florida's District Courts of Appeal, and the US Court of Appeals for the Eleventh Circuit. His most recent position was with the firm of Kramer, Green, Zuckerman, Greene & Buchsbaum in Hollywood, Florida.

Tom also taught law as an adjunct professor at University of Miami School of Law and at Chicago's John Marshall Law School. One of the courses he offered at Miami was "Shakespeare and the Law" (see his article, "Teaching Shakespeare and the Law," *Shakespeare Matters*, Fall 2006).

As a college student Tom was unaware of any controversy about Shakespeare authorship. "I never really looked into the subject," he said in a podcast, accepting the Stratfordian party line that there was no dispute. But when he read the series of articles about the authorship issue in the October 1991 issue of *The Atlantic Monthly* he began to question the traditional view, as he came to realize that "there was room for doubt about the Stratford man having written the plays. I started to look at it more, little by little." He later saw a rerun of the 1987 PBS *Frontline* documentary, "The Shakespeare Mystery," which spurred further interest. "That was around the time that I started law school."

Tom became a member of the Shakespeare Fellowship in the mid-2000s. He attended the SOS/SF Joint Conference in Ann Arbor, Michigan, in 2006. He was a regular conference attendee, and frequent presenter, for the next thirteen years. In 2008 he joined the board of the Shakespeare Fellowship, and in 2012 he became its President. At that year's SOS/SF Joint Conference in Pasadena, he began discussions with Shakespeare Oxford Society President John Hamill about merging the two organizations. Those discussions bore fruit, and the merger of the two bodies into the current Shakespeare Oxford Fellowship was effected at the end of 2013. Tom served as Vice President of the SOF in 2014, and then as President from 2015 to 2018. He was named Oxfordian of the Year in 2016. After leaving the Board of Trustees, he remained very active in the SOF as Chair of its Communications Committee, which has oversight of the organization's website and publications. As Communications Chair, Tom transformed the SOF website into a significant repository for many Oxfordian periodicals, from the early newsletters of the British and American Oxford societies, to private publications such as *The Elizabethan Review*, to recent efforts such as *Shakespeare Matters*, *Brief Chronicles*, and *The*

Tom Regnier and Angel Acosta

Hank Whittemore, Patricia Carrelli, Patricia Keeney, Ted Lange, Don Rubin, Tom Regnier, Steven Sabel.

Tom Regnier in his SOF presidential coronation outfit (left) and as Edward deVere (center) and Launce from The *Two Gentlemen of Verona* (right).

*Oxfordian*. This made the SOF website a primary research tool for all scholars interested in the Shakespeare authorship question.

Tom was a gifted speaker; several of his lectures on the authorship question can be found on the SOF's YouTube channel, including "Hamlet and the Law of Homicide." That presentation was chosen by the Dade County Bar Association as one of the inaugural lectures in its Thurgood Marshall Distinguished Lecture Series in 2016.

His last public appearance in Oxfordian circles was at the *"Shakespeare" Identified* Centennial event in Washington, DC, on March 4, 2020 (see page 10).

Tom Regnier is survived by his partner, Angel Acosta, three siblings—Janie Regnier, J.G. Regnier and wife Billie, and John Regnier and wife Kate—and five nieces and nephews: Charlie Waybright and Emma, Noah, Brennan and Roan Regnier. His family expected to have Tom's ashes interred at the Baxter Memorial Gardens cemetery in Mountain Home, Arkansas, with his parents.

The family also requested that donations in Tom's memory be made to the Shakespeare Oxford Fellowship.

# *Times Literary Supplement* Backhandedly Notes Looney Centennial

by Alex McNeil

In its March 20, 2020, issue the *Times Literary Supplement* chose to dust off a review it had first published a century earlier of J. Thomas Looney's *"Shakespeare" Identified*. The review, by noted Shakespeare scholar Alfred W. Pollard, was savage. He wrote in part: "The redeeming feature in Mr. Looney's book is its honesty. He does not pretend to know more than he does, and if his ignorance is much greater than he conceives, his method makes it patent. . . . Fundamentally it is a sad waste of print and paper."

Pollard summed up Looney's approach reasonably accurately—Looney's intimate familiarity with *The Merchant of Venice* (a play that demonstrated to Looney the author's firsthand knowledge of that city and the author's attitude toward money), Looney's skepticism that *Venus and Adonis* was Shakespeare's first published work ("the first heir of my invention"), and Looney's discovery of a poem by Edward de Vere, 17th Earl of Oxford, with the same unusual rhyme scheme, etc. Oddly, Pollard did not refute any of this — he says nothing about *The Merchant of Venice*, nor does he aver that *Venus and Adonis* was Shakespeare's maiden effort. He falls back on the matter-of-faith argument "that for 'the Stratford man,' as Mr. Looney loves to call him, to write the plays and poems which we know as Shakespeare's was a very wonderful achievement. But an achievement may be wonderful without being incredible."

Pollard resumes his screed: "Mr. Looney would have done well to acquaint himself far more thoroughly with the environment of a London playwright than he has thought necessary. The history of the companies of players is of especial importance. But Mr. Looney apparently does not even know that there were child actors in Shakespeare's day, and that the Earl of Oxford was patron of a company of them." Pollard then selected a quote from Looney in which Looney speculated that some of the references to "Oxford's Boys" may have been "suggestive . . . of a personal familiarity . . . [with] the men he employed." Pollard went on to allege that Looney knew nothing about the publication of Shakespeare's plays: "If Mr. Looney had made the smallest study of the early Quartos, he would have known that neither the original editions nor the later ones could possibly have been seen through the press by the playwright. Unencumbered by any inconvenient knowledge at first hand of what he is writing about, Mr. Looney proceeds to build up his case very easily." Pollard goes on to express his own incredulity about Looney's claim that "there was subterfuge in the manner of publishing the First Folio edition"—which, to Pollard, "implies, if it implies anything, that the publishers were aware of the true authorship."

Alfred William Pollard (1859-1944) was a noted British bibliographer and professor of bibliography. He wrote or co-wrote a number of Shakespeare-related texts, including *Shakespeare's Fight with the Pirates and the Problems of the Transmission of His Text* (1917), *The Foundations of Shakespeare's Text* (1923), and *Shakespeare's Hand in the Play of Sir Thomas More* (1923, with W.W. Greg and others; another early attempt to refute the Oxfordian claim by trying to show that "Hand D" in the *Thomas More* manuscript was Shakspere's).

Why the *TLS* chose to reprint this review was not explained. The *TLS* does not routinely republish articles; it doesn't have a "From the Archives" feature. It's unlikely that the editors thought of it themselves; they were probably unaware of the hundredth anniversary of the publication of *"Shakespeare" Identified*. It is reasonable to infer that the TLS was tipped off about the centennial, and about its own 1920 review.

The republication did not go unnoticed. At least two noted Oxfordians contacted the *TLS*. James Warren, editor of the Centenary Edition of "*Shakespeare" Identified*, wrote:

> I was surprised to see that you reprinted on March 20, 2020, Alfred Pollard's review of J. Thomas Looney's *"Shakespeare" Identified*, originally published in your pages on March 4, 1920, the same day Mr. Looney's book was published. Mr. Looney believed that Mr. Pollard's review contained "misrepresentations" of his work—of his reasons for concluding that Edward de Vere, 17th Earl of Oxford, wrote the works usually attributed to William Shakspere of Stratford-upon-Avon—and you published his response to it on March 25, 1920. Might you find space to reprint Mr. Looney's letter, just as you found space to reprint Mr. Pollard's review, thereby giving him the same chance to respond today that you gave him 100 years ago?

Alexander Waugh, Chairman of the De Vere Society, wrote:

> It was dashing of you to reprint Alfred Pollard's review of "*Shakespeare*" *Identified* from a hundred years ago. The publication of J.T. Looney's learned

and hugely influential study and Pollard's lofty, bewildered reaction to it are remarkable moments in the history of post-Stratfordian studies. Might you consider developing this into a series? Centennial reprints of dusty professors failing to foresee paradigm shifts—it could run and run.

To date there has been no response from the *TLS*. Since it appears that there will be none, we reprint J. Thomas Looney's letter responding to Pollard's review, published on March 25, 1920:

"SHAKESPEARE" IDENTIFIED

Sir,—Will you kindly permit me to correct what I consider misrepresentations of my work *"Shakespeare" Identified*, as reviewed in your columns on March 4.

1. "Mr. Looney apparently does not even know that there were child-actors in Shakespeare's days." On page 513 will be found the actual passage in *Hamlet* which refers to these child-actors; and the interpretation I give to the passage, "Do *the boys* carry it away?" shows clearly that I had considered the matter.

2. My supposing these words to apply to the company patronized by Hamlet is ridiculed. This is the context. Hamlet's company had had to leave the city and go on tour because of their being supplanted by child-actors. Before leaving, there had been fighting between the players and the writers, and "much throwing about of brains." Hamlet asks, "Do *the boys* carry it away?" and receives the answer, "Ay, my lord, Hercules and his load, too." These words clearly refer, not to the child-actors, but to those who had to go on tour.

3. I am represented as not knowing that "Oxford was patron of a company of child-actors." Oxford's Boys are never referred to as "children," and are sometimes spoken of as "servants." Like Hamlet's boys, they are most likely to have begun as youths, and young men, and would, of course, have developed into something more. (See Hamlet's greetings to the players.)

4. It is asserted that my "source of information respecting the publication of the plays is the Falstaff Notes." I do, in fact, use this convenient little manual, but I make clear that my authorities in critical cases are Sir Sidney Lee, Professor Dowden, and the *Variorum Shakespeare*.

5. It is suggested that such parallelisms to Shakespeare's characters as I establish for Oxford might be made out for any other man. It has been impossible to do anything of the kind for either William Shakespeare or Francis Bacon.

6. The poetic resemblances presented, we are told, were "common to most Elizabethan verse-makers." Those on the loss of his good name, which are vital, are certainly not common: there is probably no other similar example.

7. The plays after 1604 being finished off by other hands and the presence of subterfuge in the publication of the First Folio are put forward as my theories (or Baconian). These facts are acknowledged by the most orthodox authorities, and these authorities I cite.

J. THOMAS LOONEY.

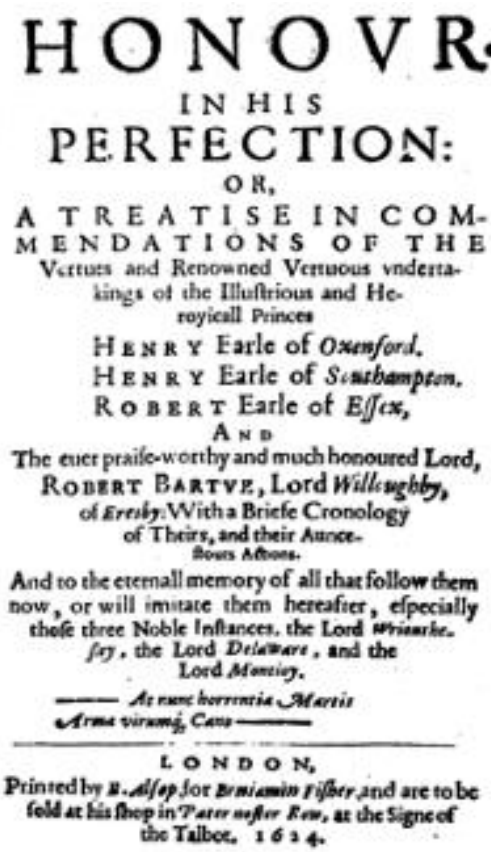
We are grateful to James Warren for supplying us with the text of Looney's letter. Warren also informs us that online sales of his new edition of *"Shakespeare" Identified* went up immediately following the March 20 republication of Pollard's review—once again proving the old adage that there's no such thing as bad publicity!


Previously unknown 1920 edition of Looney's *"Shakespeare" Identified* (above with blue cover) described on page 31.

# Gervase Markham's *Honour in his Perfection* (1624), Matthew 6:1-4, and the Authorship Question

by Roger Stritmatter

Published in 1624, within months of the 1623 Shakespeare First Folio, Gervase Markham's *Honour in his Perfection* contains a strikingly original and previously neglected early commentary on the authorship question.



HONOVR.
IN HIS
PERFECTION:
OR,
A TREATISE IN COMMENDATIONS OF THE
Vertues and Renowned Vertuous vndertakings of the Illustrious and Heroyicall Princes
HENRY Earle of *Oxenford*.
HENRY Earle of *Southampton*.
ROBERT Earle of *Essex*,
AND
The euer praise-worthy and much honoured Lord,
ROBERT BARTVE, Lord *Willoughby*, of *Eresby*: With a Briefe Cronology of Theirs, and their Auncestours Actions.
And to the eternall memory of all that follow them now, or will imitate them hereafter, especially these three Noble Instances, the Lord *Wriothesley*, the Lord *Delaware*, and the Lord *Montioy*.
—— *At nunc horrentia Martis*
*Arma virumq; Cano* ——
LONDON,
Printed by *B. Alsop* for *Beniamin Fisher*, and are to be sold at his shop in *Pater noster Row*, at the Signe of the Talbot. 1624.

Figure 1. Title page of Gervase Markham's *Honour in his Perfection* (1624).

A celebration of the histories of the noble families of Oxenford, Southampton, and Essex, the book is dedicated to Robert Bertie d'Eresby (1584-1642), 1st Earl of Lindsey, son of Oxford's sister Mary and her husband, and the nephew of Edward de Vere, 17th Earl of Oxford. Poet, translator, and popular writer on many subjects, Gervase Markham (c.1568-1637) was a lifelong affiliate of the house of Oxford and, as the title page of *Honour in his Perfection* might indicate, a dedicated adherent to the "Essex faction" at court.[1]

Markham's devotion to this set of noble families is evident on the title page, from the perlocutionary emphasis on *HONOUR* in the top line—the word is printed all in caps in a significantly larger font than any other word on the page—to the subscription from the "Signe of the Talbot" at the bottom. The latter reference is part of the volume's messaging. Few characters are more conspicuously exalted in Shakespeare history plays than John Talbot. In *1 Henry VI* the name occurs, sometimes more than once, in eighty-eight speeches and young Talbot ("Valiant John") dies in the arms of his father (John, 1st Earl of Shrewsbury), who declares:

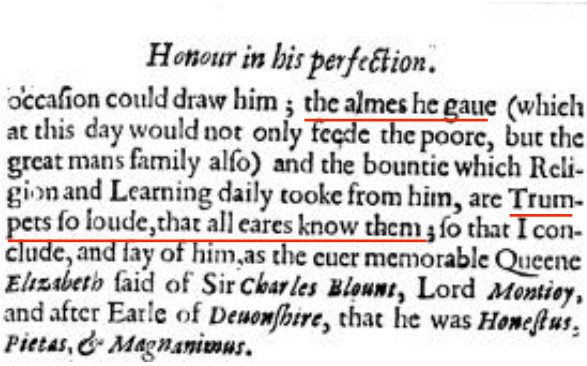
> Soldiers, adieu! I have what I would have,
> Now my old arms are young John Talbot's grave.

By 1592 Talbot's death had become a rallying cry for English patriots like Tomas Nashe, for whom Talbot was the stage personification of English heroism:

> How would it haue ioyed braue Talbot (the terror of the French) to thinke that after he had lyne two hundred yeares in his Tombe, hee should triumphe againe on the Stage, and haue his bones newe embalmed with the teares of ten thousand spectators at least, (at seuerall times) who in the Tragedian that represents his person, imagine they behold him fresh bleeding.[2]

With such a literary genealogy, we may be sure that Bernard Alsop's shop on Pater Noster Row "at the Signe of the Talbot" was, in 1624, still trading on the Lancastrian ethos of Shakespeare's martyred warrior. Nor is the publication date of 1624—within a year of the 1623 Shakespeare Folio—a coincidental or irrelevant factor. It suggests that Markham's text should be read, at least in part, as a response to the Folio.

Despite these fortuitous connections, Markham's pamphlet has been understudied by Oxfordian scholars and is not mentioned by Looney, Ogburn, Anderson or most other standard books on de Vere. I first noticed it sometime in the late 1990s while researching my 2001 University of Massachusetts PhD dissertation. At that time I flagged the following passage, where Markham states that the "alms" given by the 17th Earl of Oxford were "trumpets so loud that all ears know them."

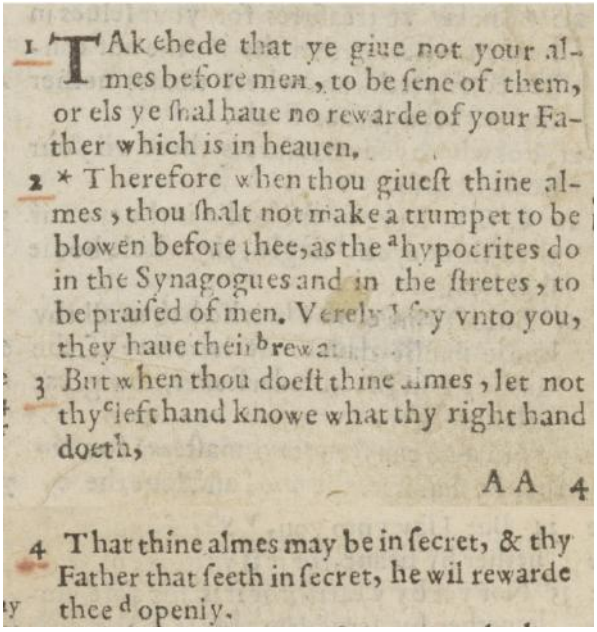


*Honour in his perfection.*

occaſion could draw him ; the almes he gaue (which at this day would not only feede the poore, but the great mans family alſo) and the bountie which Religion and Learning daily tooke from him, are Trumpets ſo loude, that all eares know them ; ſo that I conclude, and ſay of him, as the euer memorable Queene *Elizabeth* ſaid of Sir *Charles Blount*, Lord *Montioy*, and after Earle of *Deuonſhire*, that he was *Honeſtus, Pietas, & Magnanimus.*

Figure 2. Matt. 6:1-4 used to describe Oxford in Markham's *Honour in his Perfection* (p. 17).

The underlined portions of Figure 2 are an echo of Matthew 6:1-4, the New Testament passage in which Jesus tells his followers to not "blow your trumpet in the marketplace," but rather to give alms "in secret," and "thy heavenly father will reward you openly." Long before 1624 these verses had acquired the ethos of precedent as an expression of the scriptural basis for the anonymous Christian culture of the Middle Ages. William Tyndale famously cited those verses as a reason for his decision to publish his English New Testament in 1522, against royal edict and without a translator's name attached to it. It seemed reasonable to conjecture that de Vere might, like Tyndale, have thought of these underlined verses not merely as a justification, but even as a scriptural *exhortation*, to publish his work anonymously. It was therefore interesting to note, as I did in the dissertation, that the same verses are underlined in the de Vere Geneva Bible:



1 TAke ehede that ye giue not your almes before men, to be ſene of them, or els ye ſhal haue no rewarde of your Father which is in heauen.

2 * Therefore when thou giueſt thine almes, thou ſhalt not make a trumpet to be blowen before thee, as the [a]hypocrites do in the Synagogues and in the ſtretes, to be praiſed of men. Verely I ſay vnto you, they haue their [b]rewa

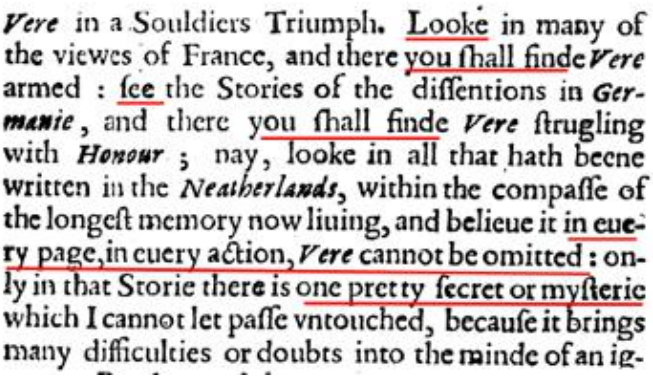
3 But when thou doeſt thine almes, let not thy [c]left hand knowe what thy right hand doeth,

AA 4

4 That thine almes may be in ſecret, & thy Father that ſeeth in ſecret, he wil rewarde thee [d]openly.

Figure 3. Matthew 6:1-4 underlined in de Vere Geneva Bible.

In 2001 I puzzled over the rest of what Markham was saying, but I had other, more pressing concerns. It was enough to point out in my dissertation that "in 1624, the year after the publication of the Shakespeare First Folio, Gervase Markham remembered Edward de Vere himself with a sly reference to the same [underlined] verses" (219). More recently, inspired by the work of Heidi Jeanne Jannsch in a blog entry and a *De Vere Society Newsletter* article, "One Pretty Secret: Gervase Markham Reveals Shakespeare's Identity" (January 2017), I returned to Markham's work and was shocked by what I discovered. As Jannsch wrote, shortly after associating Matt. 6:1-4 with the 17th Earl of Oxford, Markham declares that the "story of Vere," which involves Vere "in a soldier's Triumph," Vere "armed" and Vere "struggling with Honour," contains a "pretty secret or mystery" (Figure 4).



*Vere* in a Souldiers Triumph. Looke in many of the viewes of France, and there you ſhall finde *Vere* armed : ſee the Stories of the diſſentions in *Germanie*, and there you ſhall finde *Vere* ſtrugling with *Honour* ; nay, looke in all that hath beene written in the *Neatherlands*, within the compaſſe of the longeſt memory now liuing, and belieue it in euery page, in euery action, *Vere* cannot be omitted : only in that Storie there is one pretty ſecret or myſterie which I cannot let paſſe vntouched, becauſe it brings many difficulties or doubts into the minde of an ig-

Figure 4. "Looke, see, find …. one pretty secret or mystery."

Ostensibly, Markham is discussing Oxford's "fighting cousins" Horace (1565-1635) and Francis Vere (1560-1609), who had become heroes long before 1624 in the Protestant struggle for the independence of the lowlands and the Palatinate. This cause to which the Veres had given their name was jeopardized in 1623, the Patriot Earls believed, by the Spanish Marriage Crisis (the ongoing, but ultimately unsuccessful, effort of King James I to arrange the marriage of his son, Prince Charles, to the Infanta Maria Anna, daughter of the king of Spain). The "fighting Veres," cousins of the 17th Earl, left a durable imprint on Elizabethan and Jacobean literature, giving their names to Hamlet's two martial comrades, Horatio and Francisco.[3] As early as 1600, Francis Vere was winning a name for himself in the battle for Ostend in the Low Countries. The fight, according to John Dover Wilson among others, is obliquely glanced at in *Hamlet*. It is a fight over a "little patch of ground/ That hath in it no profit but the name" (4.4.17-18). As Dover Wilson explains in a note

to these lines: "From July 2, 1601 to the spring of 1602 the sand-dunes of Ostend were valiantly defended against the Spaniards in many battles and with great loss of life by an English force under Sir Francis Vere, which returned home on March 18" (221). In 1622 Horace Vere was still leading the English forces in defense of the Palatinate and James I's daughter and her husband, Frederick, the Elector Palatine.

If the poetic vogue of the "Fighting Veres" goes back to *Hamlet* in 1600, the ideal still retained literary force by the time of the Spanish Marriage Crisis and the 1623 Folio. In 1622 George Chapman honored Horatio Vere in his 101-line Neoplatonic encomium, "PRO VERE, AVTVMNI LACHRYMAE / On Behalf of Vere, the Tears of Autumn." According to Chapman's editor Phyllis Brooks Bartlett, the poem was written to "urge the government to send supplies to [Horace] Vere and his men who, in 1622, were being besieged at Mannheim" (10).

Like both Chapman and "Shakespeare," Markham was a true devotee of the house of Vere; his work sets out to honor the family without disclosing potentially damaging family secrets to casual readers. As Jannsch astutely observes, Markham's reference to the "pretty secret" is prefaced by a triple imperative: *look, see, find*. "Pretty" was an adjective then meaning "cunning" or "clever." But what does Markham mean by this curious phrase? He begins to spell it out in the next lines:

many difficulties or doubts into the minde of an ig-
norant Reader; and that is, the miſtaking of names,
for the Authour of that Worke bindes himſelfe
too ſtrictly to the Scripture phraſe, which is to
make one name to containe another; as the name *Adam* to containe the name *Eua* alſo, and the word *man* to containe the word *woman* alſo; and ſo the Authour ſpeaking of many notable and famous exploits fortunately performed, deliuers you peraduenture but the name of *Naſſau*, or the *Dutch*, and ſuch like; whereas

Figure 5. The mystery explained: "One name may contain another."

Markham's mystery is that of "mistaking of names," meaning that that "one name" may "contain another." If this seems an intriguing proposition, Markham's reasoning is more intriguing still. Who is "the author of that Worke" who "binds himself too strictly to the Scripture phrase"? The answer, it seems, is the author of the "mind of an ignorant reader." Markham is saying that the skillful reader will not "bind himself too strictly to the Scripture phrase"—i.e., he will pay attention to the way Markham has altered the scriptures in appealing to them. If George Chapman was a vocal supporter of the "patriot Earls," Markham was fully in their confidence, as Jannsch suggests: "If Markham was in fact as close to Southampton as he claims in *Honour*, he could have been in a position to know the details about the Shakespeare authorship ruse" (14).

As he has just finished praising the 17th Earl as "honestus, pietas, et magnanimous," and has associated him with a biblical passage that endorses doing great alms in secret, we may be right to suspect that when Markham says that the "secret or mystery," according to scripture, is that "one name" may "contain another," the argument applies not only to the "Fighting Veres," but also to their noble cousin the 17th Earl of Oxford, Edward de Vere. Jannsch finds in the idea of including one name within another a sideways glance at the popular early modern pastime of the anagram, discovering in the double appearance of Markham's curious phrase *the least spark(e)* an anagram of *Shakespeare* [*ttl*].[4] Jannsch is especially persuasive in her analysis of the surrounding contexts of the suspect phrase: "Both uses of 'the least spark(e)' are included when Markham is talking about writing 'stories,' 'Author of that worke,' 'injured by a pen,' and 'I can write nothing to equal …'. These all lend additional support to the idea that he was thinking about a certain writer at this point" (14).

Jannsch shrewdly picks up on much of what must certainly be an effective collaboration between author, publisher, and compositor. For those unsatisfied by an "imperfect" anagram, even one occurring in such a suspicious context, the text affords further confirmation. While the anagram is one application of the idea of "one name containing another," the latter phrase can be construed in other ways, including the use of pseudonym or allonym (where one name "includes" another by concealing it), or any one of several figures of speech, including *synecdoche*, using the name of a part for the whole. *The Arte of English Poesie* (1589) defines it as "the Figure of Quick Conceit," used to produce "duplicity of sense" (280). In *Honour in his Perfection*, Markham is identifying de Vere as Shakespeare in several ways. Let us examine them.

We began from Markham's allusion to Matt. 6:1-4, suggesting a connection between the 17th Earl and the idea of giving alms in secret. This, we should see, inflects all that follows with one core idea: secret works. Paradoxically, we are told, the works of the 17th Earl are "trumpets so loud all ears hear them." By any conventional history, this notion is so ridiculous as to

sound like satire. Everyone knows (and knew) that the 17th Earl died in financial ruin. His unsavory commitments to the arts and philosophy, especially the theatre, not to mention his scandalous treatment of his hapless wife, daughter of Lord Treasurer Burghley, rumors of bed-tricks and Italian courtesans, etc., had by the time of his death in 1604 reduced him to a veritable "Monstrous Adversary." The discrepancy invites inspection. We are supposed to notice not only Markham's original text, but the way he has introduced enigma into it by altering and changing the meaning of the original from Matthew. Is it possible that "all ears" do hear Vere's "alms," but "under another name"? If not, it is one of those bizarre coincidences that keep popping up, especially when we discover that, shortly after introducing the verses from Matthew, Markham has entered into a disquisition on the possibility, alleged to have biblical justification, that "one name may contain another."

In *Honour in his Perfection* we are presented with a complete, if highly abbreviated, parable of the authorship question woven into Markham's praise of the house of Vere. The parable involves a man who did great works in secret—in part, because the gospel told him to. He put his name inside that of another man who would get the glory and the credit. The entire story is right there in Markham's own symbolic logic. As a flourish, the parable is further enlivened by a pair of *least sparke* anagrams concealing the name "Shakespeare." If we want to know who it was that hid his name inside Shakespeare's, Markham provides the answer, rattling off a string of *Ver-* puns familiar to all close readers of the Shakespeare plays and poems: "in *truth* and *true meaning*, the name of Vere should *ever* be included" within other, more trumpeted names: "& the sense so read, the Story is perfect" (see below):

In late 1623, one of the most miraculous books ever published appeared in the bookstalls of St. Paul's Churchyard: The First Folio. The "trumpet of fame" aggrandized the book. It was a big, expensive volume dedicated to two of the most powerful men in the kingdom, one of them married to a daughter of the late 17th Earl of Oxford. The lavish Folio with its peculiar frontispiece became, for a time, the talk of the town, even featured prominently in the most popular and influential play of the decade, as the White Queen's Pawn in Thomas Middleton's *Game of Chess* (c. 1624),

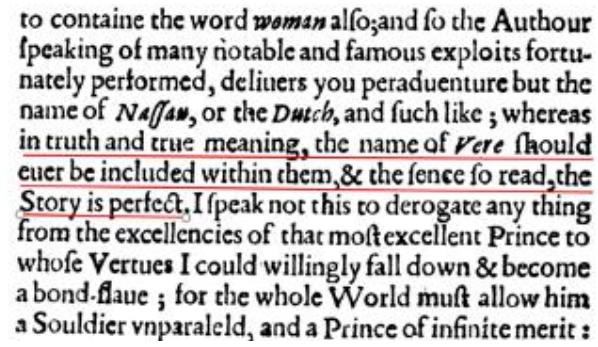

to containe the word *woman* alſo; and ſo the Authour
ſpeaking of many notable and famous exploits fortu-
nately performed, deliuers you peraduenture but the
name of *Naſſau*, or the *Dutch*, and ſuch like; whereas
in truth and true meaning, the name of *Vere* ſhould
euer be included within them, & the ſence ſo read, the
Story is perfect. I ſpeak not this to derogate any thing
from the excellencies of that moſt excellent Prince to
whoſe Vertues I could willingly fall down & become
a bond-ſlaue; for the whole World muſt allow him
a Souldier vnparaleld, and a Prince of infinite merit:

Figure 6: "The name of Vere should ever be included within them, & the sence so read, the story is perfect."

where it was staged as the sacrificed gambit in a winning chess strategy in front of 30,000 theatregoers.[5] Yes, all ears in London knew these alms; many disapproved. Gervase Markham did not waste time in compiling his "brief and abstract chronicle" of the times, dedicating his family histories of Vere, Essex, and Southampton to the idea that "one name may contain another"; The name "Vere," in Markham's estimation, "should ever be included within [other names]"—and if so, "the story is perfect."

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**Endnotes**

1. In addition to the four noble houses named on the title page, these prominently included the Earls of Shrewsbury, Gilbert Talbot (1552-1616), and before him his father George (1522-1590), descendants of the Talbots lionized in the history plays as well as literary peers and sympathetic allies to the Vere-Stanley-Essex faction.
2. It is also the only name in the entire Shakespeare canon that is coupled with that of Saint George: "*Cry: 'St. George,' 'A Talbot.'*"
3. Looney, 407-408. On Francis and Horace generally, see Markham (1888).
4. Jannsch discusses at some length the theory of the inexact early modern anagram, as in this one which leaves two letters unused (*ttl*). In the second instance "the least sparke" is spelled with an additional *e*, allowing the more complete spelling, "Shakespeare." The *ttl* may also be part of the intended message.
5. Chris Haile, "'Pawn! Sufficiently Holy but Unmeasurably Politic': The Pawn's Plot in Middleton's Game of Chess," *Journal of Early Modern Studies* 8 (2019), 191-224.

# The First Seventeen Sonnets— Their True Hidden Meaning

by Peter Rush

Peter Rogers's "The First Seventeen Sonnets" (*Newsletter* Winter 2020) devotes itself to a central conundrum posed in the first seventeen of Oxford's *Shake-speares Sonnets*, one not recognized by most Shakespeare scholars. While Rogers's proposed solution falls short, in failing to solve it he is in the company of not only every Stratfordian scholar, but also most Oxfordians who have written on the topic. This review of Rogers's argument will examine his formulation of this conundrum, analyze his highly original solution, and then lay out the only possible explanation that makes these sonnets' true meaning all but transparent.

Rogers is up front in stating that he's not a Shakespearean scholar—he's an artist and a painter—but asserts that he "can claim a little common sense." His common sense serves him well in his identification of an important problem, but does not equip him with the knowledge and background necessary to identify the correct solution.

I cannot claim to be a Shakespeare scholar either, but I have spent over seven years working on my book that presents the true meaning of *all* of the sonnets. My research and conclusions are based in turn on the work of a true scholar, Hank Whittemore, who alone among the entire community of Oxfordian scholars and researchers, from Looney to the present day, ferreted out what the *Sonnets* is truly about. He showed how every sonnet supports a unified narrative, a feat not even attempted, much less achieved, by anyone else of any persuasion. With confirmation from Whittemore, I refined and amplified his initial reading in my book, *Hidden in Plain Sight, The True History Revealed in Shake-speares Sonnets*, the most recent revision of which was released on Amazon in 2019. Whittemore's breakthrough discoveries were first published in his magnum opus, *The Monument*, in 2005.

Rogers's insightful observation about the first seventeen sonnets is that the traditional understanding of their context and purpose doesn't make sense. That understanding is that they were written on the occasion of Henry Wriothesley, the third Earl of Southampton's, 17th birthday (this explains why there are exactly seventeen of them, seventeen being the age of consent for marriage), and that they were written as pleas for Southampton to marry Oxford's daughter Elizabeth Vere. The marriage was relentlessly pushed by William Cecil, Lord Burghley, the Queen's top counselor and Elizabeth Vere's grandfather. It was pushed so strongly for four years that, when Southampton continued to reject the marriage when he turned twenty-one in 1594, Burghley, whose ward Southampton had been since age eight, fined him £5,000. Assuming, as virtually all Oxfordians and most Stratfordians do, that the "young man" of Sonnets 1-126 was Southampton, what could be more obvious than that Sonnets 1-17, which urge the young man to bear a son, were written to encourage Southampton to marry Elizabeth Vere? They are accordingly often referred to as the "marriage sonnets."

But Rogers perceptively questions how these seventeen sonnets could possibly have been written for that purpose. "Why is there no mention of his (Oxford's) daughter? Why try to persuade the recipient of these sonnets by writing seventeen of them? Apart from anything else, it would have amounted to badgering.… None of this has anything to do with a prospective marriage between Elizabeth Vere and Henry

Wriothesley."

I quote my own summation of the same argument: "However, if these were truly 'Marriage Sonnets,' intended to convince Southampton to marry a particular young woman, why is there no reference to a single characteristic of the woman—to her beauty, character, lineage or other desirable traits—nor even to the importance of having a wife, or the benefits of married life? If the purpose of these sonnets had been to encourage Southampton to marry Elizabeth Vere, they must be judged inept in the extreme, bereft of so much as a single line that would hit Southampton's 'hot button.' Rather, they are primarily an extended scold that would almost certainly annoy, not convince."

I concur with Rogers, therefore, that the conventional assumption is untenable, at least as generally understood. That is, that marriage for its own sake is not what those sonnets are intended to advocate.

This acknowledgement should provoke a determined search for an alternative explanation of why these sonnets say what they say, which on the surface appears self-defeating if intended to promote this marriage. By his recognition of this fact, Rogers deserves credit for highlighting the riddle of these sonnets.

**Rogers's Proposed Solution**

Rogers proposes that the subject of Sonnets 1-17, the individual addressed in the second person ("you"), is not Southampton at all, nor any "other" person, but rather Oxford himself. Rogers sees the passages that lavish extravagant praise upon this "other" person as Oxford praising himself. He concludes that Oxford was deeply narcissistic and was parading his narcissism.

As I read Rogers's article, I became highly curious as to whom he thought the sonnets were addressed, if not to Southampton. Needless to say, I was not prepared for his conclusion. Ironically, and curiously, Rogers actually held the key to discovering the truth about these sonnets in his hand, but failed to make use of it. The key was his stated belief that Southampton was the son of Queen Elizabeth and Oxford—a view unfortunately not fully shared among Oxfordians. Had he used this key, he would have been able to derive a very different interpretation of the seemingly narcissistic lines in Sonnets 1-17.

Rogers states that he was stumped by the oddness of the entreaties in the first seventeen sonnets until he came to Sonnet 62. "It was then that the first inkling of a rather shocking possibility dawned on me." Referencing the first twelve lines of Sonnet 62, Rogers writes, "There can surely be no more forthright confession of blatant and unblushing narcissism in all of poetry or, for that matter in all of literature." I concur that, minus the last two lines, the first dozen lines *do* suggest narcissism, as I wrote in my book: "The first twelve lines apparently describe how the poet is consumed with self-love."

Armed with this interpretation of Sonnet 62, Rogers cites lines from several of the first seventeen sonnets to illustrate what he sees as the same extreme narcissism. He reasons that if Sonnets 1-17 are not about Southampton, then they could have been penned far earlier than the remainder of the sonnets; without citing further evidence, he states that they must have been penned shortly before Oxford's marriage in late 1571 to Anne Cecil, William Cecil's daughter.

Even if they were narcissistic, why would they have been written precisely in 1571? Rogers speculates that either Burghley or Queen Elizabeth forced the twenty-year-old Oxford to write them. Why? Rogers posits that Oxford, at that age, was not mindful of his responsibilities as the 17th Earl of Oxford, heir to a long and noble lineage; such responsibilities would, of course, include marrying and producing an heir, and that the Queen and Burghley were very concerned about this. Rogers writes: "Elizabeth might have reminded him that no one else could claim to be a seventeenth Earl. She would make him remember that fact by making him write seventeen times what the responsibilities of his unique position demanded." Rogers finds what he believes is strong confirmation for this in the coincidence of there being exactly seventeen sonnets, and Edward de Vere being the 17th Earl of Oxford.

Rogers admits that his entire theory "is, of course, speculation upon speculation." That it surely is. I offer eight reasons to reject it, followed by a summary of what I believe to be the true reason these sonnets were written, and why they were written the way they were.

**Rogers's Proposed Solution Falls Short**

First, Rogers's reading of Sonnet 62 ignores the two lines of the couplet, which completely overturn the apparent sense of the first twelve, and remove any suggestion of narcissism. The couplet reads: "Tis thee, myself, that for myself I praise,/ Painting my age with beauty of thy days." As I wrote: "Since this theme (self-love) resonates with nothing else in the entire collection, and would be a *non sequitur* if meant as a sudden lament for a personal quality of the poet that contradicts the sense of the entire sonnet series to this point, it cannot be the poet confessing to be a narcissist. The solution is provided in the couplet.... The only intelligible reading is that what appears to be self-love is really love for 'thee,' and that the poet lives in the reflection of the royal blood ('beauty') of Southampton." Lines 1-12 therefore really refer to Southampton, not Oxford.

Second, nothing in Sonnets 1-17 even hints that the author is referring to himself. The sense that the author is addressing someone else in them is overwhelming, with no suggestion that the apparent "someone else" is the author himself.

Third, in several of these sonnets (notably 10, 15 and 17) the author refers to "I" as clearly someone different from the "you" of these sonnets. For the author to use "I" and "you" in the same sonnet, if in truth they were the same person, would be highly incongruous.

Fourth, bereft of the support supposedly provided by sonnet 62 for the narcissism theory, the notion that Oxford was such a committed narcissist is seriously weakened. If he was such a narcissist, why would that show through only in the first seventeen sonnets? Rogers's likely counter would be that his narcissism is only shown here because Elizabeth had compelled him to write them; but if Oxford were truly that narcissistic, it's odd that not a trace of it would show through in any subsequent sonnet.

Fifth, Sonnet 17 introduces a theme that repeats in a number of later sonnets: that the sonnets themselves will become immortal documentation of the excellence of their subject. Can one really believe that even a devoted narcissist would posit that ages yet to come will care about the narcissist, and that he will live forever "in my rhyme"?

Sixth, Sonnet 18 poses a conundrum for Rogers's theory, one that he does not examine. It contains no diminution of what Rogers reads as narcissism, and clearly feels of a piece with the previous seventeen in this regard. Its only distinction from the preceding group is that the exhortation to sire a child is absent. And it directly reprises Sonnet 17's averment that the sonnets as a document will proclaim the subject's virtues to all posterity, ending as it does with "Nor shall death brag thou wand'rest in his shade,/When in eternal lines to time thou gro'st./So long as men can breathe or eyes can see,/ So long lives this [the sonnets], and this gives life to thee." Rogers cannot have it both ways: if the narcissistic sonnets had been compelled by Elizabeth, then there must be eighteen of them, not seventeen. But that would conflict with the notion that there are seventeen such sonnets because the author was the 17th Earl of Oxford.

Seventh, Rogers posits that the first seventeen sonnets were written when Oxford was twenty, and the remainder when he was forty or older. Thus, he is implicitly claiming that Oxford at age twenty (when his theory calls for Oxford being callous, self-absorbed, likely a playboy and spending most of his time on non-literary "amusements") was already at the height of his poetic powers, so accomplished that no further maturation of his poetic talent was possible, as the first seventeen sonnets are clearly not inferior in quality to all that followed twenty or more years later.

Eighth, Rogers's theory requires that Oxford was not mindful of his responsibility to carry on the duties and honor of his earldom. This assertion flies in the face of everything known about Oxford, who was a steadfast promoter of his house, including references in the history plays to his forebears. As I read in Michael Hyde's article about *King John* in the same issue of the *Newsletter*, Oxford labored under accusations and suspicions of bastardy from 1563 to 1585. Hyde sums up Oxford's perspective thusly: "His [Oxford's] identity was his title, his name itself was his legacy, and his nobility was all." The view that a youthful Oxford was not mindful of his responsibilities to the House of Oxford is untenable.

**The Real Message of Sonnets 1-17**

The key to solving the problem Rogers had so insightfully identified was recognizing Southampton as Elizabeth's (and Oxford's) son. Rogers freely acknowledged believing this, but made no further use of it. A growing number of Oxfordians appear to be coming around to concur with the view that Southampton was Elizabeth's and Oxford son, but few have ventured to explore how this view affects their reading of the sonnets. Few, if any, use the term "royal son" when they refer to Southampton. But by this view, he was indeed royal. Rogers cites lines from Sonnets 26 and 57 to illustrate that Oxford saw himself as Southampton's vassal, Southampton as his sovereign. The entire burden of Whittemore's breakthrough discovery on the sonnets, reflected in my book as well, presents hundreds of additional references supporting the same view.

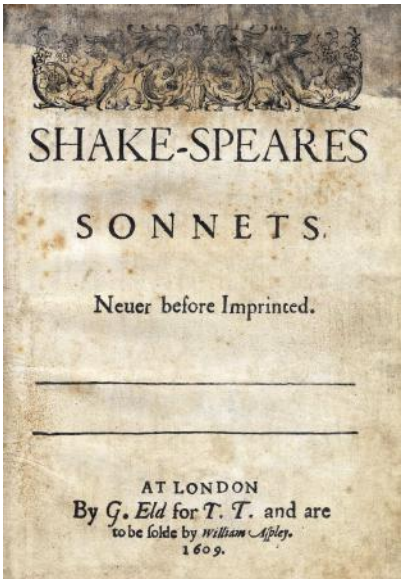
But if Southampton was royal, that meant that he had to have been a Tudor heir—in fact, the sole heir to Elizabeth through whom the House of Tudor could survive Elizabeth's death, if only she (as only she could) would acknowledge him as her son.

Rogers adduces only a very limited set of reasons for thinking that Sonnets 1-17 referred narcissistically to Oxford himself. The first was his reading of Sonnet 62. The second was based on a line from Sonnet 13, "who lets so fair a house fall to decay," and a reference in Sonnet 10 to "that beauteous roof…Which to repair should be thy chief desire." Rogers correctly notes that this couldn't refer to the House of Southampton, only three generations old, and neither "beauteous" nor "fair," only to forget that, by his own admission, Southampton was really the heir to the House of Tudor. That makes clear that the references to "house" and "roof" are to this house. With the seeming inevitability of Elizabeth dying childless, a forecast of a house about to "fall to decay" was supremely apt. But Rogers instead assumed that the house in question had to be the House of Oxford. He states: "That being so, this sonnet (Sonnet 13) must have been written to himself."

But if Southampton is by blood a prince and royal heir to Elizabeth, every reference that Rogers reads as Oxford narcissistically referring to himself becomes understandable as praise for Southampton—Prince Southampton—whose praises *would* justify the over-the-top language of Sonnets 1-17. The praise heaped on Elizabeth for decades was even more over the top, and exceeds anything Oxford says about Southampton.

What, then, are we to make of the advice urged on Southampton in these sonnets? It is emphatically *not* to marry *per se*, but to *produce an heir*. As detailed in Whittemore's and my books, the purpose of producing an heir is to perpetuate Southampton's lineage, properly understood as Elizabeth's Tudor lineage.

This reading confirms that Southampton *was* the subject of Sonnets 1-17, which also strongly corroborates the standard view that they were written shortly before the seventeenth birthday of Southampton. It does not yet


SHAKE-SPEARES

SONNETS.

Neuer before Imprinted.

AT LONDON
By G. Eld for T. T. and are
to be solde by William Aspley.
1609.

elucidate why they focus solely on the necessity for Southampton to produce an heir if their purpose was to promote Southampton's marriage to Elizabeth Vere that both Burghley and Oxford strongly desired. Nor does it yet explain why this marriage would have been so important, either to Oxford or to Burghley.

Burghley's likely calculation explains everything, First, he had tremendous influence upon Queen Elizabeth. Second, if Southampton married Elizabeth Vere, Burghley's granddaughter, and if the Queen could be persuaded to acknowledge Southampton as her heir, then Southampton's offspring—Burghley's great-grandchildren—would themselves be royalty. Can any other motive better explain Burghley's four-year-long campaign to convince Southampton to carry through on this marriage?

Surely, if this was Burghley's rationale, it was also Oxford's. It would make him the father to the future King of England. The stumbling block, of course, would be Elizabeth's willingness to acknowledge Southampton as her son, but there is no reason to doubt that Burghley had already received assurances to this effect from Elizabeth, or that he was otherwise confident that he could persuade her.

Sonnets 1-17 now read like an open book. The reason it mattered for Southampton to marry Elizabeth Vere was that it was the only inducement for Burghley to get Queen Elizabeth to acknowledge Southampton. The repeated message of each of the first seventeen sonnets is the importance of ensuring the perpetuation of the House of Tudor, and that this duty is more important than any other consideration with respect to whom Southampton should marry. This sequence of sonnets says, in multiple ways, with inventive metaphors and high poetic talent, that the future of England is at stake: future generations will sing Southampton's praises, but only if he does what it takes for him produce an heir, and ensuring that he be acknowledged as the prince that he is (by marrying Elizabeth Vere) is the only important consideration.

That Southampton was widely known to be Elizabeth's son finds strong support from the way that Southampton was welcomed at Court when he turned seventeen, and from the multitude of encomiums and other references to him that have come down to us. Many of them refer to him using language typically reserved for royalty, some all but explicitly say that he was royal. Oxford's dedications to Southampton in *Venus and Adonis* in 1593 and *Lucrece* in 1594, which swear vassalage to Southampton (as one would only promise to a sovereign), were Oxford's contributions to this public acknowledgement of Southampton's royal status. It is all but certain that Southampton's royal blood was an open secret in Court circles at that time.

And then, roughly around the time Southampton turns twenty-one in 1594, his star begins to fade and references hinting at his royalty cease—exactly when Burghley ceases trying to convince Southampton to marry Elizabeth Vere. By 1595-96 Southampton is out of favor with Elizabeth, and he allies himself with Burghley's rival, the Earl of Essex.

Thus ended any realistic hope of persuading Elizabeth to acknowledge Southampton. Now she would have to go against her top counselor Burghley, who would surely have tried to nix any such pronouncement that didn't entail Burghley's becoming scion to a royal lineage.

This reading makes Sonnets 1-17 transparent. Words like "beauty" and "beauteous" refer to Elizabeth, and the opening two lines of Sonnet 1 say it all: "From fairest creatures we desire increase,/That thereby beauty's *Rose* might never die." "Rose" is capitalized and italicized in the original 1609 text. The rose was the symbol of the Tudor House, so "beauty's rose" is "Elizabeth's House"—one that will never die, so long as Southampton can do what is required to produce an heir—which in turn requires him to do what is necessary for him to become Elizabeth's acknowledged heir.

One can only wonder at how different the entire subsequent history of England, and perhaps the world, would have been had Southampton merely chosen to marry Elizabeth Vere, been acknowledged, and ruled as king on Elizabeth's death. For starters, Oxford could have come out of the shadows as the owner of the Shakespeare pseudonym. But more importantly, would it have averted the Civil War and Puritan Revolution? Would the Hanover Georges never have become kings? Would a different monarch have treated the American colonies differently and not provoked the American Revolution? The possibilities are endless, all because Southampton chose not to obey Oxford's entreaties in Sonnets 1-17 to marry his daughter and secure his place as England's prince and future king.

# That "Famous Persecutor of Priscian": Oxford, Shakespeare and the Repurification of English

by Alexander Waugh

[Editor's note: This article originally appeared in the *De Vere Society Newsletter* last month, and is reprinted here with their kind permission.]

Stratfordians have long sought to bolster their improbable claims by appeal to three contemporary allusions, each of which appears to indicate that Shakespeare was unlearned. The first is a verse-epistle by "F.B." (probably Francis Beaumont) addressed to Ben Jonson sometime after 1606, in which Shakespeare's best lines are described as "clear of all Learning":

> Heere I would let slippe
> (If I had any in me) schollershippe,
> And from all Learning keepe these lines as clear
> as Shakespeares best are, which our heires shall heare
> Preachers apte to their auditors to show
> how farr sometimes a mortal man may goe
> by the dimme light of Nature, tis to me
> an helpe to write of nothing; and as free,
> As hee, whose text was god made …

The second is Ben Jonson's famous passage about "small *Latine* and lesse *Greeke*" from his encomium "To the Author" first published in the prefatory pages of the first Shakespeare folio of 1623:

> And though thou hadst small *Latine*, and lesse *Greeke,*
> From thence to honour thee, I would not seeke
> For names; but call forth thund'ring *Æschilus*,
> *Euripides*, and *Sophocles* to vs,
> *Paccuuius*, *Accius*, him of *Cordoua* dead,
> To life againe, to heare thy Buskin tread …

And the third comes from a tribute entitled "Upon Master William Shakespeare" by Leonard Digges (d. 1635), first published posthumously in the *Poems of Wil. Shakespeare Gent*. (1640):

> Poets are borne not made, when I would prove
> This truth, the glad rememberance I must love
> Of never dying *Shakespeare,* who alone,
> Is argument enough to make that one.
> First, that he was a Poet none would doubt,
> That heard th'applause of what he sees set out
> Imprinted; where thou hast (I will not say)
> Reader his Workes for to contrive a Play:
> To him twas none) the patterne of all wit,
> Art without Art unparaleld as yet.
> Next Nature onely helpt him, for looke thorow
> This whole Booke, thou shalt find he doth not borrow,
> One phrase from Greekes, nor Latines imitate
> Nor once from vulgar Languages Translate,

Stratfordians traditionally ascribe these remarks to the envy of those poetical rivals whom Shakespeare had surpassed in skill and brilliance without the need for the sort of formal training that they themselves had undergone. Needless to say, this interpretation leaves much to be desired, as consideration of the literary-historical background and attention to the detail of what is actually written in these passages reveals that none of the above witnesses considered Shakespeare ill-educated, that all three were acknowledging Shakespeare as a champion of the English vernacular and a principal mover in the battle against pedantic scholasticism, and that all three must have known that the playwright, poet and nobleman, Edward de Vere, Earl of Oxford (1550-1604), was the chief promoter and figurehead of that movement.

Oxford nursed obsessions with scholarship and pedagogy throughout his life. From years of private tutelage under some of the country's leading educators he emerged as the youngest man of his generation to be honoured by both universities, whereupon he entered Gray's Inn to study law. Indeed he was so studious that in 1569 he had to be warned against being "too much addicted in that way."[1] In 1575 he visited Continental Europe with the express purpose of conferring with "excellent pedagogues" of other nations.[2] He was fluent in Latin, Italian and French and, even before his departure abroad at the age of twenty-five, had encouraged and supported translations of six books from Latin or Greek into English. Upon his return to England one learned Fellow of Trinity College, Cambridge, noted how "even from his tender years" Oxford had bestowed his "time and travail" for the "patronage and defense of learning."[3] In the 1580s and early 1590s he, whom Robert Greene had described as a "worthie favorer and fosterer of learning" to whom "all scholars flock,"[4] was occupying the Master's rooms at the Savoy Hospital in the Strand where, according to Thomas Nashe, this "infinite Maecenas to learned men" kept a "colledge, where there bee more rare quallified men, and selected

good Schollers than in any Noblemans house that I knowe in England."[5] Away from London, "for the better mayntenance of the free schole" at Earls Colne in Essex, Oxford authorized three men to "place a sufficient Scholemaster there for the teachinge & instructinge of youth in good literature."[6]

In his dedication to *Strange Newes* (1592) Thomas Nashe described Oxford as a "famous persecutor of Priscian," meaning one who was leading the charge against the prevailing scholasticism, which pedantically ordained that the only way to speak and write proper English (*ars recte loquendi et ars recte scribendi*) was to follow the rigid rules of Latin grammar and rhetoric as laid down by a dry-as-dust pedagogue of the fifth century, Priscianus Caesariensis. Oxford's aim was to liberate English—especially poetry—from Priscian control by breaking the unholy alliance that had bound it to Classical formulae through centuries of misguided pedagogical tradition and in this he appears to have been successful. By 1596 Nashe was able to record that Oxford had purchased "high fame" by his pen "being first in our language that repurified Poetrie from Arts pedantism, & instructed it to speak courtly."[7] By this Nashe meant that Oxford had removed the "Art" (i.e., the artifice) of pedantic classicism from English poetry, and thereby repurified it, i.e., returned it to a pristine linguistic state.

Michael Wainwright (2018), a lecturer and Honorary Research Associate at the University of London, cites Oxford, his guardian and father-in-law, Lord Burghley (1520-1598) and his tutor, the linguistic reformer Thomas Smith (1513-1577), as the most prominent English Ramists of the last three decades of Elizabeth's reign.[8] A Ramist is a disciple of the French humanist pedagogue Petrus Ramus (1515-1572), famed for his campaign against the influence of scholastic Classicism and his championing of the use of vernacular languages. To Ramus, who ostentatiously disagreed with everything that Aristotle had written, the dramatic unities of Time, Place and Action (as advanced in Aristotle's *Poetics*) were an anathema, just as they were to Shakespeare; while to Oxford the overweening influence of Priscian on vernacular languages was an anathema, just as it was to Ramus. Ramus, who had corresponded with Smith and Burghley, was dead by the time their young charge arrived in Paris in 1575, but at Strasburg Oxford met and greatly impressed his close friend and collaborator, the Anti-scholastic humanist educator Johan Sturm (1507-1589). Lord Burghley, who as Oxford's guardian was uniquely responsible for his upbringing and education, had supported the so-called "Cambridge doctrine," which rejected the established tradition of bulking-out English prose with Latinate inkhorn words. As Wainwright puts it, Burghley's "encouragements safeguarded languages in Britain from Latinate complications."[9]

Oxford sought to marginalize the influence of Latin, Greek and foreign vernacular languages by promoting in their stead plain English words, phrases and meters. This necessitated the mining of old poets like Chaucer, Lydgate and Gower for such words as would serve to repurify the language by reconnecting it to its roots and enriching its vocabulary. In 1580 the Cambridge don, Gabriel Harvey, published a "bolde satyriall libel" on Oxford in which he mocked "this English poet" for affecting the clothes, habits and mannerisms of Italians, while insisting on using only "valorous" (i.e., chivalric or courtly) English medievalisms, jeering: "Stowte, Lowte, Plaine, Swayne, quoth a Lording."[10]

When Thomas Nashe wrote of Oxford's love of poetry and hatred of pedanticism he pointedly referred to his bold use of a "wonted *Chaucerisme*" and his determination to repurify English by ensuring that "Chaucer bee new scourd against the day of battaile, and Terence come but in nowe and then with the snuffe of a sentence" (Dedication to *Strange Newes*, 1592). Oxford's enthusiasm for Chaucer dates at least to 1570, when he acquired a copy of his works from the stationer William Seres, if not before. A long heraldic poem in praise of the Vere family and a Chaucerian lyric "Truth" (*vere* in old French) are bound into the endpapers of a Medieval manuscript known as the Ellesmere Chaucer (Huntington MS EL26C9) strongly suggesting that this—one of the most magnificent literary artifacts ever to come out of England—originally belonged to the earls of Oxford.[11] Shakespeare's indebtedness to Chaucer is well established. No other playwright draws so heavily from the so-called "Father of English literature" as he does.[12]

Nashe's dedication to *Strange Newes* was mischievous, for not only was he vaunting his patron's position as a "famous" anti-scholastic reformer, but he appears also to have been cluing his readers in to the identity of a mysterious, witty literary critic and Anti-scholastic theorist who, twelve years earlier, had contributed glosses, notes and an epistle to Spenser's *Shepheardes Calender* under the initials "E.K."

*The Shepheardes Calender,* first published in 1579, was effectively a collaboration between Spenser and E.K. which quickly established itself in literary circles as a *cause célèbre*. Oxford's poetical rival, Philip Sidney, objected to its vaunted use of "an olde rusticke

language" while its supporter, Abraham Fraunce, praised its aims in his *Shepheardes Logicke: conteyning the praecepts of that art put downe by Ramus; examples set owt of the Shepheardes Kalender.*[13] By 1591 the book was issued for a fourth time in a new edition by John Harrison; in the following year Gabriel Harvey thanked Abraham Fraunce and a group of poets with connections to Oxford (Spenser, Nashe and Watson) for "their studious endeuours, commendably employed in enriching, & polishing their natiue Tongue, neuer so furnished, or embellished, as of-late"—to which the author coyly added: "for I dare not name [those noblemen whose contributions to the English language] speake incomparably more than I am able briefly to insinuate" (48-49).[14]

Nashe, who was an intensely literary man, would certainly have known of E.K.'s witty epistle, its censure of pedantic English poets for "affecting antiquitie" with "overmuch studie" and its urging them to employ "such good and natural English words, as have been long time out of use, and almost cleare disinherited" in order to imbue English verse with "grace and, as one would say, auctoritie." Nashe would also have known that by praising Oxford as a "famous persecutor of Priscian," imbued with a "pleasant wittie humor" who would only "now and then" allow "odde shreds of Latine" to adorn "the snuffe of a sentence" and by citing him as one who commands, with his "wonted Chaucerisms," the "bataile" against pedantic scholasticism, that his readers might well suppose the witty and literary Earl of Oxford to be one and the same with the witty and literary E.K. On reading Nashe's words many would surely recall the opening words of E.K.'s epistle and its "wonted Chaucerism": "Uncouthe, unkiste, sayde the olde famous poete Chaucer."

The basis of the case for identifying E.K. as Oxford has been persuasively set out by Nina Green (1993 & 1998) in a remarkable series of sleuthing essays that minutely examine the network of relations between Oxford, Edmund Spenser, Thomas Smith and Gabriel Harvey, providing evidence that not only links E.K. to the court, but classifies him as a literary patron "who exercises considerable influence over the publication of Spenser's works."[15] To Green's fulsome case should now be added the corroborative statements of Thomas Nashe, Francis Beaumont and Leonard Digges.

Ben Jonson does not "out" Shakespeare as E.K., but neither does his statement about "small Latine and lesse Greeke" impugn the dramatist with ignorance of either language. The simple gist of his remark is that, although Shakespeare uses only a small amount of Latin and even less Greek in his plays, he may yet be justifiably (indeed favorably) compared to the great dramatists of Ancient Greece and Ancient Rome. By this means Jonson, a passionate admirer of the Classics who filled his own works with endless Classical references, placed Shakespeare at the forefront of a literary movement with which he was not wholly in sympathy. Writing of Lucretius, who sought to imbue his Latin works with antique words and phrases in the first century BCE, Jonson remarked, "As some doe *Chaucerismes* with us, which were better expunged and banished."[16]

Jonson was evidently aware that Shakespeare was the seventeenth Earl of Oxford, for elsewhere in this poem he craftily reveals him to have been a nobleman, identified with the number seventeen, who was active as a playwright in the 1580s and early 1590s and who died shortly before October 1604.[17] Although Jonson does not allude to E.K. in his passing comment on Shakespeare's Anti-scholastic aesthetic, he must have known (as Nashe and Harvey knew) that Oxford (whom he once obliquely referred to as "our chiefe"[18]) was the patron and figurehead of this important literary movement and, as a well-connected, well-informed poet and literary commentator, he must also have known of E.K.'s celebrated call to arms urging poets to eschew Classical and foreign influences in favor of English linguistic purity:

> Our Mother tonge, which truely of it self is both ful enough for prose & stately enough for verse, hath long time ben counted most bare & barren of both. Which default when as some endeuoured to salue & recure, they patched vp the holes with peces & rags of other languages, borrowing here of the French, there of the Italian, euery where of the Latine, not vveighing hovv il those tongues accorde vvith themselues, but much vvorse vvith ours: So now they haue made our English tongue, a gallimaufray or hodgepodge of al other speches. (*Shepheardes Calender*, 1579, ii)

Francis Beaumont's verse epistle, which Jonson received many years before writing of Shakespeare's "small Latine and lesse Greeke," is a little more explicit in its connecting of Shakespeare and E.K. In these lines Beaumont confesses his need to write poetry in plain English that is as free of ostentatious erudition "as Shakespeare's best are." This, he warns, may lead to misunderstandings, for while it is true that Shakespeare's best lines (e.g.,"to be or not to be," "tomorrow and tomorrow and tomorrow," etc.) do not vaunt their

author's scholarship, "our heirs" (i.e., future generations) might assume from this that he achieved his greatness only "by the dimme light of Nature" (i.e., without the advantages of learning). Thus Beaumont declares that *future generations* will suppose that Shakespeare was uneducated, not that he himself believes this to be the case. Indeed, had he believed such a thing, he would not have remarked that "our heirs" will be told of it. The expression "preachers apte to their auditors" suggests contempt for those who will say only what others wish to hear, regardless of underlying realities.

Beaumont's lines appear to be alluding to a remarkable passage by E.K. that concerns Spenser's pastoral shepherd, the wine-slurping poet and playwright Cuddie, who is easily identifiable as Oxford.[19] In the delightfully teasing and typically Elizabethan game of mirrors, which opens the chapter called "October," E.K. (Oxford as literary critic) explains how Cuddie (Oxford as poet) understands poetry to be "a worthy and commendable arte; or rather no arte, but a divine gift and heavenly instinct not to be gotten by labour and learning, but adorned with both." Thus Cuddie's notion of poetry as a "divine gift and heavenly instinct" (he also calls it a "celestiall inspiration") which is borne of a determination to wear "labour and learning" (i.e., "scholasticism") lightly, chimes precisely with Beaumont's opinion of Shakespeare, whose best lines are "clear from all learning" and whose "text was god made." (Incidentally, except by appeal to a suppositious provincial retirement, Beaumont's admission that Shakespeare's "text *was* god made" does not lie comfortably with any theory that assumes the Bard died *after* Beaumont's burial on 9 March 1616).

The connection between E.K. and Shakespeare is made even more obvious by our third witness, Leonard Digges, who describes the great dramatist as an "argument" ("*Shakespeare,* who alone, is argument enough to make that one"), by which he means that Shakespeare is "argument" supporting the contention that "Poets are borne not made." It is surely no coincidence that E.K.'s explanation of Cuddie's aesthetic is entitled "ARGUMENT," or that Digges's description of Shakespeare's unparalleled "Art without Art" should so closely mirror Cuddie's "argument" that poetry is "an arte; or rather no arte." When Digges describes Shakespeare as "the patterne of all wit … First, that he was a Poet none would doubt / That heard th'applause of what he sees set out" he is surely alluding to E.K's description of Oxford (as poet): "In Cuddie is set out the perfecte patterne of a Poete," whose "divine gift" is poured into his "witte" by "celestial inspiration," and when Digges proceeds to praise Shakespeare for his refusal to imitate "Greekes and Latines" or to purloin material by translating it from French and Italian sources ("vulgar languages") he is plainly alluding to the passage from *Shepheardes Calender* already quoted in which E.K. (Oxford as critic) rails against those writers who made "our English tongue a gallimaufray or hodgepodge" by "patching up the holes with pieces and rags from other languages, borrowing here of the french, here of the Italian, everywhere of the Latine; not weighing how ill those tongues accorde with themselves, but much worse with ours" ("The Epistle," iii[r]).

In *Poems by Wil: Shake-speare* (1640) Digges's lines are preceded by verses in which the "learned" are said to marvel at Shakespeare's work, and are followed by John Warren's verses referring to Shakespeare's "learned poems" in which only those "with true judgement can discerne his Art" (V.24)—precisely what is meant by Digges's phrase "Art without Art" and by E.K.'s phrase "an arte, or rather no arte." Elsewhere in the same book Shakespeare is described as "the Ages wonder," as her "chiefest Tutor," whose "smooth rhymes, did more to reforme than lash the looser times."[20]

From the foregoing it would appear that the leading role played by the highly educated Earl of Oxford (whether as "E.K.," "Gentle Master William" or as "William Shakespeare") in his battle to eradicate scholastic pedantry and repurify the English tongue, was widely acknowledged by literary men over a period of at least six decades. Four centuries on the English language may still be said to "enjoy the profits of his Legacie."[21]

## Endnotes:

[1] Dedication to Oxford of *Heliodorus: An Aethopian History,* translated by Thomas Underdowne, London: Fraunces Cauldrocke (1569), reprinted in 1587 edition.

[2] On 24 January 1575 Queen Elizabeth wrote a letter of introduction to the crowned heads of European states asking them to ensure that their "most excellent pedagogues" (*Excellentas Magistras*) welcome "this most noble earl, our kinsman, whom we commend, not in the usual way, but from the heart, on account of his outstanding intellect and virtue" (*amicitiam et beneuolentiam in nobilissimo hoc Comiti consanguineo nostro ornando cui propter praestantes animi virtutis ex animo non vulgariter favemus*). MS Cambridge University Library; CUL MS Dd.3.20, ff. 98v-99.

[3] John Brooke, from the dedication to his translation of Guy de Bres, *The Staff of Christian Faith*. London: John Day (1577). William Ponsonby (1584).

[4] Robert Greene, dedicatory epistle to *Gwydonius, The Card of Fancy*, London: William Ponsonby (1584).

[5] Thomas Nashe, *Strange Newes*, London: John Danter (1592), A2$^{v}$ & L4$^{r}$. Proof that the anonymized dedicatee of *Strange Newes* (1592) was Oxford was first provided by C.W. Barrell in his "New Milestone in Shakespearean Research: Contemporary Proof that the Earl of Oxford's Literary Nickname was 'Gentle Master William,'" *Shakespeare Fellowship Quarterly* vol. 4 (Oct. 1940), 49-66. I do not use the word "proof" lightly. Barrell's evidence and subsequent refinements to it have placed the matter beyond all reasonable doubt.

[6] Letter of revocation, signed "Edward Oxenford" (3 December 1593); MS photograph in A.D. Merson, *Earls Colne Grammar School, Essex*, Colchester: Benham & Co (1975), 20.

[7] Thomas Nashe, *Have with you to Saffron Waldon*, London: John Danter (1596), M2$^{v}$. Like many of Nashe's allusions to Oxford, this one does not name him, but internal evidence establishes him as the only courtier famed for his poetry, who was also Nashe's patron, a knight companion in tilting tournaments with Sidney, and who lost the fortune of his youth. Furthermore, Nashe is referring to a living person of whom Harvey had written condescendingly in his *Gratulationes Valdinenses* (1578), thus Detobel & Brackmann prove, by a process of elimination, that Nashe cannot have been referring to anyone but Oxford; see Robert Detobel & Elke Brackmann, "Teaching Sonnets and de Vere's Biography at School," *Brief Chronicles* vol. 6 (2016), 108-109.

[8] Michael Wainwright, *The Rational Shakespeare: Peter Ramus, Edward de Vere, and the Question of Authorship*. Palgrave Macmillan (2018).

[9] Id. at 146.

[10] Gabriel Harvey, "Speculum Tuscanismi," *Three Proper and wittie, familiar Letters*, London: Henry Bynneman (1580).

[11] See Ralph Hanna III & A.S.G. Edwards, "Rothesley, the De Vere Circle and the Ellesmere Chaucer," *Huntington Library Quarterly* vol. 58, no. 1 (1995), 11-35, where it is mentioned that the Earls of Oxford also owned Lydgate's vernacular MS "The Life of Our Lady" (BL. MS Harl 3862).

[12] See, for instance, Ann Thompson, *Shakespeare's Chaucer*, Liverpool: Liverpool University Press (1978), in which Shakespeare's debt to Chaucer is demonstrated with reference to twenty-seven plays and the *Rape of Lucrece*.

[13] British Library MS Add. 34361, fols. 3-28.

[14] Gabriel Harvey, "The Third Letter," *Foure Letters and Certaine Sonnets*. London: Iohn Wolfe (1592).

[15] Nina Green's original pieces, which ran through seven consecutive issues of *Edward de Vere Newsletter* (Mar.-Sep.1993, nos. 49-55), were revised and collated as "Who was Spenser's 'E.K'? Was he the Seventeenth Earl of Oxford?" *The Oxfordian* I (1998), 5-26; also online at: https://shakespeareoxfordfellowship.org/who-was-spencers-ek/

[16] Ben Jonson, posthumously published in "Explorata or Discoveries," *The Workes of Beniamin Jonson*. London: Richard Meghan (1640), 119.

[17] For Jonson's allusions to Shakespeare as a nobleman playwright of the 1580s and early 1590s identified with the number seventeen and other references to Shakespeare as Oxford in this poem see A. Waugh, "Sweet Swan of Avon," YouTube presentation (uploaded 2018); for Jonson's allusion to Shakespeare's death shortly before October 1604 see A. Waugh, "Kepler's Supernova Explodes the Stratfordian Myth!" YouTube presentation (uploaded 2019).

[18] In Jonson's only epigram written in Shakespearean sonnet form (Epig. 56) he chastises an actor-broker for buying up rights to old plays in the vain hope that others will assume that he wrote them. Many scholars see this as an attack on William of Stratford. The opening line: "Poor POET-APE, that would be thought our chiefe" implies that Shakspere would be thought the poets' "chiefe" (i.e., Oxford), who wrote the plays published under the literary pseudonym "William Shakespeare."

[19] For Oxford as "Cuddie," see Eva Turner Clark, *The Satirical Comedy of Love's Labour's Lost,* New York: Farquhar Payson (1933), and Roger Stritmatter, "Spenser's 'Perfect Pattern of a Poet' and the 17th Earl of Oxford," *Cahiers Elisabéthains,* 77:1 (2010), 9-22. The name Cuddie may have been devised as an allusion to oxen as ruminants chewing their cud. The "Earle of Oxenforde" was referred to as "Ox" by Charles Arundel (1582).

[20] Anon., "An Elegie on the death of that Famous Writer and Actor, M. William Shakespeare," in *Poems Written by Wil Shake-speare, Gent*., London: Thomas Cotes (1640), L$^{r}$. Since the poem itself mentions nothing of Shakespeare's acting but does allude to his role as a literary reformer and "chiefest tutor," I interpret "Actor" here to imply one who pleads a case or takes action to affect change, as per *OED* which defines "actor" as a "pleader," an "advocate … one who performs any action or takes part in any affair; a doer."

[21] Anon., *supra* n.19, line 28.

*Tom Regnier Remembered (continued from page 1)*

> If we shadows have offended,
> think of this, and all is mended,
> that you have but slumber'd here
> While these visions did appear.

Tom will be sorely missed.

*—John Hamill, SOF President*

O Like so many people in the Shakespeare Oxford Fellowship, I knew Tom as a good friend as well as a brilliant colleague. Tom was one of the smartest people I ever met. His knowledge about the law, and all things Shakespearean, was remarkable. He was by common consent the most successful leader of the SOF in our modern history, elected by unanimous acclaim to a fourth year as our president in 2017 (we normally have a 3-year limit). But what is most memorable is Tom's gentle and generous enthusiasm for sharing his knowledge and encouraging other people's interest in Shakespeare and the authorship question. His recorded lectures on the SOF YouTube channel are so engaging, and stand as a permanent memorial to him. My mother-in-law, who saw Tom speak several times, was very saddened to learn of his passing. I wasn't sure how much she had ever talked personally with him, but she said Tom struck up a friendly conversation with her last year at a conference, and they talked for some time, focusing on her own interest in Shakespeare. It was the first I knew about this! It reminded me how warmly Tom welcomed me to the Shakespeare Fellowship when I joined in 2012. Tom did so much, often behind the scenes. He was modest, generous, never sought attention for himself, and mainly focused on others. We have lost a unique spirit and a rare friend. *—Bryan H. Wildenthal, SOF First Vice President*

O I am shattered by this news. The great success [of our Hartford conference] belongs mostly to Tom, who first suggested the venue and advised every step of the way. I have no words at the moment. I can't imagine our work without him. *—Don Rubin, SOF Second Vice President*

O A terrible loss to his family and his Oxfordian community. Most of us do not know a tenth of what he did behind the scenes and in front of groups for our shared cause. His intelligence, integrity and nobility were palpable, and our loss a great tragedy.*—Earl Showerman, SOF Secretary*

O Tom was not only a great friend, but he was in fact a towering figure in our movement. With his intelligence, grace and wonderful sense of humor, he was a unifying force that we will all miss a great deal.

*—Wally Hurst, SOF Trustee*

O Our collective hearts are breaking. There will be many ways in which we must give tribute to our dear fellow. One I have immediately attempted to seize upon is a tribute podcast episode of "Don't Quill the Messenger." When my wife, Annie, had her first appearance on the podcast, she spoke about how it was Tom's presentation that finally convinced her that she was an Oxfordian. She was so looking forward to finally meeting him in Ashland this fall.

*—Steven Sabel, SOF PR Director*

O The next SOF Brief Chronicles publication will be a volume on Shakespeare, the law, and the authorship question. It will be dedicated to Tom's memory and include several of his important essays.

*—Roger Stritmatter, General Editor, Brief Chronicles book series*

O A true gentleman—polite and soft spoken, always with a generous spirit. He exhibited intellectual courage on any subject he focused on. I knew him as a leader of our organization, which he advanced with skill for almost twenty years as website editor, Board Director and President. God Bless You.

*—Gary Goldstein, Editor,* The Oxfordian

O I am so grateful that Tom offered me opportunities to use my graphic skills on SOF website projects. He was generous and patient, always available with support when I needed it, or just to share an interesting thought. The last email he sent me was that the work I was doing "Looks great so far!" His encouragement meant so much. Rick & I shall greatly miss his fellowship.

*—Lucinda and Rick Foulke*

O I am shocked by this sad news. Tom was a giant of the Oxfordian movement. This is such a great loss. I will miss him terribly, as everyone who knew him will. Let us redouble all our efforts in his memory.

*—John Shahan, Shakespeare Authorship Coalition*

O I know its not easy being president of an association of doubters and skeptics, yet Tom steered the Oxfordian movement with a steady, sensible control. He played a major role in uniting two organisations that had sometimes been at loggerheads. All the time, he displayed a quiet sense of humour as well as a restraining eye on some of the more extreme suggestions. His

lecture in 2015 on evidence was one of the most useful and memorable of lectures of any that I ever attended. A fine, funny and honorable man.

*—Kevin Gilvary, President, The De Vere Society*

O A friend to all of us—a comrade-in-arms, our commanding officer. Kind, wise, honourable and humourous, how very sad to lose you, Tom. May Heaven's gates welcome you with trumpets!

*—Alexander Waugh, Chairman, The De Vere Society*

O Tom was both a sweet and brilliant man who had great years ahead of him and it is shocking news, very difficult to digest or to accept. I have been at several conferences with Tom and shared joy, serious exchange, and impishness with him. He was a major steering force in the Oxfordian movement, helped to keep us sane in many ways, and to give us a national presence in the Americas and internationally! I lament and mourn him personally and also share condolences from all of us at the De Vere Society. *—Heward Wilkinson*

O We were honored to have Tom as a house guest for several days six years ago. He was in our area to give a wonderful talk about Shakespeare's legal knowledge in *Hamlet*. His presentation inadvertently led to the creation of a Shakespeare authorship group in our private club. Tom was steadfast in his support of the Oxfordian movement. He was the glue who held us all together. He was a brilliant, warm, funny man. As others have noted, he was a talented actor, as all of us at the Chicago annual meeting saw when he acted scenes from *Midsummer Night's Dream*.

How wonderful that several of his talks are on YouTube, where they have been seen by thousands of people. That will be part of his legacy--continuing to inform and excite people about Oxford in the years to come. *—Richard Waugaman*

O A sensitive, brilliant and thoughtful person. Words fail in trying to describe him further. *—Bob Meyers*

O Tom was so kind and funny and worked so hard. A generous spirit. What a shattering loss. He was planning to recite Hamlet's monologue in French during our Ashland conference and we were supposed to work on it together this summer. In secret! He wanted it to be a surprise. *—Catherine Hatinguais*

O I'm shocked and saddened, and really at a loss for words. I'd known Tom since 2004 and worked with him on various Oxfordian projects. I'm sitting now just staring out the window. After all the news of these past two months, the reality of this crisis has now struck home. *—Bill Boyle*

O He was a fearless leader, a generous mentor, a brilliant mind, and a true friend. His knowledge of Shakespeare and the law was extraordinary, as was his talent as an actor and lecturer. Like the Earl of Oxford, Tom could captivate an audience with his wit and charm, but he was always modest about his great gifts. He very generously supported my work as filmmaker and I am very grateful to have had the opportunity to work with him and enjoy his friendship. We can only try to live life with the passion and joy he shared with us as a small tribute.

*—Cheryl Eagan-Donovan*

O I was extremely saddened to hear, this melancholy afternoon, of Tom Regnier's recent passing from COVID-19. I believe none spoke so well on my favourite subject as Tom. I'll miss his comments in these pages and I'll return to his thorough, insightful, and sweetly amusing YouTube dissertations often. It was one particular YouTube video that made me seek out and read Mark Anderson's wonderful book, which, in turn, brought me here. My heartfelt condolences go out to Tom's family and to all those that knew and loved him.

*—Grant Heaton*

O My friend, lawyer, Shakespeare lover and great resource person, Tom Regnier has died of COVID-19. It is a terrible loss. I saw Tom last in October at the Mark Twain House where he gave the following lecture on what Shakespeare meant by "Kill all the lawyers." I post it in tribute to a wonderful man who will be greatly missed by his many friends.

https://www.youtube.com/watch?v=Y966V2kmaFM

*—Keir Cutler*

O I'm beginning to realize I'm more affected by Tom's passing than I'd have thought. I met him at three different conferences. I first became aware of him when he cited my Oxfordian article "Shakespeare's Knowledge of Law" in a Miami University Law Review article that he wrote. I thought, "What a nice man." And meeting him, I found him brilliant, affable, and a true pleasure to converse with, an all-around gentleman. Gone much too soon. *—Mark Anderson*

O Such an immense loss we suffer with the passing of Tom, our former chairman, such a nice, sensitive person, eloquent speaker, actor, with such a sense of humor and dignity. I now realize, in our grief, what a treasure it was

to have spent several hours with him at his alma mater, Trinity College, after the Hartford conference. In particular it was showing me the chapel with its intricate carvings of the choir benches, which he photographed, and told me stories about. —*Jan Scheffer*

○ Sadly, I must take pen to paper, so to speak, and write about a great friend of all of us. Tom's death is a great loss for me personally, as well as for the Oxfordian world in general. In 2013, Tom Regnier was instrumental, along with John Hamill, in uniting the Shakespeare Fellowship and the Shakespeare Oxford Society into the current Shakespeare Oxford Fellowship, and served for four very productive years as its president. His work as chair of the Communications Committee of the SOF, during that time, and continuing after he left the SOF board, has — along with many other hard working people — resulted in a great website and robust social media outreach. Tom has been, in many ways, the face of the SOF. We regret the loss of future great work from Tom.

On a personal note, I counted Tom as a great friend. In addition to collaborating on plans for the future of the SOF while he and I served on the Board together, we had many communications on countless topics — not only Shakespeare, although that was an important subject for us. In addition to seeing Tom every year at the annual conferences, I always made a point of visiting with Tom as his home in Florida every year for over seven years, whenever I was there to visit my family and other friends. Yes, Tom was truly special.

It will certainly be hard to carry on without him as one of the "towering figures of our movement" in the words of Wally Hurst, but I know we must do so. I can only be comforted with the knowledge that at last Tom knows the truth about the origins of the Shakespeare canon, a truth we should, with Tom's example, continue to pursue for ourselves.

> Now cracks a noble heart. Goodnight sweet prince,
> And flights of angels sing you to your rest
> *Hamlet*, Act V

—*Richard Joyrich*

○ **In Memory of Thomas Regnier, JD, LLM, Past President, Shakespeare Oxford Fellowship:**

Great scholar of our "William Shake-Speare," love
For that exemplar of the Renaissance
Bone-deep in all you spoke or wrote—above
Mere orthodox Bard-worship, skill and nuance
Your touchstones—antique curiosities
Led you toward him by traces, yours the will
To pursue him down trails where only the keenest sees;
There you met de Vere on even terms; your fill
Absorbed (his darks, his lights), you yet explored.
Our thanks; a Prince of Denmark, his desires,
His motives, you could decipher, did record:
How Hamlet's griefs and grievances require
Their answer, in English law. Now rise, report
Where earls and all meet equal, in utmost Inns of Court.

—*Tom Goff*

## Third Printing of Cecil Palmer's 1920 edition of *"Shakespeare" Identified* Discovered

by James Warren

I recently purchased three copies of the 1920 Cecil Palmer edition for sale online, expecting that they would all be the usual well-known bindings with the gold or black lettering on the spine and cover. But now, having received all three books, I see that one of them is a previously unknown printing with a very different appearance. It has a dark blue cover, is slightly less tall, and has obvious differences in wording on the spine. Inside it is exactly the same as the other two printings, except for slightly smaller margins resulting from the smaller size. The cover appears to be original, not a rebinding, so this copy is a third printing of the book and a complete surprise. (See photo on page 15)

Then I noticed that on the inside back cover is a sticker reading "The Times Book Club, 42 Wigmark St., London W1." I already knew that the Times Book Club had a copy of *"Shakespeare" Identified* in its collection because the book is listed on page 75 of *A Catalogue of Books Added to the Library of The Times Book Club from January, 1915 to June, 1923*. I then learned that The Times Book Club actually had a store of its own, at 42 Wigmark Street, at which it sold books to its members and non-members. I had assumed that it sold the same printings as were available from all other booksellers. But my guess now is that the TBC had publishers prepare special printings of selected books recommended by and sold by the TBC, just as the Book of the Month Club in the United States used to provide members with books from a print run unique to the BMC. I'll investigate further to get confirmation. The important point, though, is that we now know there were three, not two, printings of *"Shakespeare" Identified* by Cecil Palmer in 1920.

# 2020 SOF Conference and Pre-Conference Seminar Canceled

by Earl Showerman, Conference Committee Chair

Since 2005, the Shakespeare Oxford Fellowship annual conferences have been held every five years in Ashland, Oregon, home of the renowned Oregon Shakespeare Festival (OSF). Unfortunately, the social distancing requirements of the COVID-19 pandemic have disrupted our best-laid plans to assemble and celebrate together the centennial of J. Thomas Looney's masterwork, *"Shakespeare" Identified*, and to enjoy Shakespeare productions at a world-famous festival.

On April 29, the Shakespeare Oxford Fellowship Board of Trustees made the difficult decision to cancel the 2020 SOF Conference and the Pre-Conference Seminar in Ashland. The reasons for the decision include concerns for the safety and well-being of our membership, and for the emerging challenges to providing a successful conference, one that meets the collegial, educational, and theatrical experiences our membership has grown to expect.

Currently, the Oregon Shakespeare Festival has suspended all productions until at least September due to statewide stay-at-home restrictions. This week the Conference Committee was informed that the blocks of theater tickets reserved for the OSF productions of *A Midsummer Night's Dream*, *The Tempest*, and *Bring Down the House* have been canceled. The Group Sales staff indicated that the social distancing requirements expected to be in effect this fall would likely limit the seating capacity in all three venues at OSF, and therefore that they would not offer group tickets.

The inability to secure blocks of theater tickets for the 2020 programs in Ashland was the final determining factor in the Board's decision to cancel the 2020 SOF Annual Conference. The Board has also voted to hold next year's SOF Conference in Ashland, from September 30 to October 3, 2021. The Ashland Hills Hotel & Suites has again been secured as our venue, and OSF staff has assured us that Shakespeare dramas to our liking will be presented next year.

The SOF Conference Committee is investigating the possibility of sponsoring a one-day Shakespeare authorship colloquium at Hannon Library on the campus of Southern Oregon University in Ashland on September 30, 2020. Confirmation of this colloquium will depend on the availability of a suitable venue under the prevailing social distancing requirements in effect at that time.

Like many other arts and educational organizations, the SOF is prepared to fulfill its responsibility for holding the Annual General Membership Meeting on-line this fall, and for providing committee reports, educational content, and interactive programs through a variety of digital platforms during 2020. Further information about these events will be provided on the SOF website and in the *Newsletter*. The Oregon Shakespeare Festival has also launched a new digital platform, O!, which will stream previously staged performances as well as documentaries, interviews, educational videos, and podcasts.

2020 Conference and Seminar registration fees, as well as theater ticket and transport charges, are fully refundable. Registration fees may also be applied toward the 2021 SOF Conference in Ashland, or offered as a charitable donation in the name of Tom Regnier, our late past-president and brilliant advocate for all things Oxfordian.

Although we must absent ourselves from the felicity of an SOF Conference gathering this fall, we are determined to return to the scene next year when our stars are in better alignment.

## In This Issue

# SHAKESPEARE OXFORD FELLOWSHIP

Dear Members and Friends: This is a time of struggle, pain, and sacrifice for so many across our nation and world. But we appeal to you to make sure the Oxfordian cause continues. As we mourn the loss of our friend and colleague, former SOF President Tom Regnier, we are deeply touched that his family asked those seeking a way to honor Tom's memory to **"please consider a donation to the SOF."** If you are able to do so, this is one way to support the labor of love to which Tom devoted so much of his life.

**We keep our membership dues low** so as many as possible may join, our board is **all-volunteer**, and we have no employees — only a handful of essential, low-paid, part-time, independent contractors. Thus, **we depend on your generous donations** to fund the vast majority of our costs. We **support original research** into the Shakespeare Authorship Question and the life and legacy of the likely author, Edward de Vere (Earl of Oxford). Our **world-class website** is packed with fascinating information, **decades of published scholarship**, and chances to engage via social media. We pursue **media outreach and public relations** guided by Steven Sabel. We hold annual conferences and special symposia and publish a quarterly *Newsletter*, **our acclaimed peer-reviewed scholarly annual, *The Oxfordian***, and a **scholarly book series** edited by Professor Roger Stritmatter.

Our **podcast program** launched in 2019, ***Don't Quill the Messenger***, is going strong! We are again sponsoring our **annual Video Contest with cash prizes**. The 2020 contest is underway now (check it out on the website), with a submission deadline of July 20! We will follow up on our **Centennial Symposium** held March 4, 2020, by continuing to research and celebrate the Oxfordian theory launched by J. Thomas Looney a century ago. We hope to continue our **outreach to the National Conference of Teachers of English (NCTE)**, to reach K-12 and college teachers and students at the grassroots level before they get brainwashed by the Stratfordian mythology, propaganda, and group-think that stultify so much of "higher" education.

**All these activities cost substantial amounts of money**, despite the huge amounts of volunteer time that also make them possible. To support our ambitious efforts, **please fill out this form** and mail it to our address below, with either your **check** payable to "Shakespeare Oxford Fellowship" or **credit card** details — or **make an online gift** by clicking "**DONATE**" on our website menu bar.

Use of donated funds is subject to the SOF Board's evaluation of current needs, which often change in unforeseen ways. Thus, we do not generally restrict donated funds. **We eagerly welcome your guidance**, however, so please check one or more boxes below to tell us if and how you think we should focus our efforts:

□ **All Programs**
□ **Video Contest**
□ ***Don't Quill the Messenger* Podcast Program**
□ **Research Grant Program**
□ **Outreach to Educators (like NCTE)**
□ **Media Outreach and Public Relations**

***We keep all your information strictly private. It is NEVER shared without your express permission. The SOF is a 501(c)(3) nonprofit organization. Donations are tax-deductible to the extent allowed by law.***

Amount of Donation: _____ Name on Credit Card: _____

Address: _____

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