



THE SHAKESPEARE OXFORD NEWSLETTER

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Spring 2022

SOF Spring Symposium Report

by William Boyle

The Shakespeare Oxford Fellowship's second online Spring Symposium was held on Saturday, April 9, 2022. The date was chosen to coincide as closely as possible with Edward de Vere's 472nd birthday on April 12. Approximately 225 persons were watching as the event began, and about 300 had viewed it by the end of the day.

The morning session was introduced by SOF President Bob Meyers, who welcomed everyone; he was followed by past President John Hamill, who hosted the morning presentations. After a break for lunch SOF Vice President Prof. Don Rubin hosted the afternoon session.

Two major papers on the First Folio (FF) highlighted the seminar, presented by veteran researchers and scholars Katherine Chiljan and Prof. Roger Stritmatter (Coppin State University). With the 400th anniversary of the FF publication coming up next year, these two presentations were the first of what will undoubtedly be many more as the authorship issue becomes a significant debating point amid the publicity of how and why the Folio came to be published, and whether or not, 400 years later, Shakespeare still matters in a tumultuous 21st century.

Chiljan's paper, opening the seminar, introduced the First Folio and the intriguing issues it raises for authorship doubters generally and Oxfordians in particular. Stritmatter's paper looked specifically at "Poetic Form as Code" in the Folio.

Other major speakers were SOF's resident historian James Warren (whose *Shakespeare Revolutionized*, a history of the Oxfordian movement, was published in 2021), filmmaker Cheryl Eagan-Donovan (producer/director of the Oxfordian documentary film *Nothing is Truer than Truth*), Washington State University Professor Michael Delahoyde (author of



numerous articles over several decades), and Atlanta-based independent researcher Robert Prechter, whose twenty-six-volume project *Oxford's Voices* is now available online.

In addition, SOF newsletter editor Alex McNeil hosted a compressed version of his popular "Authorship 101" PowerPoint presentation, and SOF Board member Ben August offered a peek into the SOF's new online pub, "The Blue Boar Tavern," where prominent Oxfordians will engage in informal discussions (pub-style) of all things Shakespeare and Shakespeare authorship (see page 4).

SOF Board member **Julie Bianchi** announced the 2022 Video Contest by using a short video featuring herself, showing how easy it is to make a video. The contest has been narrowed this year, with entries limited to a single topic – "Creating the First Folio" – but with three separate categories under that topic (Foreground, Background, Underground), each of which is eligible for a top prize of \$1,000.

The SOF YouTube channel has videos of the entire morning session and the entire afternoon session, as streamed live, including some brief Q&A at the end of the morning session:

Session One (morning): <https://www.youtube.com/watch?v=pcjOCszNm18>.

Session Two (afternoon): <https://www.youtube.com/watch?v=vaBLI6bbdIA>.

The full program of the Symposium (with author biographies and abstracts) is posted on the SOF website:

<https://shakespeareoxfordfellowship.org/wp-content/uploads/SOF-2022-Spring-Symposium-Program.pdf>.

In addition, the SOF website has links to videos of the major presentations, embedded together on the Conference Video page under "2022 Spring Symposium"

(<https://shakespeareoxfordfellowship.org/conference-videos/>).

(Continued on p. 27)

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, the 17th Earl of Oxford (1550-1604), is the true author of the poems and plays written under the pseudonym "William Shakespeare."

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

TRUSTEES

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Bonner Miller Cutting, Secretary

Ben August, Trustee; Membership/Fundraising Co-chair
Julie Sandys Bianchi, Trustee; Video Contest Chair
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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."

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

Jill McNeil, Newsletter layout

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President's Column

SOF and Podcaster Part Company

Dear Fellow SOF Members:

The Shakespeare Oxford Fellowship and consultant Steven Sabel have parted company, effective April 30, 2022. Steven had been the host of the podcast, "Don't Quill the Messenger," which SOF sponsored. The Board offered Steven a new contract, including a pay raise, in January 2022. Steven rejected the SOF's proposed contract and presented a different contract that did not give the SOF the same benefits and legal protections as the existing contract under which he and the SOF operated since January 2021. There was no option but to part ways.

While I am the principal author of the basic text you are reading, every member of the board has had access to this document in its draft stages, and has made suggestions and changes for accuracy, as they chose. This was not an action we took lightly, or without considerable feeling, including sadness. Beyond personal feelings, however, it is the health of the organization that has been foremost on our minds.

Regarding the contract we offered to Steven, the SOF board worked to obtain world-class outside legal

counsel from a senior partner and associate at a leading international law firm on a pro bono basis (i.e., without cost to the SOF). Another board member and I worked with the firm for more than 200 volunteer hours during the winter holidays to produce the contract the SOF proposed to Steven. To my knowledge, the SOF had never before developed such a focused and professional document. I was really quite proud of the process, of the participation of board members in various ways and of the end result. It was disappointing when Steven rejected the contract without discussion.

In the April 27, 2022, episode of "Don't Quill the Messenger" Steven made some statements about the SOF's organizational procedures and the board, which are misinformed and which need correction. I will deal with a few of them here:

1. Contrary to Steven's statement that the board does not meet on a regular basis, the board has met regularly once every month since October 2021, immediately after I became president. The meetings usually last two hours, via Zoom or in person.

- Additionally, each of the nine board Trustees serves on at least one committee, attends its meetings and then can report on it at board meetings. We have three permanent committees and a changing number of ad hoc

committees. The workload is considerable in order to provide the SOF's programming and outreach in coordination with the non-board members who work on the various committees, also on a volunteer basis. The president is an ex officio member of all committees.

2. Contrary to Steven's statement about a lack of board transparency, copies of monthly board meetings minutes are easily obtainable. Steven knows that: On April 2, 2021, he requested the agendas and minutes of the meetings for the months of September through December 2020, and January and February 2021. I forwarded them to him.

3. Contrary to Steven's statement, the SOF's proposed contract (which Steven rejected) requested that Steven meet with the entire board every three months to coordinate DQTM with the board's other ongoing community outreach activities and to discuss upcoming guests so that our actions could be coordinated. If we knew what he was going to do we could promote it, but we couldn't if we didn't know.

4. Contrary to Steven's statement, the SOF's contract (which Steven rejected) did not propose to "censor" or "silence" Steven or to "control" his content. The SOF's proposed contract stated that the board wanted to have "discussion of relevant matters including suggestions of topics and specific guests so that the podcasts are connected to and supportive of the SOF's organizational activities" with Steven. That's not censorship or control. In plain English, we wanted to talk together for the benefit of members.

5. Contrary to Steven's statement, board Trustees currently serve on every committee of the board and act as liaisons between every committee and the board. There is NO committee that members cannot join. There are three Standing (or permanent) Committees of the SOF: Nominations, Communications, and Membership/Fundraising. Ad Hoc (or special committees appointed by the president) include or have included the Looney 100th Anniversary, First Folio 400th, Educational Outreach, Conferences, etc.

6. Steven's statement that "the number of resignations is astounding," is wrong. No board member has resigned during my tenure as president; all board members over the past four years who resigned remain members of the SOF. If he is talking about membership, the board reviews membership numbers at every meeting; I personally look for patterns and trends. Members do not renew their membership routinely for any number of reasons, including having been gifted memberships they do not wish to continue, or other pursuits, or age or death.

7. Steven stated in his broadcast that decisions are made "by a Star Chamber of men . . . who force feed their decisions . . . to board members who are anti-confrontational and easy to push around." Each board member votes independently on every issue after full discussions, there is no "Star Chamber of men," four of the nine board members are women and only a fool would try to push any of them around.

At the end of the podcast Steven announced his candidacy for president with what seemed to me to be prepared remarks. Elsewhere in this issue is a report from the SOF Nominations Committee (see page 8). It has proposed Ben August and Richard Foulke for second terms on the board and nominated Earl Showerman to a vacant seat. All are highly experienced in Oxfordian and SOF issues. If elected to that seat, the Nominations Committee recommends that Earl serve as president.

Bob Meyers
President

Letter

In the course of reading James Warren's *Shakespeare Revolutionized* I was inspired to see if I could get a copy of Captain Bernard M. Ward's 1928 book, *The Seventeenth Earl of Oxford, 1550-1604, From Contemporary Documents*. It turned out to be quite easy, if surprising. My copy came from India, from what I imagine to be a reprint company called Gyan Books Pvt. Ltd. I ordered it through Abe Books, and am now reading it with immense delight. Has anyone ever suggested that the Fair Rose and the Dark Lady are both Queen Elizabeth?

Eva Turner Clark's book, *Hidden Allusions in Shakespeare's Plays*, is also on the way here. These wonderful resources are all put into a context by Warren's work. It is excellent to be reminded of their existence. Shakespeare Oxford Fellowship members should know that some are still available.

Virginia Evans
Vancouver, BC



What's the News?

Registration Is Open for the SOF Annual Conference

The SOF 2022 Annual Conference will take place at the Ashland Hills Hotel in Ashland, Oregon, from Thursday, September 22 to Sunday, September 25. You can register for the Conference by using the insert that's enclosed with this issue, or you can register online: <https://shakespeareoxfordfellowship.org/2022-annual-conference/>.

For accommodations, the SOF has contracted with the [Ashland Hills Hotel](#) to provide discounted guest rooms at the following single and double occupancy rates for September 21–25: \$139 for a King room; \$149 for Premium King and Queen-Queen Rooms; \$159 for King Suites and Double-Double suites (an additional 12.07% tax is added on checkout). There is a \$10 a night charge for each additional person in a room. These rates extend from one day before to one day after the conference.

Reservations must be received by August 22, after which rooms will be released for general sale. To make a reservation you can call the hotel directly at (855) 482-8310 or go online. Be sure to reference the group booking for the Shakespeare Oxford Fellowship if you book by phone. To book online go to ashlandhillshotel.com and use 240854 for the Group ID.

Ashland is home to the [Oregon Shakespeare Festival](#), which is offering two works from the canon this season: *The Tempest* and *King John*. We have secured group discount tickets at \$67.50 each for the evening performance of *The Tempest* on Friday, September 23. Attendees will be responsible for their own transportation to the theater, which is 3.5 miles from the hotel; various taxi services are available. We are not arranging tickets for *King John* because the performance times conflict with the Conference program.

The program for the Conference is being developed and will be announced on the SOF website and in the Summer issue of the *Newsletter*.

SOF Launches “The Blue Boar Tavern” Video Program for Members Only

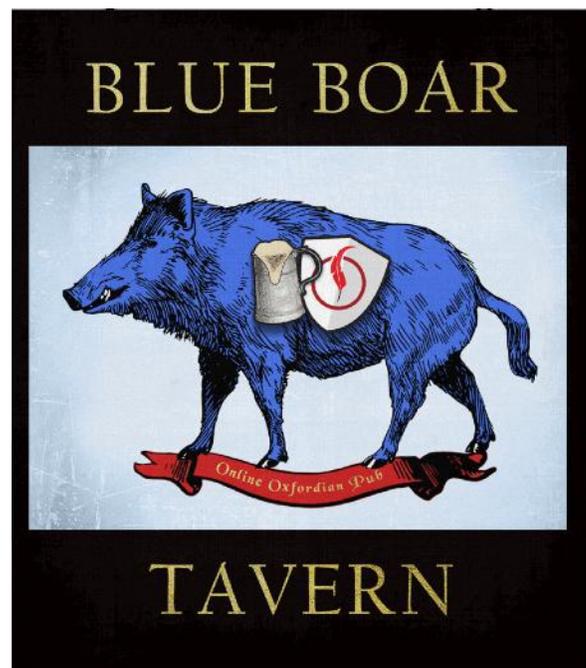
The SOF has introduced a new free perk for members. “The Blue Boar Tavern” is a video program, transmitted via Zoom, in which a panel of Oxfordian notables gather to discuss and share views about Edward de Vere, 17th

Earl of Oxford, well-known grain dealer Will Shakspere of Stratford-on-Avon, and related topics.

The inaugural program took place on March 17. It was hosted by “bartender” Jonathan Dixon, who was joined by Tavern “regulars” Bonner Miller Cutting, Earl Showerman, Richard Waugaman and Hank Whittemore. Dixon is the winner of the SOF’s 2021 Video Contest for his humorous, three-minute entry, “What Does It Matter Who Wrote the Works of Shakespeare?” Cutting, Showerman, Waugaman and Whittemore are all longtime Oxfordians who have written extensively about many aspects of the case for Edward de Vere as the true author. Thanks to the magic of video technology, the five panelists all appeared to be sitting in an actual English pub. The topic for the premiere program was “What does it matter who wrote the works?”

Dixon pointed out that we don’t ask that question about any other author, and that “we love the mind behind the work,” even if we may disagree about whose mind it actually was. He also noted that proponents of the case for the Stratford man have to keep the idea of substantial connections between the author’s life and the works “shallow.”

Showerman stated that knowing the identity of the author will enable scholars to fully explore the idea that Shakespeare knew Greek and was familiar with works by Greek dramatists; most Stratfordians downplay any such notion because the known biography of Shakspere makes it virtually impossible to conceive that the author knew Greek.



Cutting emphasized the impact that Shakespeare's works have had on the English language itself. "An individual has little ability to move the tide of [a] language," she noted, but Shakespeare was a towering exception.

Waugaman observed that the quality of traditional Shakespearean scholarship was better before 1920, the year that J. Thomas Looney introduced the case for Oxford in his book, "*Shakespeare*" *Identified*. He also cited the striking correlation between the number of times a Bible verse is alluded to by Shakespeare and the likelihood that the same verse is underlined or annotated in the 1569 Geneva Bible owned by de Vere now held at the Folger Shakespeare Library.

Whittemore wondered how the author was able to "write so knowingly" about kings and queens. He expressed agreement with Waugaman that Oxford almost singlehandedly brought the Italian and French renaissance to England in the late 1570s.

A second "Blue Boar Tavern" program aired on April 11. A third episode is scheduled for May. It is expected that they will continue on a monthly basis. For SOF members who missed the programs, or would like to watch one a second time, they will be available (again, to members only) on the SOF website.

SOF 2022 Video Contest Announced

The Shakespeare Oxford Fellowship's Sixth Annual Video Contest is accepting submissions through July 22, 2022. In honor of the upcoming 400th anniversary of the publication of Shakespeare's First Folio next year, the theme of this year's Video Contest is "Creating the First Folio: Foreground, Background, Underground." Entrants should submit a video on any subject from one of these three topic areas concerning the active, influential, and sometimes obscure communities behind the publication and imagery of the most important work in the English language:

- The Foreground: The machinery and mechanics of the 17th century book trade in service to the English realm; i.e., papermakers, designers, engravers, typesetters, printers, and book marketers.
- The Background: The promoters, "grand possessors," collectors, writers of encomiums and dedications, dedicatees, secretaries and editors of the author's work.

- The Underground: Influences obscured in the written and visual language of the First Folio, such as coded references to events and individuals (past and present), content abstracted from rare works, Roman triumphal forms, Masonic allusions, heraldic symbols, cloistered letters, the masthead designs, and the curious portrait of the author.

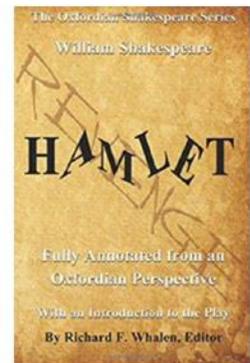
Three \$1,000 prizes will be awarded, one for the best video in each of the three topic categories. Videos must be no more than three minutes in length (including any titles, film clips, or credit rolls), in a format that is factually accurate, yet entertaining, engaging, and witty. No fee is required to enter. No purchase is necessary. The contest is open to residents of the United States, Canada, the United Kingdom, Ireland, France, Germany, Denmark, Australia, and New Zealand. Entrants must be at least 18 years old.

Complete details and rules may be found on the [SOF Video Contest page](#). Again, the deadline is July 22, 2022.

Advertisement

Have you read *Hamlet* lately?

It's the most famous play in the world, although the Stratfordian commentators call it "enigmatic" and don't know what to make of it. But *Hamlet* makes perfect sense and great entertainment, including its surprise ending, when read knowing all the details showing that it was written by Edward de Vere, the 17th Earl of Oxford.



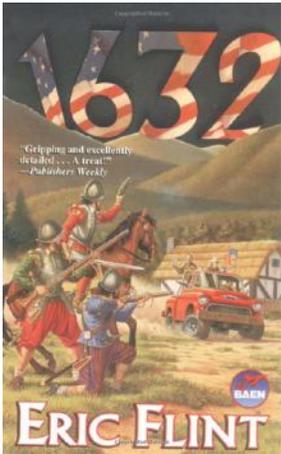
For its illuminating details and many insights get the fully annotated Oxfordian edition of *Hamlet* with its enlightening Introduction by Richard F. Whalen, the edition's editor (and general editor and publisher of the Oxfordian Shakespeare Series) with Jack Shuttleworth, who is chairman emeritus of the English department at the U.S. Air Force Academy.

Then get Whalen's editions of *Macbeth* and *Othello* (with Professor Ren Draya) for their Oxfordian insights and details, some quite surprising. Did you realize that *Macbeth* is not at all ambitious for the throne of Scotland and that *Othello the Moor* is not a heroic, noble figure but a boasting, swashbuckling, credulous fool?

For paperback copies, search Amazon books with the name of the play and Whalen. (Kindle editions do not—yet—work for the play text and line notes on facing pages.)

Book News

Shakespeare Authorship Question Mentioned in Recent Novel



by Ren Draya

Although I'm not a fan of "alternate history," my book group had chosen Eric Flint's *1632* for discussion. Published in 2000, it's the first book in his popular "Ring of Fire" series. I gamely tackled its 592 pages, wincing at details of gory battles and romantic nonsense. But my husband read more carefully. While reading Chapter 14, Dan gave a whoop and read me the following passage:

"You actually saw Shakespeare? In person?"

Balthazar raised his head, frowning. "Shakespeare? Will Shakespeare? Well, of course. Couldn't miss the man, at the Globe. He was all over the place before he moved back to Stratford-on-Avon. Never missed a chance to count the gate. Twice, usually."

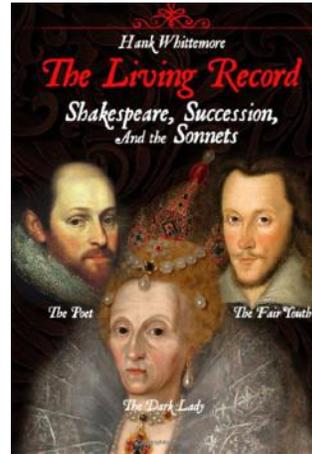
Half stunned, Morris walked over to a bookcase . . . pulled down a thick tome and brought it over to Balthazar. "We are talking about the same Shakespeare, aren't we? The greatest figure in English literature?"

Still frowning, Balthazar took the book and opened its cover. When he saw the frontispiece and then the table of contents, he almost choked. "Shakespeare didn't write these plays!" he exclaimed . . . Seeing the looks on his companions' faces, he burst into laughter. "My good people, EVERYONE knows that the plays were written by —." He took a deep breath, preparing for recitation: "My Lord, Edward, Earl of Oxford, Seventh of that Name (sic) and seventh in degree for the English Crown . . ."

Balthazar snorted. "Some people, mind you, will insist that Sir Francis Bacon is the real author, but that was a mere ruse to throw off the hounds. The theater is much too disreputable for the earl of Oxford to be associated with it. Hence the use of Shakespeare's name."

Oxford is not mentioned again. I don't recommend the novel, but the series has quite a following. And Balthazar, an elderly Jewish doctor/scholar/linguist/philosopher, is a well-drawn character.

Hank Whittemore's New Book Now Available



Hank Whittemore's newest book, *The Living Record: Shakespeare, Succession, and the Sonnets*, is now available on Amazon. "I apologize for prematurely advertising the book's availability" in the last issue of the *Newsletter*, Whittemore said, and thanks potential readers for their patience.

Whittemore describes *The Living Record* as "a 'compact version' of *The Monument* (2005), a 900-

page 'reference edition' written after more than a decade of attempts to solve the mysteries of *Shakespeare's Sonnets* (1609). The aim of *The Monument* was to set forth what I found to be the personal history that the Earl of Oxford preserved for 'eyes not yet created' (Sonnet 81). The goal of *The Living Record* is to present that story in the most accessible way I can, demonstrating it as a chronicle unfolding to the death of Queen Elizabeth and the end of her Tudor dynasty in 1603. I hope readers will readily be able to see this tale and perhaps even experience for themselves, as I did, a sudden 'aha!' moment akin to watching a blurry photograph sharpen into clear focus.

"Perhaps the most important takeaway is that Edward de Vere used the *Sonnets* to answer why he adopted the pseudonym 'William Shakespeare' in 1593 and why he agreed that 'My name [shall] be buried where my body is' (Sonnet 72) after his death. *The Living Record* is a further attempt to demonstrate that the author himself embedded the answer to the Authorship Question in the *Sonnets* for future readers to discover."

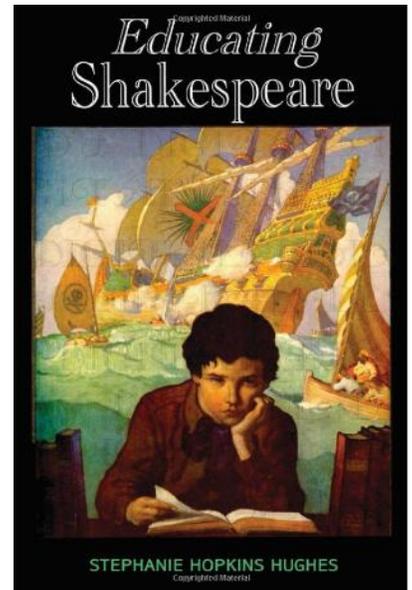
The Living Record will be reviewed in the next issue of the *Newsletter*.

Stephanie Hopkins Hughes’s *Educating Shakespeare* Now Available

Jim Warren has announced that Veritas Publications has published Stephanie Hopkins Hughes’s long-awaited book, *Educating Shakespeare: What He Knew and How and Where He Learned It*, in which Hughes examines in detail Edward de Vere’s earliest years of study with the polymath and scholar Sir Thomas Smith (1513-1577). She contends that a deep understanding of Shakespeare’s works and the historical context in which they were produced leads inevitably to acceptance of the truth of Oxford’s authorship: “We will not succeed in getting the truth about the authorship accepted where it matters most until we place [de Vere], and his works, where they belong, in English (European) history and tell the full story of where he got the materials he would use to create the Shakespeare canon.”

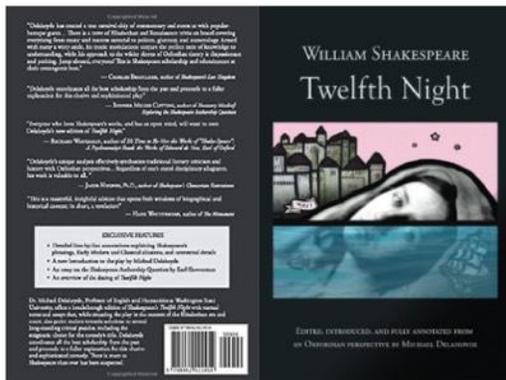
Stephanie Hopkins Hughes founded the annual peer reviewed journal *The Oxfordian* in 1998, and served as its editor for ten years. She has published three previous books and dozens of articles on a wide range of topics related to the Authorship Question. She also maintains a blog, politicworm.com.

Educating Shakespeare will be reviewed in the next issue of the *Newsletter*.



Advertisement

New Editions



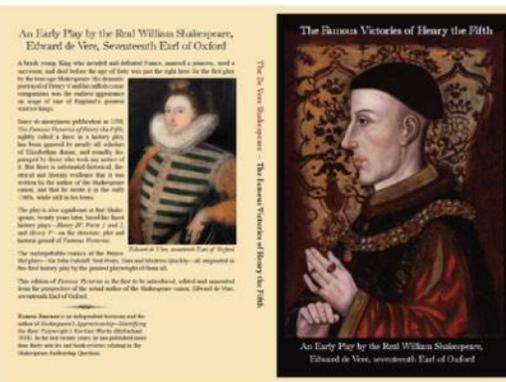
Now available on Amazon are two new editions of Shakespeare plays that have been introduced, edited and annotated by Oxfordian scholars! Now you can read, study and enjoy the first edition of *Twelfth Night*, edited by Michael Delahoyde, and *The Famous Victories of Henry the Fifth*, edited by Ramon Jiménez— each finally and correctly attributed to the actual author of the Shakespeare canon—Edward de Vere, seventeenth Earl of Oxford.

Each edition includes:

- Detailed line-by-line annotations explaining Shakespeare’s language, allusions and contextual details.
- A new introduction to the play.
- An essay on the Shakespeare Authorship Question.
- An overview of the play’s composition date.

“This is a masterful and insightful edition of *Twelfth Night* that opens fresh windows of biographical and historical context: in short, a revelation!” Hank Whittemore.

“... a most readable edition of *The Famous Victories of Henry the Fifth*—an exuberant, giddily ambitious play, no discredit to the young genius who would soon metamorphose this patchwork of farcical skit and over-lively chronicle play into the immortal trilogy no Shakespeare lover fails to admire.” Tom Goff.



Report of the Nominations Committee

The Nominations Committee (chaired by Bonner Miller Cutting, with members Cheryl Eagan-Donovan and Joan Leon) is pleased to present the SOF membership with a slate of three 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 no later than sixty days before the annual meeting. Petitions may be sent to jandbcutting@comcast.net 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*.

Nominees for three-year terms to the SOF Board:

Ben August is nominated for a second three-year term. He became an active supporter of Oxfordian activities after reading Mark Anderson's "*Shakespeare*" *By Another Name*. Thereafter he removed the traditional Shakespeare bust from his library shelf. Not able to find a de Vere bust, he resolved to have one made, and commissioned a bronze bust of Edward de Vere, sculpted by Paula Slater. An original has been placed at Castle Hedingham. An associate producer of Cheryl Eagan-Donovan's documentary film, *Nothing Is Truer Than Truth*, Ben also produced an outstanding limited edition red wine at Mount Veeder Magic Vineyard in the Napa Valley, which he named Earl 17. Ben is currently the chair of the SOF Fundraising and Membership Committee.

Richard Foulke is also nominated for a second three-year term. He has been interested in the authorship question since 2000. In 2001, Rick and his wife, Lucinda, began attending meetings of the Chicago Oxford Society organized by Marion Buckley and Bill Farina. In 2017 he joined the SOF Finance Committee. He has been Treasurer since October 2019. He and his

wife attended the SOF annual conferences in Chicago, Oakland, and Hartford. The Foulkes traveled to Italy in 2013, using Richard Roe's *The Shakespeare Guide to Italy* as a guide. They have also toured de Vere sites in England in 2006 and 2017; destinations included Hedingham Castle, Westminster Abbey, Tower of London, Globe Theater, the Town of Lavenham, Melford Hall, Hampton Court Palace, Windsor Castle, and Burghley House. During the 2017 trip, the Foulkes met Kevin Gilvary, who gave them a walking tour of de Vere sites in London.

Earl Showerman, MD, has been a patron of the Oregon Shakespeare Festival for over forty years. He began his personal study of Shakespeare after retiring from medical practice and has published numerous peer-reviewed articles on Shakespeare's use of Greek drama sources and the playwright's remarkable medical knowledge. He was the executive producer of the CD of Edward de Vere's music, *My Lord of Oxenford's Maske*, recorded by the Renaissance group Mignarda. Over the past decade he has taught a series of Shakespeare authorship classes at the Osher Lifelong Learning Institute of Southern Oregon University. He is a graduate of Harvard College and University of Michigan Medical School. In 2012, he presented the keynote address to the Shakespearean Authorship Trust (SAT) Conference in London. He is an associate of the SAT and a former president and trustee of the Shakespeare Fellowship.

Nominee for one-year term as President of the SOF: **Earl Showerman** (see above) is also nominated for this position.

Leaving the Board of Trustees after serving for five years is Julie Sandys Bianchi. The Board thanks Julie for her service, especially for her efforts in strengthening and promoting the SOF's annual Video Contests. Current SOF President Bob Meyers is stepping down after a one-year term as President, but will remain on the Board of Trustees.



Ben August



Richard Foulke



Earl Showerman

In Memoriam: Virginia Renner (1933-2022)

With the passing of Virginia J. Renner on April 21, 2022, the Oxfordian movement has lost one of its most beloved and dedicated scholars. Ginger, as she was affectionately known to her wide circle of friends, grew up in Madison, Wisconsin. She majored in comparative literature at the University of Wisconsin-Madison, then got a master's degree in library science at UW in 1957.

Ginger began her tenure at the Huntington Library in San Marino, California, in 1967 and was promoted to Head of Reader Services in 1974, serving in that position until her retirement in 1999. In that role she dedicated herself to connecting scholars from all over the world with the resources they needed for their research – books and documents often available only at the Huntington. She knew most of the leading Shakespeare scholars of her time and received scores of notes and letters from readers thankful for her help navigating the library's collections. She and her husband, Tudor Renner, were longtime Oxfordians, but she kept a low profile about her views while at the Huntington.

Nevertheless, Ginger was close friends with, and most helpful to, leading Oxfordians such as Ruth Loyd Miller and Judge Minos Miller, John and Barbara Crowley, and Richard and Jane Roe. Early on, she saw the value and potential of Richard Roe's research into Shakespeare's Italian plays, and she did all she could to help him and encourage him to finish his book. She kept in touch with Roger Stritmatter, Martin Hyatt, Bonner Miller Cutting and others, encouraging their research. She was an active member of the Shakespeare Authorship Roundtable in Los Angeles, chaired by Carole Sue Lipman. She shared her love of Shakespeare with everyone and urged greater exchange between history and literature scholars, hosting memorable dinner parties for Huntington staff and readers alike.

When John Shahan told her about his idea of issuing a Shakespeare authorship declaration, Ginger was intrigued and soon became one of his strongest supporters, meeting him monthly for lunch. When he founded the Shakespeare Authorship Coalition (SAC) in 2006, she served as secretary, a position she held for thirteen years. Without her, the SAC probably would not



have succeeded. She was one of the ten signers of Declaration poster No. 1 at the launch of the Declaration at the Geffen Playhouse in Los Angeles in March of 2007, and she later recruited ten current or former Huntington Library staff members to sign her own copy of the SAC's Declaration of Reasonable Doubt.

In addition to Shakespeare, Ginger had a wide range of cultural interests. She could be spotted frequently at the Los Angeles Opera with any number of friends. She partnered with her close friend Kazuko Sugisaki to found Kinu Collages, a collage technique that integrated Asian and Western visual motifs in extraordinary fabric designs and collages. After retiring, she traveled extensively in Japan, India and Europe, enjoying opera along the way.

Ginger was predeceased by her husband Tudor Renner, also a librarian. She is survived by her son, Marcus Renner, of Pasadena.

To those whom she encouraged and mentored, she was only a phone call away. She will be missed.

[Contributed by Bonner Miller Cutting and John Shahan]

Film: *The Tragedy of Macbeth* (2021)

Reviewed by Howard Schumann

Pronouncements that fair is foul, good is bad, and dark is light are what you might expect to hear from the propaganda machine of an ambitious politician or a news organization seeking to sow confusion. In the opening of Joel Coen's dreamlike and highly stylized film, *The Tragedy of Macbeth*, however, the words "Fair is foul, and foul is fair" are proclaimed by three non-political witches (voiced by Kathryn Hunter), establishing a mood of brooding tension that evokes the thin line between consensus reality and "the undiscover'd country from whose bourn no traveller returns" (*Hamlet* III.1).

The witches open the film to a symphony of thunder and lightning. Shot on a soundstage by cinematographer Bruno Delbonnel in a boxy 1.33:1 ratio, the film—Coen's first without his brother Ethan—is stripped down to its essentials without extraneous cinematic embellishments. Stating that "from the very beginning, we weren't interested in doing a realistic version of the play . . . a rent-a-castle version," Coen succeeds in conveying the stunning poetry of Shakespeare, but in a conversational rather than a highly dramatic tone.

Towering performances by Denzel Washington as the ambitious Macbeth and Frances McDormand as the scheming Lady Macbeth are enhanced by a powerful cast that includes Corey Hawkins as Macduff, Bertie Carvel as Banquo, Stephen Root in a farcical scene as a porter, Alex Hassell as the "neutral" messenger Ross, and Lucas Barker as Banquo's son Fleance, presumably an heir to the throne. As in a 1940s horror movie, we see leaves bursting through a window, ravens that overtake the screen, the viewer embedded in white fog, cawing black birds, a moon morphing into a spotlight, and Birnam Wood coming to Dunsinane as Malcolm's soldiers hold tree branches over their heads.

The "Wyrd Sisters" appear after the Scottish general Macbeth and his associate Banquo have put down a rebellion against King Duncan (Brendan Gleeson) led by the Thane of Cawdor. After hearing the witches' claim that the childless Macbeth will become king, and that his friend Banquo will sire a new line of monarchs, Macbeth writes to Lady Macbeth informing her of the prophecies and telling her that he plans to fulfill their predictions even if he must influence the outcome himself.

When Duncan decides to spend a night at Macbeth's castle, a cold and calculating Lady Macbeth convinces her husband to commit murder. She drugs the King's servants as Macbeth proclaims to the night sky, "Stars, hide your fires: / Let not light see my black and deep desires." Fearing that he cannot go too far without losing his humanity ("I dare to all that may become a man: / Who dares do more is none"), Macbeth hesitantly carries



out the killing, setting off "dire combustion and confused events / New hatched to th'woeful time." Early next morning, Macduff, the Thane of Fife, discovers the body while Macbeth murders the servants to tie up loose ends. Fearing for his own life, Duncan's heir Malcolm flees to England, and Macbeth assumes the throne as the new king. Eventually, an increasingly paranoid Macbeth becomes a tyrant and a guilt-ridden Lady Macbeth, realizing that "All the perfumes of Arabia will not sweeten this little hand," begins sleepwalking and gradually descends into madness.

Casting older actors such as Washington and McDormand as Macbeth and Lady Macbeth allows Coen to suggest that, rather than being motivated by unrestrained ambition, they are grasping for relevance in their waning years. As Macbeth asserts that life "is a tale / Told by an idiot, full of sound and fury, / Signifying nothing," the two are almost sympathetic figures, "strutting and fretting their final hours on the stage."

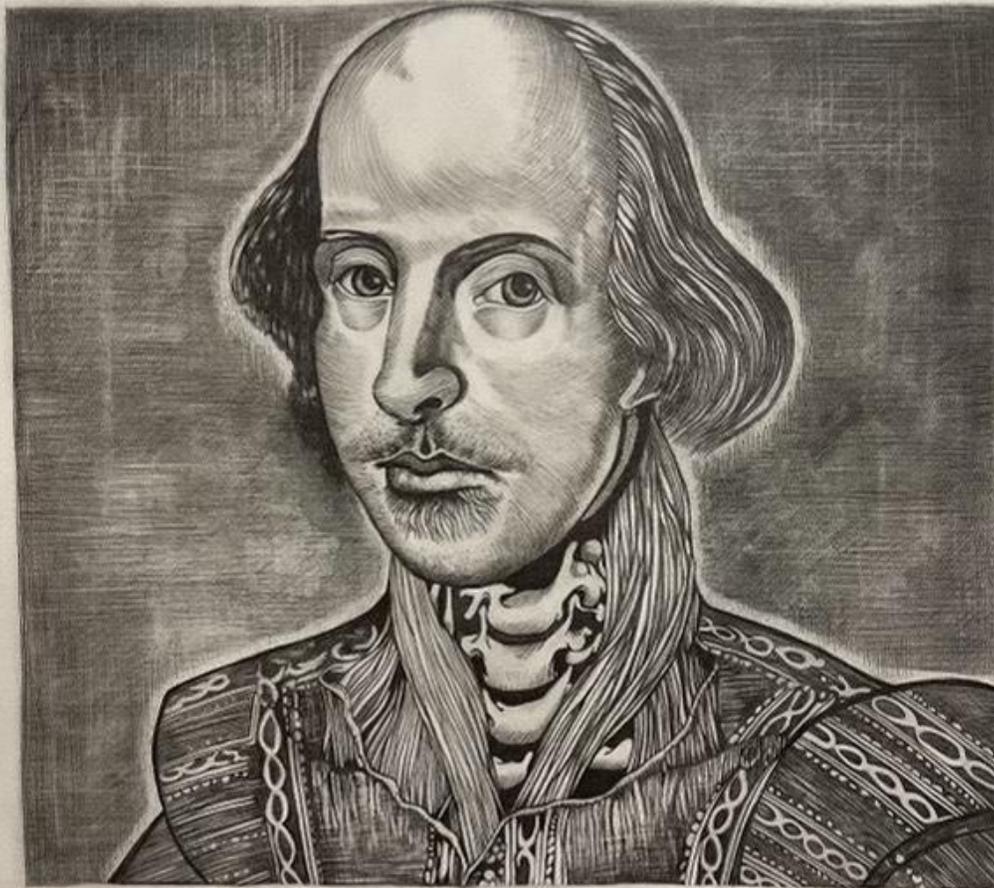
Though the darkest of Shakespeare's plays, *Macbeth* is one of his most popular. But given what we know of his life story, connecting the play to Will Shaksper of Stratford is a stretch. While the play is filled with ghosts, witches, floating daggers and prophetic apparitions, there is no evidence that Shaksper had any connection with the occult or had even read widely on the subject (of course, there's no evidence that the Stratford man ever read anything).

However, Edward de Vere's first biographer, Bernard M. Ward, states in his book, *The Seventeenth Earl of Oxford*, "In 1570, Oxford, according to several reports, became interested in the supernatural and studied magic and conjuring, having made the acquaintance of the mathematician and astrologer John Dee." In the play, magic draws upon the supernatural elements of the mythic and fairy world, but it is also a simpler, more natural force—the magical effects of poetry and art.

Contemporaneous in its depiction of social and political unrest, *Macbeth* has not lost its relevance after 400 years and Coen's vision is an important one. Simon Godwin, director of the Shakespeare Theatre Company in Washington, DC, said, "It is something we're so deeply familiar with, it is hard to bring new context to, and to make it live again." Coen has done just that.



The Kingdom of Enchantment



*A film by Blair Murphy
Coming in 2023*

Shakespeare's Beehive?

by Eddi Jolly

Dictionary... A book dealing with the individual words of a language... arranged in some stated order, now, in most languages, alphabetical....¹

In 1582 Richard Mulcaster, Headmaster of Merchant Taylor's School, London, wrote:

It were a thing very praiseworthy in my opinion... if some one... wold gather all the words which we use in our English tung into one dictionarie....²

By this time there were already a number of dictionaries in England, but most were bilingual. For example, *The dictionary of syr Thomas Eliot knyght*, Latin and English, had been published in 1538. Developed by Thomas Cooper into his *Thesaurus Linguae Romanae et Britannicae* in 1565, it became popular enough to be known colloquially as Cooper's dictionary, and mention of it can be found in Sears Jayne's *Library Catalogues of the English Renaissance*: "Almost every Cambridge catalogue includes a Cooper's dictionary...."³ Latin-English dictionaries were especially important because so much education and culture came through Latin. However, there were other dictionaries, such as Claudius Hollyband's *Dictionarie French and English* (1593) and John Florio's Italian-English *Worlde of Wordes* (1598). The first English dictionary is usually considered to be that of Robert Cawdrey, in 1604. He made use of word lists such as those in Mulcaster's *Elementarie* of 1582 and Edmund Coote's *Schoole-maister* of 1596.⁴

Baret's *Alvearie*

In 1574 John Bar(r)et(t)'s *Alvearie* was published as a triple dictionary.⁵ Baret was a graduate of Peterhouse, Cambridge, and a tutor. His students (or "drones") helped him to compile a trilingual dictionary, English-Latin-French,⁶ which he called an *Alvearie*, from the Latin *alvearium*, a beehive.



He died later that decade,⁷ and the editing of the 1580 version of the *Alvearie* was placed in the hands of Abraham Fleming. Fleming is an interesting man. Also a graduate of Peterhouse, Cambridge, he was an avid writer, translator, transcriber, poet, indexer and, later, cleric.⁸ Claire Painting-Stubbs (in her 2011 doctorate) associates him with some seventy-three publications⁹ over a fourteen-year period. Probably the most famous is Holinshed's *Chronicles*, the first edition being published in 1576/7, and the second in 1587. Raphael Holinshed died in 1580, and the second edition was edited and expanded by Fleming and a team of antiquaries. Effectively a tool for Tudor propaganda, the second edition was sponsored by the Privy Council. This new edition was substantially different from its predecessor; 200 woodcuts were removed, and 1.5 million extra words added. One 1587 copy at least is catalogued under Fleming's name at the British Library. Reputedly Fleming took an early copy from the print run and annotated it extensively with corrections, that edition being the "Jerry Melton" copy held at the Huntington Library.¹⁰

But let us return to the *Alvearie*. For the second edition (1580), Fleming added 200 proverbs, and also Greek, making it a quadrilingual dictionary.¹¹ It has been suggested there were two print runs.¹² It has its own STC number (1411), indicating how substantially Fleming added to the 1580 edition. It was targeted at schoolboys and students.

In 2008 George Koppelman and Daniel Wechsler, two professional booksellers, saw a copy of a 1580 *Alvearie* for sale on eBay. It cost them in excess of \$4,000 (see "Alvearie Interesting ...," *Newsletter*, Spring 2014). They discovered that the book had extensive manuscript marginalia. Over the next six years they studied the volume and its paratext, and researched extensively, which they have documented in *Shakespeare's Beehive: An Annotated Elizabethan Dictionary Comes to Light* (2014). They concluded that their copy might have belonged to William Shakespeare —after all, T. W. Baldwin had identified the *Alvearie* as "the standard English dictionary of Shakespeare's schooldays."¹³ The booksellers brought out a second, expanded edition of *Shakespeare's Beehive* in 2015.

They have generously made their *Alvearie* available online, enabling the curious to examine the book.¹⁴ It is dated "Anno. 1580. Ianuarie.2." Purchasers of their book can also ask for a pdf file which lists the annotations alphabetically.

Reviewers have already expressed some doubts about Koppelman and Wechsler's arguments. These

include Adam Hooks in “Shakespeare's Beehive and Shakespeare's Printer,” H. R. Woudhuysen in the *Times Literary Supplement* and Michael Dirda in *The Washington Post*.¹⁵

Paleography

Only by an examination of the actual annotations – for color, consistency, contemporaneity, for example – can real judgments be made. It is immediately obvious that the annotations are principally, but not exclusively, in the same handwriting, an italic hand, sometimes printed, sometimes cursive. Reviewer Adam Hooks doubts that they are all in the same hand; one must also question whether they were all completed in one particular span of time. William Shakespeare's signatures, however, are in the secretary hand, an earlier style of writing with marked ascenders and descenders and without necessarily clear distinctions between <a, o, u, n, m>, for example. His signatures date from near the end of his life, three from 1612 and three from 1616. Koppelman and Wechsler, fully aware of the style of the signatures, speculate on how with a lack of evidence it is not possible to ascertain whether Shakespeare also used an italic hand, i.e., mixed styles, just as the annotator has, e.g., *skulle* (italic, printed) and *tete l'homme mort* (elements of secretary hand).¹⁶

As for the manuscript marginalia, they ask how the annotations in the *Alvearie* can be dismissed as not Shakespeare's when “books with Shakespeare's marginal notes are not available for comparison.”¹⁷ They note that one of Shakespeare's signatures on the Blackfriars Gatehouse sale, apparently carefully fitted into the constrained space available, is “somewhat laboriously written in disconnected letters,” which they see as “in complete harmony with the person annotating [their] book.”¹⁸

This line of considerable speculation permits Koppelman and Wechsler to move on to examine a selection of the annotations in the *Alvearie* and to argue for them being Shakespeare's through a discussion of examples from the *Works*.

There is no doubt Koppelman and Wechsler have researched extensively. The question is whether their interpretations of the annotations are convincing and coherent, or whether any other interpretations of the manuscript marginalia are more likely

Schoenbaum's *William Shakespeare: A Documentary Life* gives many examples of handwritten documents in the late sixteenth and early seventeenth century, including some in the secretary hand which are not necessarily legible to the unpracticed modern eye. However, the simpler italic style was gradually replacing the secretary hand in this period, even if some letters (<s> for one) remain different from today's.

Examples are not difficult to locate; it is found, for instance, in the early handwriting (italic, print) of the Princess Elizabeth, in 1545.¹⁹ Other examples of a “modern” style include Lord Burghley's summary of the Norwich recusant hearings in 1585 (italic, cursive)²⁰ and John North's record of Elizabeth's visit to his home (italic, cursive), also that year.²¹ David Crystal gives an example of a page of Richard Hooker's *Of the Lawes of Ecclesiastical Politie*; it has been written by a scribe in preparation for going to the printer, and corrected by Hooker. It shows what Crystal calls “Secretary Cursive” with the marked looped ascenders and descenders; the second part of the script shows the scribe moving effortlessly to an italic hand, to indicate to the printer that this section should be italicized. It is legible and clear, and is from 1597.²² The scribe's livelihood would have depended upon his writing skills, so legibility and variety were probably key. Whether Shakespeare also used a mixed style is unknown.

Orthography

When the Roman alphabet was adopted for writing English a small number of graphs were added, for sounds found in English: *ash*, *thorn*, *eth*, *wynn* and *yogh*. When printing was brought to Britain by William Caxton in 1472, these letters were being replaced by <a, th, th, w> and <y>. While it is not difficult to find the old thorn character, once used in spelling *the*, *that* and *them* but gradually corrupted into a <y> and used, for example, in *y^e*, *y^t* and *y^m*, in the middle of the sixteenth century, it is not present in the annotator's handwriting. The long <s>, written as <ſ>, is present on occasion (cf. *Duskie* at D1374), but this is a feature which survives into later centuries, so is not surprising. The annotator makes some orthographical choices which are not today's standard English; for example, some double letters where we would not use them today and an extra word-final <e> where we have now dropped it, which is in line with late sixteenth-century and indeed early seventeenth-century spelling. Word-final <ie> is also used where today we use <y>; this usage is mixed in the annotations. There is not always a clear distinction between <u> and <v>; the former tended to be used word-medially and the latter word-initially in the sixteenth century, rather than for their sound values, as today.

Such differences are expected. In 1490, William Caxton, who had brought printing to Britain, wrote a Preface to *Eneydos*, his translation (from French) of *The Aeneid*. He tells a story of a man called Sheffelde, who temporarily unable to make progress with his sea journey, went to a house and asked for *mete* [food], “and specially he axyd after eggys.” The lady of the house could not understand him, so eventually one of Sheffelde's traveling companions asked for “eyren.”

The point is that the first man had asked for the northern version of *eggs*, while the second asked for the southern version (the old southern plural inflection, <en>, is retained in five words today, e.g., *men* and *children*). Caxton metaphorically throws his hands up in the air, and asks as a printer, “Loo, what sholde a man in thysse days now wryte, egges or eyren?” Naturally Caxton’s concern was to spell in such a way that most readers would understand him, to ensure as many readers (and purchasers) of his books as possible.²³

With the spread of printing it is not so surprising that the second half of the sixteenth century saw several would-be spelling reformers making proposals. Wanting



to improve English orthography, Sir Thomas Smith made a proposal in 1568 for the “Correct and Emended Writing of the English Language.” Among his suggestions was increasing the alphabet to thirty-four letters.²⁴ John Hart in 1570 wanted more phonetic spelling,²⁵ and in 1580 William Bullokar suggested using accents and apostrophes. But it was Richard Mulcaster who made the most progress with encouraging “right writing” by adopting

the customary spelling “wherein the skilful and best learned do agre.”²⁶ Gradually, spelling became “fixed” or “standardized” by the second half of the seventeenth century.

Against this period of change it is reasonable to see the annotator’s orthography as consistent with what might be found in the late sixteenth and early seventeenth century. Koppelman and Wechsler estimate 1597-98²⁷ for the date of the annotator’s work; that appears to be a tendentious choice, since Shakespeare was clearly active as a writer at this time. Whether he needed a quadrilingual dictionary intended for schoolboys and students at this point in his career is a different matter.

Koppelman and Wechsler’s *Alvearie*

Koppelman and Wechsler outline the key markings in the book in their introduction. There are two types, lexical and non-lexical – the authors label them as “spoken” and “mute” respectively. The non-lexical markings are principally forward slashes and small circles in the

margin, adjacent to entries for headwords and for derivations of the headword and examples of use; a third type is a small number of dots with a line like a curving tail (a “mouse paw,” or perhaps a trefoil). They also occur in the margin, the tail pointing toward where an accompanying lexical annotation has been made. An initial examination of these three shows the first two are fairly common, the third less so; it is not immediately obvious what system of marking, if any, is intended. The book does not have page numbers, but each headword entry and some examples of usage are numbered, so references below are for the letter and the number of the entry.

The authors discuss over fifty annotations which they consider indicative of Shakespeare being the annotator. A few they consider to refer to the playwright, while the majority refer to the canon.

One intriguing addition is *Shaft*, above the entry for **Shake** (letter *S*, line number 291). This must have been an exciting find; superficially it jumps out as a potential personal link to the playwright. The endnote to Koppelman and Wechsler’s discussion of *Shaft* records both the variant spelling found for Shakespeare’s grandfather, Richard Shakeshafte, and the will of Alexander Houghton which references a William Shakeshafte.²⁸ It would, however, be a more convincing reference to Shakespeare if it were not for the preceding entry **Shadowe**, which gives an alphabetical sequence **Shadowe** (headword), *Shaft* (inserted additional or missing entry) and **Shake** (the next headword).

A second personal link seems to be present with *Frith and feeld* (F1130-1131). One John Frith was a clergyman at Temple Grafton, one of the possible venues where a “Willelmum Shaxpere” might have married “Annam Whately.”²⁹ Koppelman and Wechsler discuss Frith (“an old priest and unsound in religion”) and the possible allusion to the marriage in *As You Like It*.³⁰ This may seem tempting, but *Frith* is placed between **Fringe** and **Frize**, i.e., alphabetically. Also the phrase is used in the poem by Arthur Golding which comes after the title page in the *Alvearie* (it is missing from Koppelman and Wechsler’s copy).³¹ It would seem an appropriate compliment to Golding to use a phrase from his poem to illustrate an entry, if one were needed.

A third potential personal link comes with the decorative rendering of <W> in the annotation *Wedlocke* (W140). Is it because the writer is a William who therefore favors that letter, the authors wonder?³² Or might it be simply an attempt to replicate the decorative <W> used in the dictionary? **Weede**, *Wedlocke* and **Weeke** are not quite in alphabetical order here, though close. Another entry which also attempts a decorative <W> is at W369, against **Woodcocke** (in *Woodculver*, a wood pigeon, placed alphabetically in the margin between **Woodcocke** and **Woodknife**), though it is

difficult to see any Shakespearean significance in this.

Clearly, these three possible links to Shakespeare as a person do have alternative explanations.

Most of the discussion in *Shakespeare's Beehive* relates lexical markings in the *Alvearie* to usages in the *Works*. The entry under *A*, number 529, is **Archer**; the next headword is at A531, **Argument**. In the margin, just before the headword **Argument**, is *areed vatici (nor) marc 14*. [*A*]reed is the critical word here, and the authors have identified this as from the Great Bible (1540), Mark's Gospel, chapter 14. In other key bibles of the time – Coverdale, Bishops', Geneva and the King James Bibles – the word “Prophecy” (in various spellings) occurs, a verb the authors note Shakespeare used extensively (twenty-seven times), as well as in its noun and agent forms or derivatives.³³ Another reader of the *Alvearie* might notice that **Archer**, *areed* and **Argument** are in alphabetical order, so that *areed* is an alphabetical addition to the entries under *A*.

[*T*]o *Compesse or Dung stercoran* is added against C973. *Compesse* (compost) seems to have a capital letter to indicate it is the key word of the entry (not *to*); *Dung* is also capitalized, presumably because it cross-references with D1360 **Dung**, whose entry includes as D1361 **To dung or compesse**. Koppelman and Wechsler show that Hamlet uses “compost” in the First Folio, 3.4.142. However, *Compesse* is placed alphabetically against C973, between headwords **Compendiously** and **Complain**. Another example is *make Moane*. Koppelman and Wechsler correctly note that *The Rape of Lucrece* uses “make” and “moan” (“mone”) in stanza 140,³⁴ though it is difficult to see this as rare or distinctive usage. More significantly, the individual letter sections in the *Alvearie* have subdivisions; thus under *M* there is a section *MI*, followed by *MO*. The last entry under *MI* is **Mire**, and a brief annotation adds *a Mixen*. Just above the first entry for *MO*, M427, **to Mocke**, comes *make Moane*. Both *Mixen* and *Moane* are capitalized; both are in alphabetically correct places and order: **Mire**, *Mixen*, *MO*, *Moane*, **Mocke**.

Koppelman and Wechsler draw attention to **Duskish** (D1374), under which we find *Duskie*, *dunne*, and to sonnet 130 which has the line “If snow be white, why then her breasts are dun.”³⁵ But *Duskie* is an adjectival option to **Duskish**, and indeed the one which survives today as “dusky.” [*D*]unne is an example of unnecessary double letters and word-final <e>s that Mulcaster, in his advice about spelling in 1582, recommended should be dropped, so it is perfectly consistent to see this annotation supporting a date from 1580 to, say, early to mid-seventeenth century; is it also noteworthy that it occurs in sonnet 130?

Still under *D*, Koppelman and Wechsler note that **to Douk with the head** (D1116) has adjacent to it – fractionally above – in the margin – *Douker bird...* At D993 under **a Diuer** *Dowker* and *Dobchicke* are also

found. The next line under this annotation gives **To diue, or ducke vnder the water**. Could these annotations accumulatively be reflecting Shakespeare's interest in the little bird, they wonder, quoting the use of “diuedapper” in *Venus and Adonis* (line 86)?³⁶ But *Douker bird...* looks like another derivation, from **Douk**, which the annotator has noticed is missing and which would come before the next headword, **Doulcimer** (D1117). Perhaps the annotator is keen to ensure this variety of bird is recorded, though neither *Dowker* nor *Dobchicke* has an individual entry.

Under the main entry **to faune, or flatter** (F228)—clearly a verb—and just before **a faune** (F231)—equally clearly a noun—is the annotation *fawning*, with our modern spelling. Koppelman and Wechsler draw attention to eight small circles the annotator has added near the entry for this verb and **a faune**. More occur later in the vicinity of the verb **flatter** (F651). The annotator is interested in this, “almost to the point of obsession” they think – and there is indeed a repetitive use of “flatter” and the use of “fauning” in *Hamlet*, (First Folio, 3.2.54-60, and First Quarto, sig. G4v).³⁷ While the annotation does give an alternative spelling, unsurprising in the late Elizabethan and early Jacobean period, a reason for the circles is not obvious. The same page has several more, clustered adjacent to **favour** and its derivatives. Apart from the fact that four of the entries happen to reference “Cic.” (Cicero), it is not easy to see what these circles signify. It would be satisfying to identify a consistency of usage for those circles, which do occur fairly frequently.

The letter *K* starts with the only two entries beginning with *Ka*, namely **Kalendars** and **kater**. In the margin, before the entries for *KE* start (at K1), is *Castrell vide Kastrell vide hauke*. Hamlet's famous line “I know a Hawke from a Handsaw” (2.2.381) is the example Koppelman and Wechsler give for their link to Shakespeare,³⁸ adding that the Second Quarto spells it “hauke,” as in the annotation. Both **faune** and *fawning*, and *hauke* and “hawk” demonstrate the uncertainty at this time of how to render the monophthong /ɔ/ in these words. It might, however, be that the annotator is simply indicating a missed entry and an alternative spelling. **Castrell** does have an entry at C227, with a straightforward Latin “Timunculus” next to it (“Falco Timunculus” being the Latin name for kestrel), but with no further information in English.

A level of cross-referencing can be found elsewhere, for example with the glowworm. **Globerd, or gloworme** is the entry at G279, with marginalia at G298 which reads *a Gloworme or Globerd or gloe*. At the bottom of the first column is a further note: *a gloe worme vide luisant* [*luisant*: “glowing,” “gleaming”]. (The entry has the charming French definition: “Vng petit ver, qui reluit de nuit, inferne.”) There is no entry for “Gloe” or “Gloworme” though there is one for **Glowe**, followed

immediately by **or be chafed with often hearing his faults**, close to the modern “glower,” though the *Alvearie* gives a narrower meaning than “glower” would have today. Koppelman and Wechsler locate “glow-wormes” in *Venus and Adonis* (line 621).³⁹ One might ask why Shakespeare would carry out such cross-references. Moreover, this time the spelling in *Venus and Adonis* (published 1593) does not match the variants in the *Alvearie*.

Koppelman and Wechsler comment on **to Choppe**, and its marginalia, *Chopt*, finding [*c*]hopt in sonnet 62.⁴⁰ [**T**]o **Choppe**, or **cut off** (C505) gives **Chopped** in the examples of usage, which is the now regular past participle. However, at a time when orthography was being discussed extensively it is not surprising to see a more phonetic rendering of that past participle; an unvoiced /p/ is naturally followed by an unvoiced /t/ in speech, and the use of <ɾ> to indicate a past tense does survive in some words, like “crept” and “slept.” One might argue that it is an example of either alternative morphology or orthography.

[*H*]e *Knappeth the speare. in sunder* (sic: K87) initially appears to be an alternative to **Knappith**, but the definition that immediately follows **Knappith, or knauish tongue**, is clearly not connected to the marginalia. *Knappeth* comes from the Coverdale Bible, Psalm 46, in that particular spelling. Koppelman and Wechsler give not only the versions from five bibles but also speculate on the precise placing of *shake* in the psalm. Might poets of the early seventeenth century have been “consulted informally” on the more poetic parts of the King James Bible; might Shakespeare have taken the opportunity to place *shake* as the 46th word from the beginning and *speare* as the 46th word from the end as a “hidden “signature” in Psalm 46?⁴¹ This is a far more imaginative reason for the annotation than the rather prosaic suggestion that the annotator just saw *Knappeth* as an omission; the preceding entry is **knag**, making *Knappeth* another alphabetical addition. Less imaginatively, one might speculate that it is given in a quotation as if the annotator is preparing the example to be used in the extra entry.

The annotator is familiar with French and Latin and uses those languages in some of the annotations. An early example comes with A58, *couuee*, added to **Abrooding**. Koppelman and Wechsler point out that “brood” occurs in *Hamlet* (First Folio, 3.1.168). What does *couuee* add? Modern French “cuvée” denotes a

brood, as in a brood of hens, so the French word is apposite, but why should the playwright annotate **Abrooding** with the French word? *Douker bird* was followed by the French *plongeon*, a dive; why would the playwright add that? Sometimes the annotation is in Latin; against S453-454 is *sith that Quia Quoniam and because*. *Sith* (“since”) is no longer used and was already becoming dated; *Quia* is “because,” “why?” or “wherefore?” and *Quoniam* is “seeing that,” “whereas” or “since.” Koppelman and Wechsler find now obsolete *sith* and modern *because* in Tranio’s speech in *The Taming of the Shrew* 1.1.208-215. Shakespeare, writing this play at some point between the late 1590s and the early 1600s (we do not know exactly when) is straddling the time when both *sith* and *because* were in use. Tranio’s speech, using both forms, avoids repetition and permits Shakespeare to choose a monosyllable or a disyllable to fit the requirements of iambic pentameter.⁴² When we look at the order of the headwords and the annotation, we find **Sit**, *sith*, **Siues**,⁴³ **Siuet** (“Vide **Muske**,” so undoubtedly modern “civet”). Once again we seem to have an alphabetical addition, with Latin, unsurprising in a quadrilingual dictionary. Why Shakespeare should add words from Latin and French is not obvious.

One last example: *Many Moe*. It occurs in the margin at the very end of M440. The headword is at M438; it is **Moderation**, and subsequent lines give a few examples of it and its derivatives. In this context *Many Moe* suggests that “many more” could be given. It is true that “manie moe” is found in *The Rape of Lucrece* (line 1479).⁴⁴ *Many Moe* coincidentally appears one line above M441, **to make a Moe like an ape**, but has nothing to do with that. The authors do note the other meaning of **Moe**, modern French “moue” and do dismiss it (essential – it means a grimace, and the Latin translation given in the *Alvearie* is “Distorquere os”). It is clear that **to make a Moe like an ape** is not what stimulates “manie moe” in *Lucrece*.

An easy criticism of the above comments might be that they are a personal selection from Koppelman and Wechsler’s book, and not a comprehensive survey. Another method of examination to take an individual letter and examine all the annotations, to see if any pattern emerges. The table on the following page does this for *K* (chosen because it has a manageable number of entries).

Table Showing Annotations beginning with “K”

Letter ref	Entry	Annotation	Reason?
Above K1	Kalendars	<i>Castrell vide Kestrell vide hauke</i>	Alphabetical addition – see discussion above, in main text
Above K1	Kater	<i>provisieur</i>	Giving French word
K4	kele	<i>La Quille</i>	French for ‘keel’
K4	kell⁴⁵	<i>nullum verbum</i>	‘Not [say] a word’, ‘no word’ – i.e. no definition? None given
K13	Kennell	<i>chenil</i>	French for ‘kennel’
K40	Kestrel	<i>kestrel</i>	Cross-reference – cf. above K1
K41	Kettle	<i>Chauderan cokemart</i>	French – approximately ‘metal coke/coal warmer/cauldron’
K42	Kibe [Elizabethan/Jacobean ‘heel’, ‘chilblains’ particularly on the heel]	<i>mule au talon</i>	French – slipper with heel
K45	Kicke	<i>kicking horse</i>	A supplementary derivation
K58	a lime Kill	<i>or killne</i>	Alternative, closer to modern ‘kiln’
K76	King	<i>a kinne</i>	Alphabetical addition between King and Kirtle
K77	Kirtle	<i>coteron</i> [?]	French?
K82	Kitchin	<i>kitchinslave</i>	A supplementary derivation
K84	Kivering	<i>verbum nullum</i>	‘Not [say] a word’, ‘no word’ – i.e., no definition? None given
K86	Knag	<i>knob knur</i>	Cross-reference to K113, K149; supplementary meaning
K87	Knappith	<i>he Knappeth the speare . in sunder</i> [sic]	See discussion above, in main text
K113	Knob	v. [vide] <i>knur</i>	Cross-reference to K149
K149	Knuckle	<i>verbum nullum</i>	‘Not [say] a word’, ‘no word’ – i.e., no definition? Only a cross-reference to ‘joint’
K149	Knur	<i>knag</i>	Cross-reference to K86; supplementary meaning

Alphabetical additions, cross-references, some supplementary French equivalents, and notes on where an entry lacks a definition—these are the main findings demonstrated in this table. Taken together, they indicate the workings of a lexicographer, not of a creative poet.

Conclusions

Koppelman and Wechsler's generosity in making this text available for examination online, as well as their book, mean that any readers intrigued by the possibility that this was Shakespeare's book can investigate for themselves.

However, a claim for these *not* to be Shakespeare's annotations is much easier to make, and stronger. The only known examples of Shakespeare's handwriting are consistently in the secretary style, whereas the annotator most often uses the italic. The selection of lexis in the annotations is frequently banal, yet Shakespeare introduced many neologisms into our language; he used over 31,000 different words, more than 14,000 of which appear only once (those figures come from Koppelman and Wechsler's own endnotes).⁴⁶ The annotator adds vocabulary in more than English, whereas Shakespeare wrote almost exclusively in English. The link between annotation and use in a play is often tenuous; why would adding *couuee* to **Abroode** really link with the *Hamlet* quotation, as the two authors suggest? The *Alvearie* was intended for schoolboys and students; the date Koppelman and Wechsler suggest for the annotations, 1597-98, is one at which our playwright was clearly adult, and at the peak of his powers, having written two long narrative poems and over a dozen major plays, as Francis Meres attests. And there is no reason why would a poet such as Shakespeare would sit down and read the entire dictionary, annotating freely and taking an "organic and very diligent approach towards the book"⁴⁷ as Koppelman and Wechsler have observed.

Consequently, one must consider alternative explanations. The sort of person who would work their way through this long book is likely to have been someone interested in the entries and assessing them: a proofreader, an editor, or perhaps would-be lexicographer. A person who would note lexical omissions and place them close to where they should occur might again be a lexicographer. The same kind of person might note additional semantics, alternative spellings, derivations and morphology, and also add lexis in the other languages present in the multilingual dictionary. Such a person might indeed be the author of the "organic and diligent approach towards the book."

Who that person might have been is a different matter. If there were two print runs, perhaps Abraham Fleming took one from the early run and annotated it himself. He seems to have been very thorough as an editor.⁴⁸ Four years after the *Alvearie* he brought out a special Latin-English one for children: *A shorte*

dictionary in Latine and English, verie profitable for yong beginners... newlie done by Abraham Fleming.... It had several editions: 1584, 1586, 1594, 1599. Perhaps he marked up "Baret's" *Alvearie* in preparation for his own dictionary. Or might the annotator have been the Robert Cawdrey who produced the 1604 English dictionary? Whoever it was, it is very difficult to see the annotator as William Shakespeare, despite the arguments of Koppelman and Wechsler and despite the desire of many to find a book—just one book—that belonged to the playwright.

1. *The Compact Edition Dictionary of the Oxford English Dictionary*, 2 vols. (London, 1979), 1.
2. Albert C. Baugh, *A History of the English Language* (London: 1968), 279.
3. Sears Jayne, *Library Catalogues of the English Renaissance* (Berkeley and Los Angeles, 1956), 53. It is also listed individually in the 1589 inventory of one Abraham Tilman, given by Jayne, 187.
4. <https://public.oed.com/blog/the-first-dictionaries-of-english/> (accessed 3 October 2020).
5. It was published by Henry Denham under the title: "An aluearie or triple dictionarie, in Englishe, Latin, and French: very profitable for all such as be desirous of any of those three languages. Also by the two tables in the ende of this booke, they may contrariwise, finde the most necessary Latin or French wordes, place after the order of an alphabet, whatsoever are to be founde in any other dictionarie: and so to turne them backwardes againe into Englishe when they reade any Latin or French aucthors, & doubt of any harde worde therein." STC 1410.
6. There was also the trilingual Huloet-Higgins dictionary of 1572, Higgins's revision of Richard Huloet's bilingual **dictionary**, the *Abecedarium Anglico-Latinum* (1552).
7. Dates for the year of Baret's death vary: 1578, 1579 and 1580 can be found.
8. Cyndia Susan Clegg, "Fleming, Abraham" (c. 1552-1607). *ODNB* 2004. Clare Elizabeth Painting-Stubbs, in her unpublished doctorate *Abraham Fleming: Writer, cleric and preacher in Elizabethan and Jacobean England* offers a wide range of details about Abraham. https://repository.royalholloway.ac.uk/file/89fa6719-8bde-2470-3a26-e850544e284e/9/Painting_Stubbs_PhD_Dec_2011.pdf (accessed 1 September 2020).
9. Id. at 19.
10. Id. at 167 n.93. Confirmed in email communications with the Huntington.
11. It was published by Henry Denham under the title: "An aluearie or quadruple dictionarie, containing four sundrie tongues, namlie English, Latine, Greeke, and French. Newlie enriched with varietie of words, phrases prouerbs, and divers lightsome observations of grammar. By the tables you may contrariwise, finde out the most necessarie wordes, placed after the alphabet, whatsoever are to be

- founde in anie other dictionarie: which tables also seruing for lexicons, to lead the learner vnto the English of such hard wordes as are often read in authors, being faithfullie examined, are truly numbered. Very profitable for such as may be desirous of any of those languages.” See Painting-Stubbs, 196-197.
12. Id. at 198.
 13. T.W. Baldwin, *William Shakspeare's Small Latine and Lesse Greeke* 2 vols. (Urbana, 1944), I:175: quotation in Koppelman and Wechsler's preliminaries; George Koppelman and Daniel Wechsler, *Shakespeare's Beehive* (New York: Axletree Press, 2015). Baldwin only says that William “probably” used Baret in the schoolroom at Stratford (*Small Latine*, I:718). There is no mention of Baret in Gillespie (*Shakespeare's Books* [London: the Athlone Press, 2001] or Muir (*The Sources of Shakespeare's Plays* [London:1977])).
 14. <https://shakespearesbeehive.com/> (accessed 21 October 2020).
 15. <https://skepticalhumanities.com/2014/04/26/review-of-shakespeares-beehive-part-1/> (accessed 27 October 2020); a review from April 2014. Not a linguistic analysis but doubting the claim. <http://www.adamghooks.net/2016/03/shakespeares-beehive-20.html> (accessed 27 October 2020); a scholarly approach.
 16. To be found at S469, immediately before the section beginning *S L*. It is placed alphabetically at the end of the section with words beginning <si->, and before those beginning <sl->.
 17. Koppelman and Wechsler, 76.
 18. Id. at 69. The quotation regarding the constraints of the space available on the Blackfriars Gatehouse document is from E.M. Thompson of the British Museum, in “Handwriting,” in *Shakespeare's England*, 2 vols., ed. Sidney Lee and C.T. Onions (Oxford, 1932), I:307.
 19. E.g., in *Elizabeth*, Neville Williams (London, 1970), between pp. 148 and 149. Elizabeth's dedication to Katherine Parr of her translation of the Queen's prayers and meditations.
 20. David Loades, *An Elizabethan Progress* (Stroud, 1996), 90. Cecil Papers 161/39.
 21. Id. at 116.
 22. David Crystal, *The Cambridge Encyclopedia of The English Language* (Cambridge: 1995), 280.
 23. Baugh, 236.
 24. Id. at 252.
 25. Id. at 253.
 26. Id. at 254.
 27. Id. at 62.
 28. Id. at 390. Chambers notes the names Richard Shakeshafte and Shakstaff, for Shakespeare's grandfather. E. K. Chambers, *William Shakespeare* 2 vols. (Oxford, 1930), 2:372.
 29. S. Schoenbaum, *Shakespeare: A Documentary Life* (Oxford, 1975), 70. The mystery of this second marriage record remains unresolved.
 30. Koppelman and Wechsler, 55-56.
 31. Id. at 54.
 32. Id. at 61.
 33. Id. at 35-36. For convenience's sake, headwords and emboldened entries in the *Alvearie* are reproduced as emboldened here; annotations are presented in italics.
 34. Id. at 141-142.
 35. Id. at 171.
 36. Id. at 129-130.
 37. Id. at 120.
 38. Id. at 113. The variations in orthography in the plays and poems may not of course be Shakespeare's but the preferences of the setter, so any comparison of spellings is on very uncertain ground.
 39. Id. at 136.
 40. Id. at 163.
 41. Id. at 38-40.
 42. The “quality of mercy” speech likewise uses the dated <eth> and the increasingly common <s> inflection, which facilitates the iambic pentameter.
 43. “Siues” is not in the Compact OED. However, “chives” derives from French “cive” and, like onion, is in the cepa family; the *Alvearie* entry is followed by Latin “Cepulæ, arum. Cepina... **also taken for an onion bed,**” which seems to support “Siues” as “chives.”
 44. Koppelman and Wechsler, 141.
 45. On occasion Koppelman and Wechsler are not entirely accurate in their pdf list; the need to separate “kele” and “kell” is one example.
 46. Koppelman and Wechsler, 389.
 47. Id. at 74.
 48. Identifying definite examples of his handwriting has not been possible so far. The samples in the *Alvearie* are different from those in the “Jerry Melton” copy of Holinshed (Painting-Stubbs, 96 n140), which are seen as Fleming's – email confirmation from the curator at the Huntington.



My Kindle Told Me It Was Edward de Vere (Part Two)

by Michael Hyde

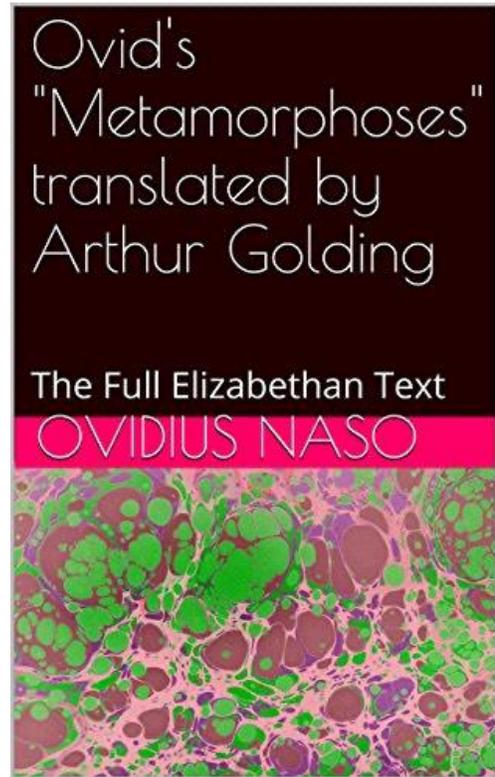
[Part One of this article appeared in the Winter 2022 issue of the *Newsletter*.]

Other Later Oxfordians Assess Golding's Ability to Translate Ovid

The most militant and antagonistic Oxfordian foe to Golding's "Puritanism" is probably Hank Whittemore: "Golding was after all, an uptight puritanical scholar acting as one of Cecil's henchmen" (12). After smiting two Puritans with one blow, he continues: "Edward de Vere, reading his uncle's impotent attempts to put a puritanical face on Ovid..." (14). Puritanism evidently made Golding "uptight" in his "impotent" efforts to translate Ovid. Recall that Arthur Golding was the sixth of eleven children and fathered eight children!

Yet many of Whittemore's observations and citations in his two articles are cogent and groundbreaking. He is the first Oxfordian that I know of to acclaim de Vere as "introducing himself as the long-awaited English Ovid on the title page of *Venus and Adonis*" ("Oxford's Metamorphoses," *Newsletter*, Fall 1996, p. 1). He fully articulates de Vere/Ovid's poetry as "a way of cheating death . . . he claimed Ovid as his route to the Castalian spring . . . on Mt. Parnassus. . . . He too through the virtue of his pen, would conquer disgrace or banishment or even death itself" (11). He sees Ovid/de Vere in autobiographical terms far surpassing Golding's translation, and thus Golding himself. He extends the new identity of Ovid/de Vere in 1593 to Shakespeare the dramatist: "For those who view the new author of *Venus and Adonis* as Edward de Vere, Earl of Oxford, it is possible to see him constructing the same kind of Ovidian illusion when he [also] writes as a dramatist; that is, he brings the magic of metamorphosis to the stage" (11). This praise echoes and even amplifies Bate's description of the Shakespeare poet achieving "homophrosyne"—true mystical like-mindedness with Ovid.

Whittemore has anticipated my fourth conclusion below: the metempsychosis of the soul of Euphorbus to Pythagoras, and thence to Ovid/de Vere in their poetry, becomes the crux of Francis Meres's encomium to Shakespeare in *Palladis Tamia* (1598). By 2016, this argument for de Vere/Ovid had become Reason No. 2 of Whittemore's "100 Reasons" why Shakespeare was the Earl of Oxford. I agree with his reposted title: "Shakespeare's Favorite Classical Source was the Translation of Ovid by Arthur Golding, who was Oxford's Uncle." Ovid—not Plutarch or Cicero or Caesar or Virgil—was the favorite classical poet of Shakespeare. This was because Ovid understood and demonstrated in his mock-



epic how both mortals and immortals, how Love and Lust, how betrayals and seductions, became the most powerful and dangerous forces in human history; sexuality in its infinitude of modes and guises is the linking thread of Ovid's tales. Here Whittemore is echoing Shakespeare/Ovid orthodoxy, but not for long as we now relate.

As Whittemore first posted in his blog from 1996, "By all logic Shakespeare must have begun translating Ovid in his earliest years." Again, I agree, whether this translating was in school or with a tutor or solus. Fifteen years later Whittemore offers a new blog item, quoting A.L. Rowse on Ovid: "Ovid, the love of Shakespeare's life among Latin poets. . . haunted his imagination. The bulk of his classical mythology came from the 'Metamorphoses,' which he used in the original as well as in Golding's translation." Whittemore adds, "I've always loved this one. It was one of the first things I'd tell people around the dinner table, whether or not they gave a damn."

Thus, Shakespeare translating Ovid and learning by heart the *Metamorphoses* owes to his "living under the same roof with [Golding at Cecil House], just when the

translating of Ovid's 15-book masterpiece would have been carried out." The key reversion to Whittemore's scathing 1996 critique of Golding as Puritan follows in a 2016 Blog comment: "Golding was 'apparently' translating Ovid because it's far more likely that it was done by the young earl himself."

Whittemore follows the path of other Oxfordians who simply cannot accept that Puritan Arthur Golding really was the Elizabethan era's best translator of Ovid. Once again Golding becomes "a Puritanical sort who translated Calvin's Psalms of David (which he dedicated to Oxford, his nephew) and would not have been crazy about translating Ovid's tales of passion, seduction, lovemaking and incest by pagan gods and goddesses. No, he was in every way incapable of it."

As noted, labeling Golding a Puritan is an anachronism, to which Whittemore adds the twist that Golding's religion renders him "incapable" of translating Ovid, not just "uptight." The killer phrase "Puritanical sort" is offered 400 years later as proof of this lack of capacity. Sadly, Whittemore ignores his own earlier prefatory citation of A.L. Rowse's *Shakespeare The Man* (1973), where Rowse observes that Ovid was "the love of Shakespeare's life among poets ... his classical mythology came from The Metamorphoses, which he used in the original as well as in Golding's translation."

Disappointingly, Charlton Ogburn also argues against Golding himself as translator of Ovid (442-449). He has his facts right about the time that de Vere and Golding spent together at Cecil House; he cites and appears to have read Louis Thorn Golding's biography. He is extremely aware of the significance of Ovid throughout the Shakespeare canon. But he relegates Thorn Golding to a long footnote (445) and admits, "How such association would cause an unbending puritan to drink in immorality is not quite clear to me"

Thereby Ogburn convinces himself to vote against Golding as the translator of Ovid and remakes the "collaboration" of de Vere and Golding at Cecil House into agreement with "D. S. Ogburn that in the circumstances [Golding's Ovid] would have come only from the hand of the boy 'Shakespeare'" (446). Strangely, for one who seems to have read Thorn Golding, Ogburn makes no mention of the posthumous copyright awarded by Privy Council to Golding in 1606, or of the Golding Memorial window ceremony at Belchamp St. Paul in 1934; both of these are discussed below.

Surprisingly, J. Thomas Looney himself—the originator of the Oxfordian movement—was (as far as I know) the first commentator to explicate our theory of Golding being the translator of Ovid, with a final zinger of mutual influence at work between uncle and nephew during their years together at Cecil house. He starts

factually: "His Mother was Margaret (Golding), daughter of John Golding and sister of Arthur Golding the translator of Ovid" (190). He then offers a subtitled section, "Arthur Golding's Ovid," which outlines the facts of Golding entering Cecil house "as Oxford's tutor and receiver of property" (195). On the same page he appears to accept the well-known facts of the importance of Golding to de Vere as a crucial and scholarly influence:

The vital significance of the relationship of Arthur Golding to the man we are putting forward as the author of Shakespeare's plays will be fully appreciated by those Shakespearean students who are also students of the Latin classics, and who are able to trace in Shakespeare passages borrowed from Ovid, which follow the original more closely than do the standard translations. We... again quote from Sir Sidney Lee's *Life of Shakespeare* on this point: "Although Ovid's Latin text was certainly familiar to him [Shakespeare] his closest adaptation of Ovid's *Metamorphoses* often reflect the phraseology of the popular English version by Arthur Golding of which some seven editions were issued between 1565 and 1597." That is to say, these editions of Ovid were being issued by Arthur Golding in the very years in which he was Latin tutor to the Earl of Oxford, so that special point is given by the theory we are now putting forward to the biographer's later remark that "Golding's rendering of Ovid had been one of Shakespeare's best-loved books in youth."

But this is not all that Looney has to say; we must give him his due:

To find 'Shakespeare' more exact in some instances than the translator raises an acknowledged difficulty in connection with the Stratfordian view. It has for a long while been one of the vexed questions of Shakespearean authorship, and is discussed at some length in Sir George Greenwood's work on the 'Shakespearean Problem.' What is a difficulty with the accepted authorship becomes transformed into a substantial corroboration of the theory of authorship which we are now advancing, and all mystery immediately vanishes when we assume that Arthur Golding, the Ovid enthusiast and translator, was himself a relative as well as a private tutor and Latin teacher to "Shakespeare," engaged in the latter capacity in the very years in which he was translating and publishing the works of this particular poet. The importance of this little piece of evidence can hardly be over-estimated.... [I]ts value is unquestionable. Ovid is the one Latin poet who has been singled out as having directly left deep traces in Shakespeare's work, at the same time that the dramatist shows an equal intimacy with the translation. This is precisely the result we should expect from the Earl of Oxford's relationship to Arthur Golding. An intimate acquaintance with one particular translation of a classic, and also such an acquaintance with the original... is not a usual combination in a student of the classics.... (196-197)

Here British schoolmaster Looney assumes both our knowledge of the classics in original Latin, implies his

own advanced knowledge, and then advances the same theory that I have been advancing of the crucial relationship of de Vere, Golding, Ovid, and the Shakespeare canon. Looney does *not* assert that young Edward de Vere was himself the translator, and he does *not* reject Golding as a Puritan! Rather, he skillfully leads us to his last words in “our chain of evidence” (197), and offers “in conclusion, a suggestion” that de Vere himself, thanks to Golding’s tutoring, had enough training in Latin to improve upon the Englishing of Latin undertaken by Golding at this time—as did the Shakespeare author according to both Jonathan Bate and Looney. He wonders if “it may be that what is taken to be the influence of Golding’s work in ‘Shakespeare’ is in reality the influence of the young Earl of Oxford upon the work of Arthur Golding” (197).

Looney’s suggestion of mutual influence has been amplified by modern partisans of de Vere and Oxfordian theory into dismissals of Golding as “Puritan” and rejection of him as the first Elizabethan translator of Ovid. This, I believe, sidetracks rather than advances the theory that Edward de Vere’s youthful exposure to Latin and to Golding’s English translation is our best evidence for de Vere as the Shakespeare author. I believe that Looney understood and cautiously portrayed his “suggestion” of mutual influence of uncle and nephew fairly and accurately. At most Looney suggests that de Vere later improved key passages of Golding’s Ovid as he composed what we know today as Shakespeare! As Looney says, “This is precisely the result we should expect from the Earl of Oxford’s relationship to Arthur Golding.”

Louis Thorn Golding and My Conclusions

Was Louis Thorn Golding an Oxfordian? My reluctant conclusion is that he was not. Yet he essentially makes our case in his recognition of the verbatim borrowing of Golding’s translation by the Shakespeare poet! His only mentions of Shakespeare (212-215) occur when he discusses Prospero’s invocation to “Ye elves of hills” in Chapter XV on Golding and Shakespeare. He remarks that “Whoever will take the trouble of comparing this whole passage with Medea’s speech as translated by Golding, will see evidently that Shakespeare copied the translation and not the original” (214). The chapter begins with Francis Meres’s “soul of Euphorbus” encomium from *Palladis Tamia* praising Shakespeare as “sweet witty Ovid.” He anticipates by nearly sixty years Bate’s claims that “Shakespeare had read Ovid in the original . . . in his regular (Stratford) school course” (212). He says oddly, “there is no reason to doubt that his familiarity with the poet’s work was gained from Golding’s translation. By the time he was nine years old, in 1575, the *Metamorphoses* had become so popular with English readers that a second edition was issued” (212).

Again, this makes the case not for Will of Stratford at age nine in 1574, but for Edward de Vere at age fourteen in 1564! I say “oddly” because there is no mention of the 1562-1564 years at Cecil house described thoroughly in an earlier chapter, when Arthur Golding translated Ovid while tutoring young Edward. In my view, Louis Thorn Golding does not connect the dots or at least misses a terrific opportunity to do so. This seems clear proof that he did not accept the Oxfordian theory of Edward de Vere as the real author of either the Ovid translation or of the Shakespeare works. He knew of Bernard M. Ward’s 1928 book on the 17th Earl of Oxford, citing it in a footnote (29), but J. Thomas Looney is never mentioned! My surmise is that the Foreword to Thorn Golding’s *An Elizabethan Puritan* by Joseph Quincy Adams—a prominent orthodox Shakespeare scholar and the first director of the Folger Shakespeare Library after 1934—indicates that Thorn Golding, like Bernard M. Ward, was more concerned with getting his book published than with taking up cudgels on behalf of the Shakespeare Fellowship and Oxfordianism. Writing in 1937, Adams graciously praises the book as a “labor of love . . . by one of [Arthur Golding’s] descendants, who already in other ways has laid wreaths at the shrine of this great Elizabethan.” The “shrine” is the Golding Memorial window at Belchamp St. Paul, dedicated on May 22, 1934.

Throughout his narrative Louis Thorn Golding cannot resist elaborating on the Veres and the Vere family estates; he notes that Arthur Golding lived at Bloomsters (20), only four miles distant from Castle Hedingham. Appendix 16 is a complete account of the Queen’s 1561 visit to Castle Hedingham.

Edward is called “brilliant,” but is blamed for selling off his properties and wasting the Earldom. Thorn Golding’s only explicit recognition of the Oxfordian theory occurs in Appendix 15, describing the dedication of the Golding Memorial window at St. Andrews Church of Belchamp St. Paul. He welcomes the arrival of “a group from the Shakespeare Fellowship (of London) who were interested in the occasion not only because of the influence of Golding’s translation upon Shakespeare, but on account of their belief that Edward de Vere the seventeenth Earl of Oxford, Golding’s nephew, was the author of some of the works attributed to Shakespeare” (270). Thorn Golding earlier credits and quotes Percy Allen as recognizing that the Shakespeare poet could both translate Ovid’s Latin as well as use Golding verbatim (212 fn):

“Autolycus in ‘A Winter’s Tale’ is Ovidian, so is Titania (another name for Diana), and Oberon, also called by Shakespeare ‘King of Shadows,’ and by Ovid ‘Umbrarum Rex.’ Titania is not the form used by Golding, who calls the lady ‘Titan’s daughter,’ and it follows, therefore, that

‘Shakespeare’ could read, and had read, the original Latin!”—Mr. Percy Allen, Shakespearean student and author, in his address at the dedication of the Golding Memorial Window.

Thorn Golding attended and spoke at the Shakespeare Fellowship’s Fifth Annual Dinner in May 1934, just a few days before the event at Belchamp St. Paul. Nevertheless, despite his personal familiarity with Percy Allen and including him as a speaker at the Golding dedication, Thorn Golding appears to have stayed at arm’s length from the Shakespeare Fellowship group. He only allows their opinion that de Vere wrote “some of the works.” He takes care not to offend the Stratfordian sensibilities of Joseph Quincy Adams, who read *An Elizabethan Puritan* in manuscript before its publication.

Thorn Golding was the patron of the Golding Memorial event, donating the cost of the window and conducting the service that followed. We don’t know if he had further contact with the Fellowship group or Vice-President Percy Allen. Perhaps the Golding Memorial window and *An Elizabethan Puritan* were his only two tributes to his illustrious ancestor. Although he lived until 1961 and the age of ninety-five, he disappears from sight in the Golding/Vere narrative and in Oxfordian publications.

Arthur Golding’s fourth son, Perceval, is a major figure in Thorn Golding’s narrative, but is faulted for mercenary selfish tendencies. Nevertheless Thorn Golding has seen the illuminated manuscript at the Bodleian (Harleian 4189) of Perceval’s signed “The Armes, honours, matches, and Issues of the Ancient and Illustrious family of Veer...gathered out of history records and other monuments of antiquity by Persivall Goulding” (144). Perceval’s work is denigrated as a “sycophantic attempt to curry favor with a new head of the Vere family and possible successor to the title” (145). This new head of family was Horace Vere, who became heir after the deaths of elder brother John in 1624, and of Henry the 18th Earl in 1625. Perceval is also scolded for having “published as his own his father’s translation of John Sleydane’s Epiteome of Frossard’s Chronicles” (144).

The most important documentary evidence in Thorn Golding’s book is in Chapter XI, “The Posthumous Copyright,” which relates in full how Perceval Golding and partner Thomas Wilson procured from the Privy Council a grant of the ownership of the copyright to all of Arthur Golding’s works. How Thorn Golding discovered and obtained this document (evidently in the Public Records Office) is not clarified. It is dated May 15, 1606, shortly after Arthur Golding’s death. Thorn Golding observes that it must have been in the hopper with Privy Council some months beforehand. Seventeen works are listed in the grant, but only one is poetry, “The

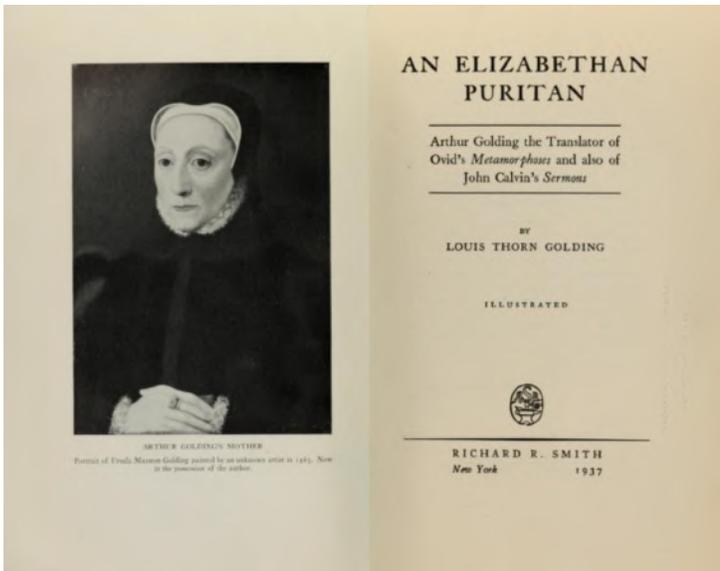
Fifteene books of Ovids Metamorphosis in English meter” (138). Three are histories—Justine’s *Trogus*, Caesar’s *Commentaries* and Aretine’s *Warres of the Goths in Italy*. One is the completion of Sidney’s translation of Phillippe Mornay’s *The Trewenesse of Christian religion*. One is pagan philosophy, Seneca’s *De Beneficis*. One is legal, vaguely titled “duties of Magistrates.” Ten are Calvinist religious works, to which Golding after 1565 devoted most of his labors as a translator, especially the Sermons on Job and Calvin’s own French translation of the Psalms. Golding’s unpublished translation of *Aesop’s Fables*, completed by 1567, is not included, which is a shame as it would add a literary title to the list.

The strangest aspect of the Posthumous Copyright is its inclusion of Thomas Wilson as fellow translator and collaborator with Golding. The two are acknowledged by the Privy Council to: “have with great paines travaile and diligence converted or translated out of divers languages into the English tongue many woorkes of great volume and importance as well as concerning divinities as alsoe concerning humanities, philosophie, poetrie, historie and other good and laudable matters” (*An Elizabethan Puritan*, 138).

Thorn Golding supposes that Wilson may have been given extra credit for having helped Golding to obtain the Posthumous Copyright of seven extra years—evidently to prevent current and future piracies! Thomas Wilson’s extensive Wikipedia entry (1560?-1629) describes him as a government agent, MP, Keeper of Records, diplomat, translator and author. Thorn Golding supposes that he only collaborated with Arthur Golding on the Sidney translation of Mornay (published in 1606), and that the extra credit for collaboration in the copyright grant was Wilson’s doing. In any case, Thomas Wilson was five and seven years old in 1565 and 1567, when the two Ovid translations were first published, so he was certainly not Arthur Golding’s collaborator in translating Ovid!

To me Arthur Golding’s output is truly amazing—he tirelessly and often simultaneously completed works of varying difficulty in both Latin and French. He was praised by William Webbe (*An Elizabethan Puritan*, 64), for his “infinite paynes without ceasing, travlleth as yet indefatigably, and is addicted without society, by his continual labour.” For such a workaholic, his being a devout Puritan was no hindrance in his work on “pagan” or divine texts. My only critique of Golding’s Ovid is whether his fourteeners were the best choice of verse form to present Ovid’s dactylic hexameter. Homer and Virgil are also in dactylic hexameter, the favored meter of narrative or didactic poetry in Greek and Latin.

Barboura Flues anticipated and shared my concerns about Golding’s “charming translation” and its fourteener poetics. In her brief discussion on



Title page of *An Elizabethan Puritan* by Louis Thorn Golding (1937)

SourceText.com, she saw Golding's poetry "as far inferior in quality to that of the master he was translating and often inaccurate in rendering the original Latin." She describes Golding's "mad cast of characters closely resembling English country types of the 16th century [C]haracters try to respond to situations beyond their comprehension, such as: why am I turning into a deer?" I myself experimented a bit with Golding's fourteeners and found that I could easily turn most lines into hexameter, so why indeed are gallumping fourteeners the best choice?

Here is Golding's 1565 preface describing Ovid's tales as a long chain:

And both that that went before and that that follows binds
 ...Of that that was reherst before, and enters in the bound
 ...Of that that folowes after...

"That that" is repeated multiple times in sixteen lines! But "that" is what happens when fourteeners is your scansion. Ezra Pound's remark that Golding's Ovid is the "most beautiful book in the English language" is puzzling and obscure. I agree with Flues that Golding's "robust vitality" is often funny, sometimes clownish, even as Golding denounces the "filthy lusts" of his gods and goddesses in his two Prefaces to the Reader. Yet I find myself reading and rereading the Golding translation, so was Pound right after all? Enjoy these fourteener verses of Salmacis seducing Hermaphroditus:

But farre above all other, far more blist than these is shee
 Whome thou vouchsafest for thy wife, and bedfellow for to
 bee.
 Now if thou have alreedy one, let me by stelth obtaine

That which shall pleasure both of us. Or if thou doe remaine
 A Maiden free from wedlocke bonde, let me then be thy
 spouse,
 And let us in our bridelie bed ourselves together rouse.
 (Book IV)

This erotic poetry is arresting and beautiful in any meter in any era.

Flues gets at once to the key question of de Vere and Golding living at Cecil House in 1562-1564: "this association is especially important to those dedicated to the theory that Oxford was the author of the works of Shakespeare." She warns that the "theory that Oxford worked with Golding on the *Metamorphoses*, or even composed the entire work, is conjecture" and requires "comparative analysis of the (known) works of Oxford, Golding, and Shakespeare." She observes that the "names inserted into the famed pack of Actaeon are directly traceable to place-names at Castle Hedingham, the Oxford family seat." But this alone "does not prove Oxfordian authorship; the impoverished uncle may well have placed within his epic a device to increase the interest of his wealthy young relative." She concludes: "Whatever the Oxford/Golding relationship, it cannot be doubted that Golding's bumptious, exciting and possibly irreverent masterpiece must have pleased enormously his young nephew and other English youths heretofore exposed to the concept of the classics as dull, drab matter to be studied for ... competence in language, history, and rhetorical expertise."

I return to the issue of Golding's fatherly and religious concern for his Cecil house protégé, Edward de Vere. Note his oft-quoted dedication to de Vere in the 1571 translation of Calvin's *Commentaries on the Psalms*. Arthur Golding reminds Edward that "God has placed you upon a high stage in the eyes of all men." While this both alludes to the Earldom of Oxford and to any future role that Edward might play at Court, I also wonder if Golding was alluding to Edward's early playwriting.

Most of all, Golding feared that Edward might still leave Protestantism for Rome and Catholicism, as nearly happened in 1578-1580, before de Vere apologized and begged the Queen's mercy. Golding erupts into hendiadys figures, fearing that de Vere will become a "counterfeit Protestant or a professed Papist or a cool and careless neuter." Golding was seeking to save his nephew's soul, not just to improve his Latin grammar.

The de Vere Geneva Bible at the Folger Library has the Sternhold Psalms bound into the volume as well, as explicated by Richard Waugaman in his article, "Maniculed Psalms in the de Vere Bible," listed in the bibliography. Waugaman clarifies (2) that the "version of the Psalms bound at the end of de Vere's Bible was not in the Geneva Bible's translation of the Psalms ... but in

a now obscure translation of the Psalms that was phenomenally popular in de Vere's day . . . the translation begun by Thomas Sternhold under Henry VIII...[later] published as *The Whole Book of Psalms*." Evidently young Edward requested that the most popular English version of the Psalms be bound in his Bible, not Golding's translation of Calvin's Geneva version in French. I also wonder if young Edward was both following his Uncle Arthur's warnings about keeping the Protestant faith and asserting independence in his Geneva Bible and his Sternhold Psalms.

Conclusions

- Edward de Vere's first two years of residence in Cecil House (1562-1564), being tutored in Latin, French, and Law by Arthur Golding while Golding's Ovid translations were being completed, is our strongest evidence for de Vere as Shakespeare. No other Elizabethan author could have had such early exposure to Golding's English translation, the most frequent source of Ovid passages in the canon.
- While Louis Thorn Golding was not an active early Oxfordian, his Arthur Golding biography, *An Elizabethan Puritan*, is the fullest treatment of the relationship between young Edward de Vere and his uncle, especially the posthumous copyright chapter and the appendix on the dedication of the Golding Memorial Window at St. Andrews Church in Belchamp St. Paul, Essex, in May 1934, with Percy Allen and others from the Shakespeare Fellowship in attendance.
- Edward de Vere's Geneva Bible and Sternhold Psalms bound together (now at the Folger Shakespeare Library) are bibliographic proof of the mutual influence of Golding upon de Vere, and vice versa, and they are the versions most frequently used in the Shakespeare canon.
- Edward de Vere, not Will Shakspeare of Stratford-upon-Avon, was the English Ovidian extraordinaire— see the Pythagoras speech in Book XV of *The Metamorphoses*—who completed Ovid's metempsychosis into "sweet witty" Shakespeare as described by Frances Meres in *Palladis Tamia* (1598).

Postscript: Bonner Miller Cutting informed me that she has a private letter sent by Louis Thorn Golding's son, Reverend John Thorn Golding (d. 1994) of Edgartown, Massachusetts, to her mother, Ruth Loyd Miller, dated December 1, 1977. Ruth had made inquiries about *An Elizabethan Puritan*. Rev. Golding wrote that he had "searched father's literary remains" but could not provide answers about the Marston family (Arthur Golding's mother was Ursula Marston, whose portrait

faces us after the title page of *An Elizabethan Puritan*). Rev. Golding recalled working "with my father in gathering material for the book." He closed with a hopeful comment: "The 'Oxford' theory about W. S. makes very good sense to me—but we still lack conclusive evidence. Some day it may turn up."

So at least one modern Golding family member was supportive of the "Oxford theory" and anticipated our determined searches for "conclusive evidence" to prove that Edward de Vere was Shakespeare. Something "may turn up," whether in Essex or London or Edgartown or elsewhere, to settle the question.

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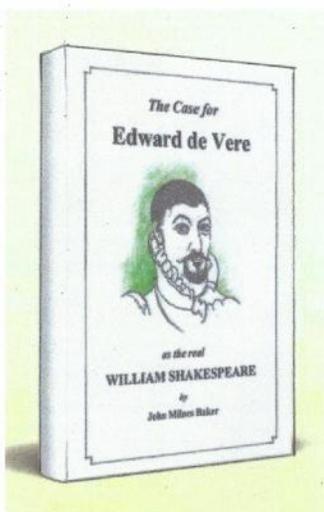
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Advertisement



The Case for Edward de Vere as the real William Shakespeare by longtime Oxfordian John Milnes Baker

Excellent overview of Oxfordian theory

Baker has done a great service to Shakespeare authorship enthusiasts by concisely summarizing the key facts in the life of Edward de Vere and why he is likely the true author behind the "Shakespeare" pseudonym. - **Bryan H. Wildenthal**

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An excellent introduction to the evidence for Edward de Vere as the author of the Shakespeare canon. . . . Baker presents the facts in a fluent narrative that is easily accessible to people who are new to the Shakespeare Authorship Question.

- **Bonner Miller Cutting**

The De Vere Society (UK)

We need more of these texts that are designed to rebut a particular main stream work, and this booklet offers an intriguing model of how to do it. - **Alice Crampin**

The Clarion Review stated:

The book's objective is not to examine every aspect of the de Vere theory in detail, but to condense that material and present its essentials. In service of accomplishing that goal, it includes a thorough list of references and additional reading suggestions for those interested in learning more.

Available from Amazon for \$10.99

(Symposium, continued from p. 1)

Individual Presentations

Katherine Chiljan: “An Introduction to The First Folio”
(<https://www.youtube.com/watch?v=kNsgznG1RdU>)

This paper, based on a chapter of Chiljan’s book, *Shakespeare Suppressed*, analyzes the Folio’s preface and the messages it tried to convey, which fostered the greatest hoax in literature. Chiljan reviewed the basic facts about the Folio, i.e., that twenty Shakespeare plays were printed for the first time, along with sixteen previously printed ones, and that its prefatory pages attempted to point the reader towards Stratford, even though there was no clear, definitive statement to that effect. The preface confused the reader with lies and contradictions, gave no biography of the great author, and only hinted at his home town.

All of the front matter—from the portrait itself, to Ben Jonson’s poem, to the various other poems—is suspect. All of the sponsors who got it into print are associated with the Vere family in some way, and none are associated with either Heminges or Condell, let alone Shakspeare or Stratford. Chiljan points out that there were numerous examples of those in the know dropping hints that there was a mystery about this particular author (including Jonson himself in 1640), and, further, that works of other noble authors (e.g., Philip Sidney) were published posthumously with their names on their works.

The presentation was an excellent summary of all that’s suspect about the Folio, and all the reasons to read between the lines to get at the truth behind it.

Michael Delahoyde: “When Shall We Laugh in Oxford’s *Merchant of Venice*? Never.”

(<https://www.youtube.com/watch?v=hzFtAE7HHGE>)
Professor Delahoyde reveals that *The Merchant of Venice* is a perfect example of how the most important context of all – having the right author in place – matters. He notes that recent rumblings about “canceling” Shakespeare are founded on woefully superficial readings and ill-considered assumptions regarding the author’s attitudes vis-à-vis those of his culture. Once Stratman is replaced with Oxford, Shakespeare is no longer seen as the sexist, racist, jingoistic anti-Semite that audiences and most critics, who presume that he shares the prevailing attitudes and prejudices of his time, have decided he is. Instead, in the midst of a smug, hypocritical Christian world his voice emerges as “one of the greatest pleas for human tolerance in the whole of dramatic literature.”

Turning to the problematic classification of the play as a comedy, Delahoyde shows that Shakespeare intentionally has every form of humor fall flat, as the playwright extends his investigation into the limitations of comedy that he began in *Twelfth Night*. In *Merchant*

he explores whether you can have a good laugh when your land is ruled by a smug conspiracy of phony “Christian” economic tyrants who obliterate dissenting voices. That this view has not become the consensus view about the play means that we still are not adequately appreciating Shakespeare’s genius.

To illustrate his points Delahoyde made a number of interesting observations, comparing verbal skills with the visual arts, 3-D perspectives, double meanings, contradictions, etc.

Cheryl Eagan-Donovan: “Recent Research Discoveries Made in London”

(<https://www.youtube.com/watch?v=BdHBdOAIeUQ>)
Cheryl Eagan-Donovan presents preliminary findings from her research trip to London in 2021. She discusses visits to the British Library, the Bodleian at Oxford and the archives at Dulwich College, where she viewed and transcribed manuscripts pertaining to the 17th Earl of Oxford and some of the other poets in his literary circle. She also speaks about the Rawlinson manuscript collection at the Bodleian which includes some of Oxford’s poetry; the Harleian and Lansdowne collections housed at the British Library; and the Edward Alleyn collection (including Robert Greene’s *Orlando Furioso* and Henslowe’s Diary and account books) at Dulwich College. It was an interesting look at some of the locations we may have read about, but not seen, and some of the significant documents housed there.

James Warren: “Building the Oxfordian Library”

(https://www.youtube.com/watch?v=Lh6w_CJ74JQ&t=45s)

The indefatigable James Warren is at it again, this time with a project to republish nearly all the major literature written during the first twenty-five years of the Oxfordian movement (1920-1945), totaling more than twenty books and more than 130 articles. First in line to be published is a seven-volume set of the complete Shakespeare writings of Percy Allen, who Warren considers to have been the most important Oxfordian scholar after Looney himself. Warren explained why these books are still important for the Oxfordian movement today as we work to establish Edward de Vere as the principal author of Shakespeare’s works. He noted that some of Allen’s research, such as his discovery that such writers as Chapman and Spenser were often alluding to Oxford and his writing and theatrical activities, has become lost and is underappreciated by both Oxfordians and Stratfordians.

Warren also cited several reasons why Allen dropped out of sight after World War II, ranging from the challenge presented by his scholarship to mainstream scholars, the bitter disagreement within the Oxfordian

THE SHAKESPEARE OXFORD FELLOWSHIP



SPRING SYMPOSIUM

APRIL 9, 2022
NOON TO 5:30 P.M.
U.S. EASTERN DAYLIGHT TIME

camp of the “Queen Elizabeth had children” theory (and its impact on both the succession and the authorship coverup), and his interest in seances and communicating with the dead. His final book (*Talks with Elizabethans*, 1947) made him something of a pariah among his fellow Oxfordians for his claims to have talked with Oxford, Bacon, and even Shakspere. Before the book was published Allen, under pressure, offered his resignation as President of the Shakespeare Fellowship in the winter of 1946, which was accepted.

Alex McNeil: “Authorship 101: Who was Shakespeare?” *Special Session For Those New to the Movement*

(<https://www.youtube.com/watch?v=7MpjDaSzTMw&t=58s>) McNeil’s thirty-minute PowerPoint presentation is edited down from his longer, more detailed introduction to the authorship question. It highlights the weaknesses and gaps in evidence concerning the candidacy of Will Shakspere of Stratford-on-Avon as well as a summary of the case for Edward de Vere, 17th Earl of Oxford, as the author. Among the familiar points made are Diana Price’s chart showing Shakspere’s nonexistent paper trail as a writer of any sort, compared with the rich documentation of Oxford’s life. McNeil also highlights Looney’s “Sherlock Holmes” approach to the problem of profiling the writer Shakespeare from his works and then finding someone in the real Elizabethan world who fit the profile. The matchups, of course, include Oxford’s travels to

Italy, his known reputation as a playwright and poet, his family, the 1,000-pound annual grant, etc. It was an excellent introduction to the authorship question and the case for Oxford.

Roger Stritmatter: “Poetic Form As Code in the First Folio”

(<https://www.youtube.com/watch?v=P-2d8jecnWo>) Professor Stritmatter begins by noting that context matters, and then asks why, in his “To the Reader” poem in the FF, does Ben Jonson say “his figure” instead of “his picture”? It is a small point, but an important one. “Figure” is among of the most complex terms of literary art and criticism. In the phrase “figures of thought,” a figure is a “turn” or “conversion,” a way of letting one thing stand in place of another. The word immediately recalls the rich variety of literary and popular figures of speech, which are perhaps the sine qua non of what we call “literary.” Stritmatter reminds us that the ghost in Hamlet is a “figure,” that angels in a picture are “figures,” etc. He moves on from this one word to the idea of form, citing such writers as Alastair Fowler (*Triumphal Forms*) and the idea that poems themselves can be constructed into forms with centers and mathematical alignments.

“Figure” is thus the first word of warning alerting us to the possibility of Jonson’s “darker purpose” in the FF preliminaries. Stritmatter also considers several other related structural figures visible in the prefatory poems of the Folio as he explores other “figures of thought” and attempts to summarize the state of “Post-Stratfordian” knowledge about the Folio preliminaries.

[Editor’s Note: After the Seminar, **Robert Prechter** contacted the hosts with apologies for having determined that his presentation “contained two important errors, a failure to account for additional evidence that Thomas Nashe was a student at Cambridge and evidence that the letter addressed to Will Cotton is a genuine artifact of the era,” and asked that it be withdrawn. Prechter believes that his “observations concerning Nashe’s physical elusiveness, contradictory aspects of Nashe’s biography, curious aspects of George Carey’s letter to his wife, and Gabriel Harvey’s suspicions of Nashe’s identity remain fresh and valid points” and plans to “recast the thesis properly.”]



Tales from the Archives: Katharine E. Eggar (1874-1961)

by Renee Euchner and Kathryn Sharpe, SOF Data Preservation

The DPC is heeding James Warren's advice to "bring the early researchers back into the conversation." In the Winter 2022 *Newsletter*, we announced that nearly 2,000 pages of J. Thomas Looney's papers were safely deposited at the Special Collections Section of the Senate House Library, University of London, which also houses the Katharine E. Eggar Archives. Eggar? Who was she? How does she fit in the picture?

Armed with Warren's *Shakespeare Revolutionized* and the online database SOAR (soarcat.com), we learned that Eggar, one of the least-known early Oxfordian researchers and writers, was a trusted correspondent of both Looney, author of "*Shakespeare Identified*," and Colonel Bernard R. Ward, founder of the original Shakespeare Fellowship in 1922. Warren's book is the source for the following biography of Eggar (see Wikipedia for her musical career).

An accomplished pianist and composer, Eggar became an Oxfordian in 1921 after reading "*Shakespeare Identified*," and began a lengthy correspondence with Looney. According to Warren, Eggar "had more extensive surviving correspondence with Looney than anybody else . . . [Their combined 60-plus letters] provide unique and extensive commentary on developments within the Oxfordian movement over that critical early decade and a half." They also provide commentary on its controversies.

The early Fellowship was off to a shaky start, given that the first president, Sir George Greenwood, was a Shakespeare authorship agnostic. In late 1923, Looney expressed concern to Eggar: "The activities of the Fellowship being dominantly Oxfordian, I cannot but think that if, as you suspect, our President is definitely anti-Oxfordian, his resignation will be only a matter of time, unless his views undergo a change." Looney's prediction did not come to pass, and Greenwood remained president until his death in 1928.

The next controversy cropped up when Fellowship member Captain Bernard Mordaunt Ward, son of Col. Ward, published his 1928 biography of Oxford, *The Seventeenth Earl of Oxford 1550-1604*, while barely acknowledging Looney's pioneering work (Ward's book did not discuss Oxford's possible authorship of the Shakespeare canon). Eggar received several letters over this gaffe. From Col. Ward: "I think [the book] rather upset [Looney] by giving him so little acknowledgment . . . but if you see him, do try and smooth down his ruffled feathers." And from Looney: "It is quite true, as you say, that I have felt somewhat sore that Capt. Ward's biography . . . contains no acknowledgment of its own parentage. . . . Frankly, under similar circumstances, I could not imagine myself adopting a like course."

Figure 0: SOF scholars have searched (and googled) far and wide to find any kind of image of Katherine Emily Eggar. If you find one, you win a prize and major respect from this page layout person.



Jill McNeil, PLP

Despite these problems, Eggar remained active in the Fellowship for forty years, joining the executive board in 1929. However, another controversy developed within the Fellowship in 1936, when Capt. Ward and Percy Allen published a pamphlet entitled "An Enquiry into the Relations between Lord Oxford as 'Shakespeare,' Queen Elizabeth and the Fair Youth of Shakespeare's Sonnets," which bore the unapproved words "Shakespeare Fellowship" on its cover. This was perhaps the most difficult controversy for Looney, Eggar, and other Fellowship members. Writing to Eggar, Looney called the idea of a sexual relationship between Oxford and Queen Elizabeth "revolting" and expressed his fear that "it can and almost certainly will be used to turn possible converts aside." Eggar resigned from the Fellowship due to the resultant infighting, but later rejoined and formed the Edward de Vere Study Group.

Equally interesting is Eggar's own Oxfordian research (spurred on when Col. Ward published some of her letters in the *Hackney Spectator* in 1923), which resulted in several pamphlets, two dozen articles, dozens of public lectures, and a biography of Edward de Vere that remained unpublished at the time of her death.

For information on Eggar's publications, an author search on SOAR yielded twenty-two entries. Three of them caught our interest. Following SOAR's online instructions, we received two articles within twenty-four hours, and SOAR pointed us to JSTOR for the third:

- "Sale of an alleged Portrait of Edward de Vere," *Shakespeare Authorship Review*, Fall 1960. Eggar describes the excitement of inspecting a miniature de Vere portrait before an auction; the disappointment of discovering that it was of de Vere's son, Henry, 18th Earl of Oxford; and the final "aha" moment—finding a photograph of the Stratford Monument on the back!
- "What We Learn of de Vere from Shakespeare's Fools and Clowns," a review (by Gwynneth Bowen) of a lecture by Eggar, published in the 1957 *Shakespeare Fellowship Newsletter*. In her talk Eggar highlights five clowns in the plays, all named William, possibly describing what de Vere thought of Shaksper. The fools, on the other hand, were appreciated for their faithfulness and humor. Eggar concludes that Queen Elizabeth's treatment of de Vere showed that she never fully appreciated his genius.

Controller of the Queen's Revels," *The Proceedings of the British Musical Association*, Vol. 61:39-59, 1934-1935. This was one of Eggar's most important contributions to the Oxfordian movement, reflecting her experience in musical composition and performance. Looney wrote to Eggar: "You have certainly struck a vein of research of the utmost importance and worked it with exceptional skill. You seem to carry investigation into the wonderful phenomenon of Elizabethan dramatic literature right to its roots, as it has never been done before."

Sale of an alleged Portrait of Edward de Vere

THE unceasing vigilance of our antiquarian expert, Captain Ridgill Trout, made him aware that Messrs Bonhams, the Auctioneers of Montpelier Street, Brompton Road, were about to offer for Sale on 2nd March last a 17th century miniature, presumed to be a portrait of the 17th Earl of Oxford!

The description in the Auctioneers' Catalogue runs as follows:

A 17th Century oval miniature portrait of a Man, full face, wearing a blue cloak, with red curtain background (probably Edward de Vere, 17th Earl of Oxford) in gilt frame. From the Collection of J. Lumsden Propert, No. 23: also The Burlington Fine Arts Club Exhibition of Miniatures, 1889.

The Hon. Sec. and myself met Captain Trout in the Auction Room on the morning of the Sale to inspect this exciting little treasure.

There, sure enough, was an amiable-looking young gentleman, wearing an elegant lace jacket and a long cloak of watchet blue, and standing in front of a red curtain.

The state of preservation was perfect, but alas! after keen scrutiny, it was clear that the sitter could not possibly have been Edward de Vere, for the following reasons:—

1. The painting had been recognized by the responsible compilers of the Catalogue as 17th Century work—a judgment which, as Edward de Vere died in 1604, made the attribution unlikely, to start with.

2. The dress and the style of the uncovered hair were Jacobean.

3. The portrait was of a young man in his twenties. E. de V. was 54 when he died, and would have been in his twenties in the fifteen-seventies.

At the same time, these features noticeable in the miniature made it seem highly likely that it was a portrait of Edward de Vere's son, Henry, 18th Earl of Oxford, who was born in 1593 and died before he was 30.

Perhaps it was due to wishful thinking, but one could fancy a resemblance between this youth and the authentic Welbeck portrait of E. de V. painted by a Flemish artist in Paris when he was 24, and again with the "Grafton" portrait, doubtfully supposed to be the young Shakespeare at 23. But that it could be the "counterfeit" of our Shakespeare seemed, to one at least of the disappointed trio that morning, quite impossible, though it was not without a pang that we heard it knocked down to an unknown purchaser for £23.

It remains, however, to mention an extraordinary additional detail.

Inseparably fixed to the rim of the back of this oval portrait, claimed to be a likeness of the 17th Earl of Oxford, was a photograph of the Stratford Monument of Shakespeare.

K.E.E.

17 JANUARY, 1935.

WHAT WE LEARN OF DE VERE FROM SHAKESPEARE'S FOOLS AND CLOWNS

By KATEARINE EGGAR, A.R.A.M.

9th November, 1957

Quoting the opening lines of Sonnet 110—
Alas! 'tis true, I have gone here and there
And made myself a motley to the view—

Miss Eggar said that she regarded this as a personal confession on the part of the author, Edward de Vere 17th Earl of Oxford—"May we not then, with all diffidence and respect, seek to learn something of himself from the Motleys in his plays?" The Clowns were another matter: they were presented objectively, observed from the outside and revealed no more of their author than that he was not of their class of society. Among them is a small group of five minor characters "whose entertainment-value lies in their stupidity", who all have the same name, William, and three of whom come from the borders of Warwickshire—William the Cook, William Visor and William Silence in *2 Henry IV*, William Page in *Merry Wives* and, of course, Audrey's William in *As You Like it*. From these five Williams we could learn something—not about the author, but about the supposed author, William Shaksper, and the real author's opinion of him.

Having disposed of the Clowns, Miss Eggar proceeded to a fascinating study of Shakespeare's Fools, not only the professional jesters, but the amateurs, such as Biron in *Love's Labour's Lost* and the Melancholy Jacques. She also included the boy, Moth, in *L.L.L.* and, on account of certain characteristics shared with the fools—Puck and Ariel. She did not suggest Shakespeare's Fools were exactly self-portraits of Edward de Vere: "My point is—the author's attitude to the domestic fool... he appreciated his faithfulness as gratefully as his funniness, and makes us feel that these characters are drawn from servants of whom as a child he was fond and had a childish longing to imitate".

Among the Bodleian MSS. Miss Eggar had discovered some verses with the name "Edwards" attached to them. She read the whole poem to the audience, but we have space here for no more than the final couplet:

"For all my service this grant me,
Madame your Chamber Fool to be."

It was Miss Eggar's belief that this poem was addressed to Queen Elizabeth by the boy, Edward de Vere, who was, of course, her hereditary Lord Great Chamberlain, and continued throughout his life to be her faithful Entertainer. Miss Eggar drew an interesting comparison between the treatment accorded to Feste in *Twelfth Night* and the Fool in *Love* and that accorded to the Earl of Oxford by his Queen, who never fully appreciated his genius. G.B.

Fig 1. Eggar article on alleged de Vere portrait

Fig 2. Eggar article on clowns and fools

Our research on past Oxfordian history would not have been possible even ten years ago. We owe thanks to Jim Warren for his archival research and publications, including Oxfordian indexes, letters, and history, and to Bill Boyle and Catherine Hatinguais for the SOAR database, which gives us ready access to both online and hardcopy publications. Because of these efforts, current Oxfordians now have a wealth of previously hard-to-find material at their fingertips.



THE SEVENTEENTH EARL OF OXFORD as MUSICIAN, POET, and CONTROLLER OF THE QUEEN'S REVELS.

BY KATHARINE E. EGGAR, A.R.A.M.

EXPERIENCE has taught me to expect that the subject of my paper will be little, if anything, more than a name to my audience.

I have to introduce to you a very remarkable person, about whom there still hangs much mystery. We are told by his contemporaries that he was the best among them all for comedy, and that he was a poet of the highest order; yet not a single comedy bearing his name has come down to us; and of his poems, we have but a handful of short verses. I am going to trace to-day only a few threads in the elaborate tapestry of his life and times—his connection with the Court Revels—trusting to your familiarity with his period to supply the general background and atmosphere: and, to bring him to life as a person, I will first briefly sketch his story.

Edward de Vere was born in 1550 of the longest and noblest ancestry in England—the first Aubrey de Vere, of Vere, in

Fig 3. Eggar on musician, poet, controller [partial]

Lord Burghley Took his Motto from Jeremiah 32:39

by Richard M. Waugaman, M.D.

William Cecil, Lord Burghley (1520-1598), was Queen Elizabeth's powerful principal adviser for most of her reign. He had profound scholarly interests, read several languages, collected a vast library, and was serious about religion. His idealistic motto, *cor unum, via una*, meant "one heart, one way."

I propose that he borrowed his motto from the Vulgate translation of Jeremiah 32:39: "Et dabo eis *cor unum, et viam unam*, ut timeant me universis diebus . . ." (The English translation in the Geneva Bible is "And I will give them one heart and one way that they may fear me forever. . .") This is the only time that the highlighted words occur in close proximity in the Vulgate Bible. They follow God's covenantal promise to the people of Israel, "Et erunt mihi in populum, et ego ero eis in Deum" ("And they shall be my people, and I will be their God"). Burghley's motto is in the nominative case, while the Vulgate, because of the grammatical context, has the words in the accusative case.

Lord Burghley was not known for his modesty. In fact, his nickname at court was "King William."



The near-blasphemous arrogance of borrowing his motto from the words of the Almighty would not have been out of character for him. And yes, he did want the courtiers and the people of England to fear him.

Since the nineteenth century, some Shakespeareans (e.g., George Russell French¹) have identified Corambis in the First Quarto of *Hamlet*, like Polonius in later versions of the play, as a caricature of Lord Burghley. As the Latin word *ambos* means “both” or “the two,” “Cor-ambis” implies double-hearted, or duplicitous, suggesting a spoof of *cor unum* in Burghley’s motto. (The officer’s name Corambus in *All’s Well That Ends Well* IV.iii is similar.) In 1932 Dover Wilson agreed that “Polonius is almost without doubt intended as a caricature of Burleigh” (104).² In 1949 O.J. Campbell stated his belief that the character name Corambis may have been changed to Polonius because “suspicious officials imagined the boring old counselor to be the poet’s satire on Burleigh” (746).³ Further, it has long been noted that Polonius’s advice to Laertes echoes Burghley’s advice to his son, not published until 1611.⁴

However, in the decades since Looney first proposed that Oxford wrote Shakespeare, many

orthodox Shakespeare scholars have maintained that there is no connection between Corambis/Polonius and Burghley — that Shakspeare would never have dared to spoof Burghley and would have gotten into serious trouble if that had been his intention. Oxfordians, of course, have little difficulty accepting the connection, given Oxford’s stormy relationship with his father-in-law.

Endnotes

1. *Shakspeareana Genealogica*. London: Macmillan (1869).
2. *The Essential Shakespeare*. Cambridge: Cambridge University Press (1932).
3. *The Living Shakespeare*. New York (1949).
4. *The Counsell of a Father to his Sonne, in Ten Severall Precepts*. London: Josephth [sic] Hunt (1611).



In this issue:

SOF Spring Symposium	1
President’s Column	2
Letter	3
What’s the News?	4
Book News	6
Report of the Nominations Committee	8
In Memoriam: Virginia Renner	9
Film: <i>The Tragedy of Macbeth</i> (2021)	10
Shakespeare’s Beehive?	12
My Kindle Told Me It Was Edward de Vere (Part Two)	20
Tales from the Archives: Katharine E. Eggar (1874-1961)	29
Lord Burghley	31

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