



Shakespeare Matters

“The Voice
of the
Shakespeare
Fellowship”

11:2

“Let me not to the marriage of true minds admit impediments...”

Spring 2012

The Latin Inscription on the Stratford Shakespeare Monument Unraveled: Its Bearing on the Stratfordian Controversy

by Jack A. Goldstone

The Shakespeare monument in Stratford-upon-Avon is frequently cited as one of the clearest pieces of evidence that William Shakspere of Stratford was the author of the Shakespeare poems and plays. It was likely erected just before 1623, at the same time that the First Folio was being prepared for publication. Nina Green has argued (in the *Edward de Vere Newsletter*, No. 9, February 2001) that Ben Jonson, who authored an impressive dedication to Shakespeare for the First Folio, was also the author of the monument inscription, noting a large number of phrases or usages in the Folio dedication and other epigraphs by Jonson similar to the English portion of the monument inscription.

Certainly the placement of the monument in the Stratford cemetery near Shakspere's grave, and the inscription itself, seem clearly designed to identify the Stratford Shakspere as the author of the works of Shakespeare. Most significantly, the first line of the Latin portion of the inscription lauds the person buried there as being “Judicio Pylum” (a Pylum in judgment, comparing him to King Nestor of Pylos), “Genio Socratem” (a Socrates in genius), and “Arte Maronem” (in artistry a Maro – evidently comparing him to Publius Vergilius Maro, better known today as Virgil). Such high praise seems to fit precisely the master storyteller and poet who created the Shakespeare canon.

In fact, however, these are unusual choices as comparators to shower praise on Shakespeare. Nestor was hardly the most wise or talented judge known to the Renaissance; he was mostly known for exercises of judgment that led to bad outcomes. His most consequential advice was telling Achilles' companion Patroclus to disguise himself as Achilles, the Greeks' greatest warrior. This ill-advised ruse leads to Patroclus' death at the hands of Hector. In book XI of the *Iliad*, Nestor tells Patroclus: “And let him give you his own fine armor to wear in war so the Trojans might take you for him, Patroclus ...” (Robert Fagles translation [1990], p. 323, emphasis in original). The most famous judgment of King Nestor of Pylos was advice to disguise oneself as someone of far greater ability.

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Laura Wilson Matthias (left) and Lisa Wilson (right) were presented with awards by Professor Daniel Wright (center) at the 16th annual Shakespeare Authorship Studies Conference. Their documentary, *Last Will. & Testament*, had its American premiere at the Conference. Photo: Bill Boyle.

Last Will & Testament Screened at Shakespeare Authorship Studies Conference

by Howard Schumann and Alex McNeil

Film directors Lisa Wilson and Laura Matthias were among those honored at Concordia University's 16th Annual Shakespeare Authorship Studies Conference, held April 12-14 in Portland, Oregon. The film was very well received by those in attendance at the Conference (see reviews elsewhere in this issue).

First Day: Thursday, April 12

Cheryl Eagan-Donovan kicked off the Conference on Thursday evening, with a presentation on “Shakespeare's Negative Capability and de Vere's Bisexuality: Implications for Oxfordians.” The claim that Oxford was bisexual is made in her new documentary, *Nothing is Truer than Truth*, based on Mark Anderson's 2005 book, *Shakespeare by Another Name*. The film examines the sixteen-month period when Edward de Vere traveled the Continent, and focuses on his extended stay in Venice. Parts of it were shot on

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From the Board of Trustees: Appointment and Nominations

Sam Saunders resigned from the Board of Trustees in April; the Board thanks Sam for his service during the past two years. Under the Fellowship bylaws, the Board appointed Michael Morse to fill that vacancy; he will serve as an appointed Trustee until the next annual meeting, which will take place during the Joint Conference in Pasadena in October (see below).

The 2012 Nominating Committee of the Fellowship consists of Alex McNeil (chair), Bonner Miller Cutting and Lynne Kositsky. As charged under the bylaws, the Nominating Committee has made the following nominations for office:

1. For President (one-year term, 2012-2013): Thomas Regnier. Currently serving as a Trustee, Tom holds a BA from Trinity College (CT), a JD, *summa cum laude*, from University of Miami School of Law, and an LLM from Columbia University. He currently teaches law at the University of Miami School of Law, and lives in North Bay Village, FL. He is a well known constitutional lawyer and active member of the Libertarian party.

2. For Trustee (one-year term, 2012-2013): Michael Morse. Michael attended Harvard University, and holds a BA from the University of Louisville and a JD from the University of Kentucky College of Law. He is particularly interested in computer-based linguistic analyses of the Shakespeare canon. He lives in Bowling Green, KY. As noted above, Michael was appointed to the Board in May 2012, and is being nominated to serve the remaining year of a three-year term.

3. For Trustee (two-year term, 2012-2014): Ben August. Ben is also a current Board member, having been appointed in October 2011 to fill a vacancy. He is being nominated to serve the remaining two years of that three-year term. He lives in Springfield, TX, where he maintains several businesses (including a winery). A committed promoter of the Oxfordian

cause, he commissioned a bust of Oxford by sculptor Paula Slater.

4. For Trustee (three-year term, 2012-2015): Earl Showerman. Earl is nominated for a second three-year term, and will have completed three terms as President of the Fellowship. He is a graduate of Harvard College and the University of Michigan Medical School. He recently retired after serving more than three decades specializing in emergency medicine. He lives in Jacksonville, OR.

5. For Trustee (three-year term, 2012-2015): William Ray. Bill Ray was born in Washington, DC, raised in southern California, and has lived in Willits, CA, since 1971. He attended the University of California at Berkeley. He is a frequent contributor to *Shakespeare Matters* and *Brief Chronicles*.

6. For Trustee (three-year term, 2012-



Presidential nominee Thomas Regnier, JD, LLM.

2015): Donald Rubin. Don lives in Toronto, Ontario, and has been on the faculty of York University for many years; he is a former chair of the school's Theatre Department. He is executive editor of the six-volume

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Shakespeare Matters

Published quarterly by the
The Shakespeare Fellowship
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Subscriptions to *Shakespeare Matters* are \$50 per year (\$25 for online issues only). Family or institution subscriptions are \$75 per year. Patrons of the Fellowship are \$100 and up. Please send subscription requests to:

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

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

Dues, grants and contributions are tax-de-

From the President:

A Year of “Renewed Passions”

The evidence that the Shakespeare authorship question is gradually gaining legitimacy in the general population is unmistakable. Despite the prejudicial blowback in the *New York Times* from James Shapiro and Stephen Marche attendant to the release of Roland Emmerich’s feature film, *Anonymous*, there has been an unmistakable shift in the cultural awareness and curiosity about the authorship challenge. Certainly, in communities like Ashland, OR, where Shakespeare is studied and performed, there is a much keener interest in either defending or challenging the ruling paradigm of attribution. The critical Shakespeare Birthplace Trust campaign, and the remarkable response coordinated through the Shakespeare Authorship Coalition are other examples of renewed passions on both sides of the question. I sincerely hope that this will translate into wider readership of Oxfordian publications and new members of the Shakespeare Fellowship.

We would be naïve, however, to believe that films such as *Anonymous* and the authorship documentaries being released this year and a plethora of recent publications will force academics to abandon their defense mechanisms, their indignant denials and regrettable ignorance of the literary and historical issues under investigation. We can take heart, however, in approaching the subject with less vested lovers in Shakespeare’s reputation as imaginative genius. By this, I mean the theater patrons and the curious minded whose reputations are not being challenged, the educated 99% who go to plays, read literature and history, and hunger for a fresh vision of creativity.

I have found one demographic to be particularly responsive to Shakespeare authorship studies, the elders who have enrolled in the lifelong learning programs of our region. The Osher Foundation of San Francisco has an affiliation with Southern Oregon University, and has endowed the Osher Lifelong Learning Institute (OLLI at SOU). OLLI has over 1,200 students and

instructors, mostly retired professionals who volunteer to put on free courses for members at university facilities. OLLI offered 250 different courses this school year,

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and for each of the past three years I have taught a twelve-hour course on the current state of the Shakespeare authorship debate. This year’s program includes a viewing of *Anonymous*, an extended discussion of

recent publications, blogs, and website resources, and talks on Shakespeare’s medicinal knowledge and his Italian connections. Registration for the class more than doubled this year.

Each May, SOU sponsors the Southern Oregon Arts and Research (SOAR) program, a three-day, campus-wide “celebration of faculty and student research, performance and artistic activity.” The University opens up its laboratories, and sponsors exhibits, performances by musicians and dramatic troupes, forums, and poster sessions. Because I have been teaching at OLLI and conducting research at the SOU library, I was invited to speak during a two-hour panel discussion on the plays in production this season at the Oregon Shakespeare Festival. My topic is Shakespeare’s medical knowledge and its relevance to the authorship challenge. OLLI instructors were also invited to create poster presentations for SOAR, which means the poster session will now include a display of authorship titles, the Declaration of Reasonable Doubt, and a summary of my research and publications on Shakespeare’s untranslated Greek sources. I encourage all SF members who have the time to engage in university-affiliated lifelong learning programs to join a local group, and to consider teaching a class on our favorite subject.

I also want to encourage Fellowship members to attend our annual meeting and jointly sponsored (with the Shakespeare Oxford Society) Shakespeare Authorship Conference, October 18-21, in Pasadena, CA. It has been decades since the last major conference was held in the Los Angeles area, home to many activist Oxfordian colleagues, including members of the Shakespeare Authorship Roundtable. We have begun to receive paper and performance proposals and can report, with great excitement, that the conference will also feature two recent, superb, authorship documentaries: Laura Matthias and Lisa

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

Anonymous DVD Released

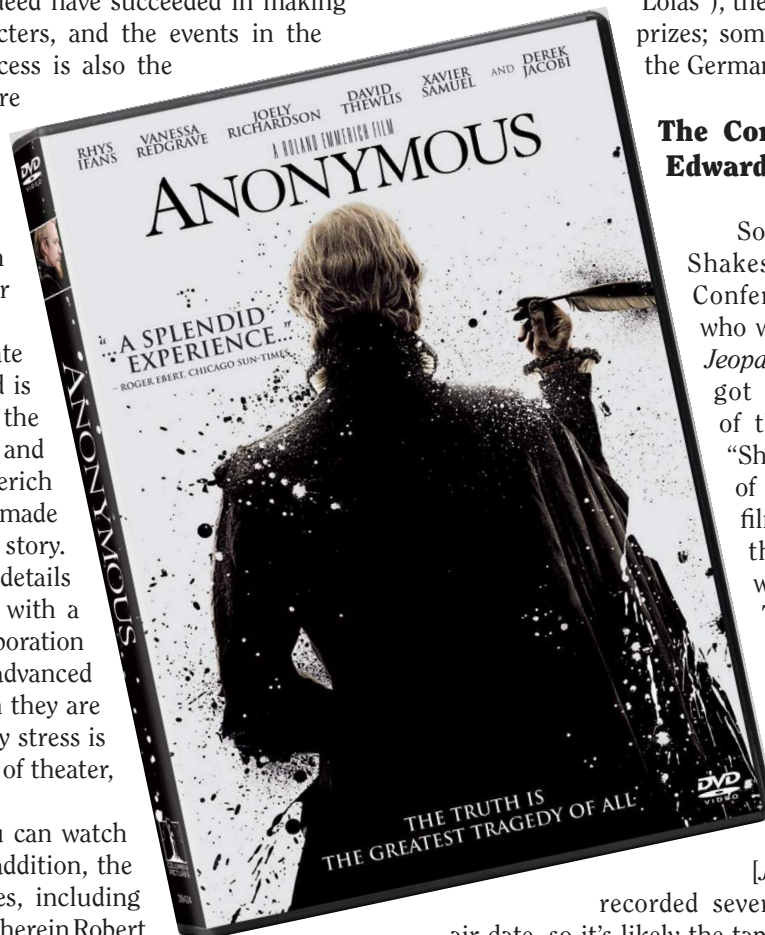
The DVD version of *Anonymous* was released earlier this year. Sales and rentals appear to have exceeded expectations so far. Fellowship Board Member Kathryn Sharpe, who purchased a copy, offers her assessment:

“Make believe” is the phrase to remember when it comes to fully appreciating *Anonymous*. Sony, the corporation backing the film, uses “Make.believe” to brand its “power of creativity, ability to turn ideas into reality, and belief that anything we can imagine, we can make real.” Director Roland Emmerich, writer John Orloff, and their team indeed have succeeded in making Elizabethan London, its characters, and the events in the film seem believable. This success is also the film’s major drawback, if you are familiar with the historically documented facts.

As Orloff himself observed, when accidentally mistaking Ann Cecil for Elizabeth Trentham, “I’m remembering our movie better than the truth sometimes.”

The best way to appreciate what the film has accomplished is to choose “Commentary” from the DVD’s special features menu, and watch the entire film as Emmerich and Orloff reveal the choices they made to craft their complex, dramatic story. You get insights into the myriad details of filmmaking and come away with a snapshot in time of a unique collaboration of people, images, words, and advanced technologies that created a film they are rightfully proud of and that they stress is “not a documentary but a piece of theater, an invention.”

It’s a rich work of art you can watch many times and still savor. In addition, the DVD offers three deleted scenes, including “Use your imagination Robert,” wherein Robert Cecil receives excellent and still applicable advice from his father, William, on how to say no to a superior without actually saying it.



Anonymous Wins Big in Germany

Although *Anonymous* was virtually overlooked in the 2012 U.S. Academy Awards (receiving only a single nomination for costume design), the film fared much better with the German Film Academy. It received seven nominations for the Deutscher Filmpreis, and in late April won six awards: Cinematography (Anna Foerster), Costume Design (Lisy Christl), Editing (Peter R. Adam), Makeup (Bjorn Rehbein and Heike Merker), Production Design (Sebastian T. Krawinkel), and Sound (Hubert Bartholomae and Manfred Banach). In addition to receiving statuettes (known as “Lolas”), the winners also take home cash prizes; some of the funding is provided by the German government.

The Correct Response: Who Is Edward de Vere?

Some attendees at this year’s Shakespeare Authorship Studies Conference (see article, page 1) who watched the popular TV show *Jeopardy!* on Thursday, April 12, got a pleasant surprise. One of the categories that day was “Shakespeare on Film,” and one of the “answers” was “The 2011 film *Anonymous* claimed it was this man, not Shakespeare, who actually wrote the works.” The correct response, of course, is “Who is Edward de Vere?” or “Who is Oxford?” Unfortunately, none of the three contestants ventured a guess, which suggests they were not familiar with the Emmerich film.

[*Jeopardy!* episodes are usually recorded several weeks before the actual air date, so it’s likely the taping occurred in December or January.]

Nevertheless, the fact that the authorship issue was raised at all on a national TV game show is noteworthy. And is it just coincidence that the show was broadcast on April 12, Oxford’s birthday? One or two conference attendees who regularly

watch the show reported that host Alex Trebek has occasionally mentioned Edward de Vere on past shows when Shakespeare-related categories have been presented. Is Trebek an Oxfordian? Was his interest sparked as far back as 1995, when Alex McNeil appeared as a contestant and brought up the subject during the mid-show “contestant chat”?

The Folger Library: Choosing Its Words Carefully

Regular contributor Rick Waugaman reports on something he ran across in November on the website of the Folger Shakespeare Library. “I don’t know if it represents a softening of the Folger Library’s position,” he writes, “but I thought I’d share it:

“The Folger has been a major location for research into the authorship question, and welcomes scholars looking for new evidence that sheds light on the plays’ origins. How this particular man—or anyone, for that matter—could have produced such an astounding body of work is one of the great mysteries. If the current consensus on the authorship of the plays and poems is ever overturned, it will be because new and extraordinary evidence is discovered. The Folger Shakespeare Library is the most likely place for such an unlikely discovery.”

Waugaman adds, “I gather they haven’t yet heard that Roger Stritmatter already made this ‘unlikely’ discovery at the Folger. But at least they’re not saying ‘There’s no doubt whatsoever that Shakespeare wrote Shakespeare,’ along the lines of the T-shirts in their gift shop.”

The quotation is from “Shakespeare FAQs” at <http://www.folger.edu/Content/Discover-Shakespeare/Shakespeare-FAQs.cfm>

Did Sir Walter Raleigh Have Access to an Early Draft of *Venus & Adonis*?

Rick Waugaman informs us of a recent exchange of correspondence with Colin Burrow.

In the March 8 issue of the *London Review of Books*, the British Shakespeare scholar Colin Burrow quoted from a letter

that Sir Walter Raleigh wrote to Robert Cecil from the Tower in 1592. Burrow believes it was “probably intended to be shown to the queen in order to win back her favour.” In it, Raleigh compares the Queen to Venus, using language strikingly similar to de Vere’s poem *Venus and Adonis*, which was not published until the next spring. The echoes all come from the first 200 lines of the poem. Had Raleigh seen an early draft of it?

Raleigh’s letter says of the Queen, “I that was wont to behold her... walkinge like Venus, the *gentle winde* blowinge her faire heare about her pure cheekes *like a nimph*...”

Waugaman wrote to Professor Burrow:

“Like a nymph” in Raleigh’s letter to Eliza-beth made

me think of V&A. Although there are other early uses of this phrase in the admittedly limited EEBO database, it’s interesting that Raleigh writes, “like Venus, the gentle winde blowinge heer faire heare about... like a nimph”; while Shakespeare, as you know, attributes to Venus the words, “Or, *like a nymph*, with long dishevelled hair [as though

blown about by the wind]...” Perhaps there was a common source with which I’m unfamiliar.

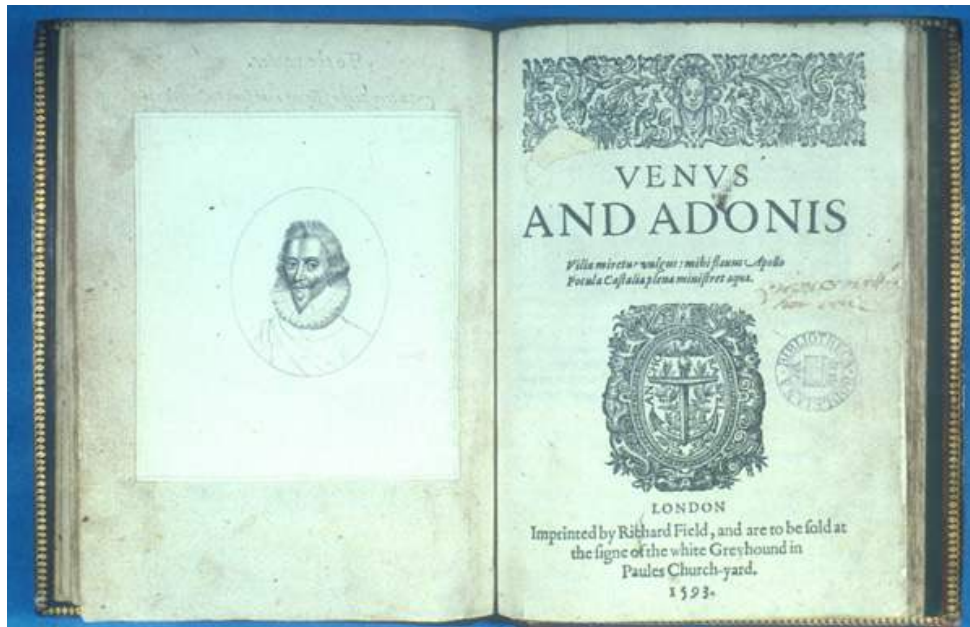
Similarly, I found only eight earlier uses of “gentle wind” than in V&A, where the phrase is again spoken by Venus.

I realize Raleigh’s letter was written several months before the publication of V&A. But I wonder if Raleigh may have seen V&A in manuscript. If so, I assume this may be an early, if faint, allusion to it.

Professor Burrow replied:

Thanks for this interesting thought. The evidence I know of suggests that Shakespeare was not a great one for

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This sole surviving copy of the first 1593 edition of *Venus and Adonis* includes a paste down engraving of Henry Wriostheley, 3rd Earl of Southampton. Courtesy the Centre for Early Modern Studies.

Film Review: *Last Will. & Testament*

Reviewed by Howard Schumann

“There are two ways to be fooled. One is to believe what isn’t true; the other is to refuse to believe what is true.” — Søren Kierkegaard

Directed by Lisa Wilson and Laura Wilson Matthias with Roland Emmerich as the Executive Producer, the 84-minute film *Last Will. & Testament* documents the life of Edward de Vere, the 17th Earl of Oxford, making a compelling case for his authorship of the works of William Shakespeare. Shot in 32 locations in the U.S., the U.K. and Germany, the film was five years in the making with 253,000 words of interviews being recorded before editing. It was conceived as a factual complement to the fiction film *Anonymous* and as an antidote to those who claim that the Emmerich film is a “far-fetched fantasy.”

Using clips from *Anonymous* to enhance its dramatic aspects, the documentary includes interviews with Oxfordian and Stratfordian spokespersons who discuss key issues and events pertinent to the authorship debate.

The first part of the film focuses on the orthodox candidate, William Shakspeare of Stratford, and the reasons that argue against his authorship of the canon.

The second section is devoted to the life of Edward de Vere, the main alternative candidate, describing his roots, his education, his life as a courtier, and the circumstances that led to his use of a pseudonym in his literary output. Author Charles Beauclerk said that Oxford was a more credible poet and playwright than William of Stratford. Even though he

preferred anonymity to fame, he could not resist leaving clues as to his true identity in his work. Beauclerk also commented that it was Oxford who instigated the English Renaissance and that “if we get Shakespeare wrong, we get the entire

Actors: Mark Rylance, Derek Jacobi, and Vanessa Redgrave.

Authors: Charles Beauclerk (*Shakespeare’s Lost Kingdom*), Diana Price (*Shakespeare’s Unauthorized Biography*), G. J. Meyer (*The Tudors*), and Hank Whittemore (*The Monument*).

Professors:

Roger Stritmatter, PhD, Coppin State University; Dr. William Leahy, Brunel University; Michael Delahoyde, PhD, Washington State University, and Daniel Wright, PhD, Director, Shakespeare Authorship Research Centre, Concordia University.

O t h e r spokespersons include Jon Culverhouse, Curator of Collections & Conservation at

Burghley House; Michael Cecil, 8th Marquess of Exeter (descendant of Elizabethan statesman William Cecil, Lord Burghley), and William Boyle, Librarian at New England Shakespeare Oxford Library.

Two high profile **Stratfordians**, Stanley Wells, Honorary Chairman of the Shakespeare Birthplace Trust, and Jonathan Bate of Oxford University, appear onscreen to state their views. Others, such as James Shapiro, were approached but declined to be interviewed.

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The Shakespearean Authorship Trust
 in collaboration with **Brunel University** presents:
LAST WILL. & TESTAMENT
 A SHAKESPEARE AUTHORSHIP FILM PREMIERE
 WITH GUEST SPEAKERS & DISCUSSION



Charles Beauclerk



Mark Rylance



Diana Price



William Leahy



Roger Stritmatter

***Last Will. & Testament* premiered at London’s Globe Theatre in January, 2012, and was screened in April at the annual Concordia University Shakespeare Authorship Studies Conference.**

Renaissance period wrong as well.”

The third part of the film describes and dramatizes the totalitarian nature of the Elizabethan monarchy, the issue of succession that sparked the Essex Rebellion, the biographical connection of Edward de Vere to the plays and poems of William Shakespeare, and the roles of Queen Elizabeth I and Henry Wriothesley, the 3rd Earl of Southampton.

Anti-Stratfordian contributors include a wide cross-section of the community:

Film Review: *Last Will. & Testament*

Reviewed by Bill Boyle

Among the highlights of the 16th annual Shakespeare Authorship Studies Conference was a special screening of a new documentary on the



Shakespeare authorship question. *Last Will. & Testament* (with *Anonymous* director Roland Emmerich as its executive producer) was produced and directed by Laura Matthias and Lisa Wilson, both 20-year veterans of the Oxfordian movement. *Last Will* runs 84 minutes, and is a first-rate production that will undoubtedly have a positive impact on the authorship debate.

In attendance at the special screening was Al Austin, who received one of the Conference's 2012 awards for his pioneering work in producing the Shakespeare authorship documentary "The Shakespeare Mystery," first shown on PBS's *Frontline* in



1989. Austin himself said it was a privilege to be at this screening, and that he considers the new film to be a vast improvement on his work. When the audience was asked how many of them became interested in the authorship issue because of the *Frontline* documentary, more than a third—perhaps

half—raised their hands.

Last Will. & Testament is a perfect summing up of both the debate itself, and all that has happened during the debate over the past two dozen years. All of the pro-Oxford speakers who appear in the film became Oxfordians during these years, and were in some manner affected by Austin's film, which itself was inspired by the publication of Charlton Ogburn's *The Mysterious William Shakespeare* in 1984, and the moot court debate on authorship held at American University in 1987. *Last Will. & Testament* includes clips from Austin's pioneering program (including Supreme Court Justice John Paul Stevens' famous exchange with attorney James Boyle over reputations and playwriting).



The film skillfully brings together a blend of graphics and film clips, interspersed with carefully chosen quotes from sixteen different contributors, none of whom ever speaks for more than a minute or two at a time. Contributors include such Stratfordians as Jonathan Bate of Oxford University and Shakespeare Birthplace Trust Chairman Stanley Wells, both of whom agreed to be interviewed knowing full well that this was an Oxfordian-themed film. Lisa Wilson, when asked during the post-screening panel discussion about the negotiations with the two Stratfordians, reported that Wells gave a one-word reply: "vanity." Among the other contributors are Professors Roger Stritmatter, Daniel Wright, Michael Delahoyde and William

Leahy; authors Charles Beauclerk, Hank Whittemore, Diana Price, Charlton Ogburn, Jr., and Gerald J. Meyer; actors Sir Derek Jacobi, Mark Rylance and Vanessa Redgrave; Jon Culverhouse, Curator of Collections & Conservation at Burghley



House; the 8th Marquess of Exeter Michael Cecil (a descendant of William Cecil), and myself.

The telling of the story follows what many would recognize as the standard way to present the issue to an audience that may know little or nothing about Shakespeare, let alone the authorship question. Those who are already familiar with the authorship debate may not find anything new in the information presented. But the manner in which the narration is skillfully interwoven with the quotes from contributors, plus clips from the film *Anonymous*



From left to right, top to bottom, *Last Will.* participants Professor Jonathan Bate, Professor Stanley Wells, Vanessa Redgrave, Lord Michael Cecil, and Sir Derek Jacobi.

(Continued on p. 8)

(*Last Will (Boyle)*, cont. from p. 7)

and graphics that highlight words and phrases in different plays, poems and letters will impress even veterans of the debate.

The film is divided into three “acts,” the first one being a statement of the problem with the current Stratford story, and the second being a very brief survey of possible alternative candidates that settles quickly on Edward de Vere, 17th Earl of Oxford, as the most likely true Shakespeare. In the third act the film goes

In my opinion staying with *Richard II* would have been the better decision. The documentary closes with the funeral of Queen Elizabeth and the death of Edward de Vere, and suggests that the infamously enigmatic poem *The Phoenix and the Turtle* may be Shakespeare’s eulogy for both of them. It is a perfect ending to a dramatic, heartfelt story. It was announced after the screening that the UK broadcast rights had been sold to SKY TV and that its first broadcast would be on April 21, just before the traditional birthday of the Stratford man. It is anticipated that the film will be shown repeatedly, as all 37 Shakespeare plays are produced throughout England in conjunction with the 2012 Summer Olympics. The value of having this documentary available to counteract the tsunami of traditional Shakespeare commentary that will take place all summer throughout the UK is, in a word, priceless.

directly to the key question of motive, i.e., how and why did the authorship problem come to be? What were the motives of both those who engineered the coverup and of those who acquiesced to it? It is here that the film ventures into the same territory that Emmerich’s *Anonymous* explored — that the relationship between Edward de Vere and Queen Elizabeth lies at the center of the story. Further, it considers that this center includes the all-important question of succession to the throne of England

upon Elizabeth’s death.

Last Will. & Testament pulls no punches in surveying the tumultuous events of the last decade of Elizabeth’s life, the same ten years during which the writer “Shakespeare” burst upon the scene with two long poems dedicated to the 3rd Earl of Southampton, and plays which invariably touched upon the issue of succession. Significantly, the documentary deals head on with the “Prince Tudor” theory, with the narrator using the phrase “Prince Tudor” in stating that a “small number of Oxfordians” consider that the existence of a royal heir is the reason for both how Shakespeare became Shakespeare, and for why the truth was covered up. But immediately upon mentioning “Prince Tudor” by name, the film cuts to such luminaries as Sir Derek Jacobi and Mark Rylance, both of whom express doubts about the theory, and stress that it is not necessary to adopt it in order to accept that Edward de Vere was the true Shakespeare. In this way the film manages both to bring the succession story (and the possibility of the Virgin Queen’s having had children) to our attention and yet to not fully embrace it.

This final section of the film also focuses on the staging of *Richard II* upon the eve of the Essex rebellion; in *Anonymous*, director Roland Emmerich deliberately opted to show *Richard III* as the pre-Rebellion play, so as to focus on the conflict between Edward de Vere and Robert Cecil. In my opinion staying with *Richard II* would have been the better decision. The documentary closes with the funeral of Queen Elizabeth and the death of Edward de Vere, and suggests that the infamously enigmatic poem *The Phoenix and the Turtle* may be Shakespeare’s eulogy for both of them. It is a perfect ending to a dramatic, heartfelt story.

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The directors also reported that they had not yet secured a deal for distribution in the United States; PBS had expressed interest but wanted the film to edit the film trimmed to sixty minutes. This, they both emphasized, they will not do, and I think all of us who saw the film would agree that it should not be edited down. It will eventually find a distributor in the US and begin to be seen on cable channels by the end of summer or sometime this fall. *Last Will. & Testament* deserves as wide an audience as possible, and it will serve the authorship cause well for decades to come.

[A longtime Oxfordian, Bill Boyle is a former editor of *Shakespeare Matters* and is the founder of the New England Shakespeare Oxford Library.]

Southampton Poem Discovered

by Hank Whittemore

Earlier this year I heard from a colleague¹ of the discovery in the British Library of a poem apparently written by Henry Wriothesley, third Earl of Southampton, pleading for royal mercy from the Tower of London while awaiting execution for his role in the failed Essex Rebellion of 1601 (see pp. 12-13, this issue).² The unique scribal copy of this 74-line verse epistle, entitled *The Earle of Southampton prisoner, and condemned,*

Neither Stratfordian nor Oxfordian researchers seem to have noticed the finding or commented on the poem's significance to Shakespeare studies, much less to the Oxfordian authorship theory.

Until now there has been no known poetry written by Southampton, the dedicatee of *Venus and Adonis* (1593) and *Lucrece* (1594), the first and only works bearing dedications under the "Shakespeare" name; Southampton has also been identified by most scholars as the "fair youth" of *Shakespeare's Sonnets*.

to Queen Elizabeth,³ was found in BL Manuscript Stowe 962, which contains numerous miscellaneous folios prepared between 1620 and 1640.

The discovery was made by Lara M. Crowley,⁴ assistant professor of English at Texas Tech University, and reported by her in the winter 2011 edition of *English Literary Renaissance*.⁵ Her 34-page article, *Was Southampton a Poet? A Verse Letter to Queen Elizabeth [with text]*, was published on the Internet in February 2011 by the Wiley Online Library.⁶ However, neither Stratfordian nor Oxfordian researchers seem to have noticed the

finding or commented on its significance to Shakespeare studies, much less to the Oxfordian authorship theory.

Until now there has been no known poetry written by Southampton, the dedicatee of *Venus and Adonis* (1593) and *Lucrece* (1594), the first and only works bearing dedications under the "Shakespeare" name; Southampton has also been identified by most scholars as the "fair youth" of Shakespeare's Sonnets. Thomas Nashe dedicated *The Unfortunate Traveller or The Life of Jack Wilton* in 1594 to Southampton ("A dear lover and cherisher you are, as well of the lovers of poets themselves") and the earl actively patronized literature and drama until his death at age fifty in 1624.

Crowley lays out evidence pointing to Southampton's "likely authorship" of the poem, written in iambic pentameter⁷ (the same rhythm used in the Shakespeare sonnets) in 37 rhymed couplets.

"Multiple references in this verse petition identify the speaker's circumstances as Southampton's appeal to Elizabeth I for a pardon," she writes. "The poem emphasizes themes one might expect in a prisoner's plea for life and freedom: repentance, commitment to crown and country, and a longing for mercy. The iambic rhythm of the pentameter couplets varies infrequently and effectively."

She recalls that, while awaiting execution, the earl wrote four known letters to the Council (and at least one to Principal Secretary Robert Cecil), begging for help in gaining the Queen's mercy; the themes of his letters, with many of the same words, are also to be found in the poem.

Southampton was "surprisingly" spared from execution despite his death sentence for treason, Crowley observes. "Why did the Queen change her mind?" she asks. "It seems possible, even likely, that someone or something else influenced Elizabeth's decision." She speculates that such influence might have come from "a more practiced poet who composed the verses for Southampton to offer Elizabeth as his own" – that is, from "Shakespeare" himself – and in that regard she first quotes from the earl's poem:

If faults were not, how could great Princes then
Approach so near God, in pardoning men?
Wisdom and valor, common men have known,
But only mercy is the Prince's own.

Southampton "cleverly appeals to the Queen's vanity as God's powerful representative on earth, the sole being capable of offering the earl salvation through answering his 'faults' with Christ-like 'mercy,'" Crowley observes, now citing Tamora's similar plea for

(Continued on p. 10)

(Southampton poem, cont. from p. 9)

her son's life in the Shakespearean play *Titus Andronicus*:

Wilt thou draw near the nature of the Gods?
Draw near them in being merciful.
Sweet mercy is Nobility's true badge.

In the Tower poem Southampton continues:

Mercy's an antidote to justice...

William Boyle, founding editor of *Shakespeare Matters*, writes on his blog, loneoxfordian.shakespeareadventure.com, that Crowley “notes, quite correctly, that what is missing for the years 1601-1603 is any record of who made the decision to spare Southampton and why that decision was made.” As Boyle recalls, years ago he and I both came to the conclusion that Crowley reaches: “There is no good reason for Southampton to have been spared, at least not based on the record handed down to us in history. The idea that Robert Cecil interceded to save Southampton out of sympathy alone is questionable, and Crowley does question it.”

Did “Shakespeare” somehow help Southampton write his verse-letter to the Queen? (We do not know if she ever received it.) Laboring under the Stratfordian paradigm, Crowley raises the question only to dismiss it: “The notion that Shakespeare, or any other poet, provided Southampton with the poem proves improbable. Access to the earl early in his imprisonment was restricted, with his Tower guard and members of the Privy Council seeming to comprise the only visitors.”

“The desperate, broken speaker seems to bombard his sovereign-reader with metaphors while making a case for freedom from various angles, with the hope that some element of the poem will move her to action,” she writes. In mentioning the river

Jordan in the poem, for example, he “links Elizabeth with the ultimate exemplar of ‘mercy,’ Christ, a connection emphasized throughout the poem. Although unpolished, the poem proves lyrical, powerful, and persuasive.”

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Her contention is that Secretary Cecil would have demanded something in return; and the answer I offered in my book, *The Monument* (2005), is that Cecil demanded that Edward de Vere, 17th Earl of Oxford, sacrifice his identity to his own pen name “Shakespeare,” and that he also required Oxford's clandestine help to ensure the peaceful succession of James I, thereby enabling Cecil to maintain his power behind the throne.

Oxford's deal with Cecil to permanently erase his own identity as “Shakespeare” appears to be indicated in Sonnet 72: “My name be buried where my body is.” In return, once James became king he would release Southampton and grant him a royal pardon, as suggested by Sonnet 58, in which Oxford appears to beg Southampton to agree: “To you it doth belong/ Yourself to pardon of self-doing crime.”

(King James, in his first official act before leaving Scotland, sent ahead the order for Southampton's liberation, carried out on 10 April 1603, and on May 16 he granted the earl a pardon – two events not explained by officialdom.)

“Mercy's an antidote to justice,” Southampton wrote to the Queen, using a theme Oxford expressed to Cecil two years later, on 7 May 1603, soon after James' succession: “Nothing adorns a king more than justice, nor in anything doth a king more resemble God than in justice, which is the head of all virtue, and he that is endued therewith hath all the rest” – as if quietly acknowledging that both Cecil and the new monarch had kept their end of the bargain.

Among many striking parallels between the Southampton poem and the Shakespeare sonnets is one that involves these lines from the imprisoned earl to Elizabeth (with my emphases):

While I yet breath and sense and motion have
(For this a *prison* differs from a *grave*),
Prisons are *living men's tombs*, who there go
As one may sith say the *dead* walk so.
There I am *buried* quick: hence one may draw
I am *religious*⁸ because *dead in law*.

Southampton was “dead in law” (in legal terms, he was referred to as “the late earl”) and his theme is that prisons differ from graves because they are “living men's tombs.” Four key words in those six lines (*grave*, *dead*, *buried* and *religious*) also appear in Sonnet 31,⁹ with Oxford-Shakespeare telling him:

Thou art the *grave* where *buried* love doth *live*...

It would seem Southampton had Sonnet 31 beside him while composing his verse-epistle to the Queen; and my *Monument* theory suggests that Edward de Vere had some access to the imprisoned earl, if only through written messages.

Southampton's theme of repentance echoes Sonnet 34:

Though thou repent, yet I have still the loss

(Significant words in the Southampton Tower Poem also appearing in the Sonnets include *blood, buried, cancel, condemned, crimes, dead, die, faults, grave, grief, groans, ill, liberty, loss, mercy, offences, pardon, power, prison, sorrow, stain, tears, tombs*. The real-life context of time and circumstance for the Tower Poem is clear, so the significance of these words is also immediately apparent; but because there has never been any agreed-upon context of time and circumstance for the Sonnets, the very same words have often been viewed as "metaphorical.")

If Oxford wrote the Shakespeare works, then in Sonnet 35 he described his role as Southampton's "adverse party" on the tribunal, forced to vote to condemn him to death, but also as his "advocate" or defense attorney, working behind the scenes to save him – even to the point of accepting a plea bargain by which he would sacrifice himself:

Thy adverse party is thy Advocate,
And 'gainst myself a lawful plea commence.

Sonnet 45 appears to suggest that "messengers" have been riding back and forth between Oxford and Southampton:

...those swift messengers returned from thee,
Who even but now come back again, assured
Of thy fair health, recounting it to me.

Was Oxford receiving news of Southampton's health when a painful ague had been causing his leg bones to swell? The 74-line Tower poem contains a clear reference to this ailment:

I've left my going since my legs' strength decayed

The earl's illness in the Tower would have been known only to a few insiders; this fact is viewed by Professor Crowley as additional evidence that indeed Southampton must have written the poem, which begins with words that immediately caught my attention:

Not to live more at ease (*Dear Prince*) of thee
But with new merits, I beg *liberty*
To cancel old *offences*...

These opening lines reminded me of words in the Shakespeare sonnets:¹⁰

But if the while I think on thee (*dear friend*)

– Sonnet 30

Th'imprisoned absence of your *liberty*

– Sonnet 58

"To him that bears the strong *offence's* loss"

– Sonnet 34

Some words or phrases related to royalty in Southampton's poem to his "Dear Prince" are also used in the Shakespeare sonnets to the younger earl (*dear, favor, god, grace, great Princes, light, majesty, merits, power, Prince, religious, sacred, serve, throne*), perhaps indicating Oxford viewed him as a prince as well. Such

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would be the case if the so-called Prince Tudor theory happens to be correct, that is, if Southampton was in fact Oxford's son by the Queen.

Is there any indication that Southampton is reminding Elizabeth that she's his mother? Well, here are the penultimate lines, with my emphasis:

But now, the cause, why life I do Implore
Is that *I think you worthy to give more*.¹¹

Is the implication of "give more" that she had given him life in the first place?

Whatever the case, we now have the "dear friend" (Southampton) in the Tower, writing to his (and Oxford's) sovereign "mistress" with words echoed by the author of the Sonnets, who is sacrificing his identity to another poet ("Shakespeare"), the pen name that can immortalize Southampton while Oxford disappears:

Your name from hence immortal life shall have,

(Continued on p. 13)

The Earl of Southampton Prisoner, and Condemned, to Queen Elizabeth

[Following is a modern spelling version of the Southampton Tower Poem as transcribed from secretary script by Professor Lara M. Crowley of Texas Tech University. For greater reading ease, the couplets have been separated by spaces.]

Not to live more at ease (Dear Prince) of thee
But with new merits, I beg liberty

To cancel old offenses; let grace so
(As oil all liquor else will overflow)

Swim above all my crimes. In lawn, a stain
Well taken forth may be made serve again.

Perseverance in ill is all the ill. The horses may,
That stumbled in the morn, go well all day.

If faults were not, how could great Princes then
Approach so near God, in pardoning men?

Wisdom and valor, common men have known,
But only mercy is the Prince's own.

Mercy's an antidote to justice, and will,
Like a true blood-stone, keep their bleeding still.

Where faults weigh down the scale, one grain of this
Will make it wise, until the beam it kiss.

Had I the leprosy of Naaman,
Your mercy hath the same effects as Jordan.

As surgeons cut and take from the sound part
That which is rotten, and beyond all art

Of healing, see (which time hath since revealed),
Limbs have been cut which might else have been healed.

While I yet breath and sense and motion have
(For this a prison differs from a grave),

Prisons are living men's tombs, who there go
As one may, sith say the dead walk so.

There I am buried quick: hence one may draw
I am religious because dead in law.

One of the old Anchorites, by me may be expressed:

A vial hath more room laid in a chest:

Prisoners condemned, like fish within shells lie
Cleaving to walls, which when they're opened, die:

So they, when taken forth, unless a pardon
(As a worm takes a bullet from a gun)

Take them from thence, and so deceive the sprites
Of people, curious after rueful sights.

Sorrow, such ruins, as where a flood hath been
On all my parts afflicted, hath been seen:

My face which grief plowed, and mine eyes when they
Stand full like two nine-holes, where at boys play

And so their fires went out like Iron hot
And put into the forge, and then is not

And in the wrinkles of my cheeks, tears lie
Like furrows filled with rain, and no more dry:

Mine arms like hammers to an anvil go
Upon my breast: now lamed with beating so

Stand as clock-hammers, which strike once an hour
Without such intermission they want power.

I've left my going since my legs' strength decayed
Like one, whose stock being spent give over trade.

And I with eating do no more engross
Than one that plays small game after great loss

Is like to get his own: or then a pit
With shovels emptied, and hath spoons to fill it.

And so sleep visits me, when night's half spent
As one, that means nothing but complement.

Horror and fear, like cold in ice, dwell here;
And hope (like lightning) gone ere it appear:

With less than half these miseries, a man
Might have twice shot the Straits of Magellan

(Southampton poem, cont. from p. 11)

Though I (once gone) to all the world must die.
 –Sonnet 81

Endnotes

- ¹ Ricardo Mena – www.shakespearemelodijo.com.
- ² The abortive revolt was aimed at removing Secretary Robert Cecil from his position of power that would enable him to engineer the royal succession.
- ³ The exact title is “The Earle of Southampton prisoner, and condemned. to *Queen Elizabeth*.”
- ⁴ Her web address is http://www.english.ttu.edu/general_info/directory/faculty_profile_pages/crowley_detailed.asp.
- ⁵ Volume 41, issue 1, pp. 111-45, Winter 2011.
- ⁶ The address is <http://onlinelibrary.wiley.com/doi/10.1111/j.1475-6757.2010.01081.x/abstract>. the full article is sold for \$35.00 to guest visitors.
- ⁷ Five “feet” or 10 syllables or beats per line.
- ⁸ Religious = reverent, faithful.
- ⁹ Sonnet 31, with my emphases: “Thy bosom is endeared with all hearts,/ Which I by lacking have supposed *dead*;/ And there reigns Love and all Love’s loving parts,/ And all those friends which I thought *buried*./ How many a holy and *obsequious* tear/ Hath *dear religion* stol’n from mine eye,/ As interest of the *dead*, which now appear/ But things removed that hidden in thee lie./ Thou art the *grave* where *buried* love doth *live*./ Hung with the *trophies* of my lovers gone,/ Who all their parts of me to thee did give;/ That due of many now is thine alone./ Their images I loved I view in thee,/ And thou, all they, hast all the hall of me.” (Trophies = memorials; Lovers = loved ones)
- ¹⁰ *The Monument* suggests that Sonnets 27 to 66 correspond to the 40 days from 8 February to 19 March 1601, when Oxford would have learned that Southampton’s life had been spared.
- ¹¹ Worthy = of commendable excellence or great merit.



The 3rd Earl of Southampton (1574-1625), in the Tower circa 1601-03.

Better go ten such voyages than once offend
 The Majesty of a Prince, where all things end

And begin: why whose sacred prerogative
 He as he list, we as we ought live.

All mankind lives to serve a few: the throne
 (To which all bow) is sewed to by each one.

Life, which I now beg, wer't to proceed
 From else whoso'er, I'd first choose to bleed

But now, the cause, why life I do Implore
 Is that I think you worthy to give more.

The light of your countenance, and that same
 Morning of the Court favor, where at all aim,

Vouchsafe unto me, and be moved by my groans,
 For my tears have already worn these stones.

(Conference, cont. from p. 1)

location in Venice and at Castle Hedingham in Essex. Eagan-Donovan screened a 20-minute excerpt from the film, which is now in post-production.

With a soundtrack that mixes British rock, Italian opera, and French pop, the

Holmes showed photographs from Venice of the Jewish Ghetto, Saint Mark's Square, and Gobbo, the statue of a man bearing the weight of the world on his shoulders found in the Rialto. Also shown were photos of Capel's Monument and Juliet's Tomb, The Fortezza da Basso and the Piazza Ognissanti in Florence, the Porta Romana, the southern door of the walls of Florence, the Banco Rosso under the penthouse of Shylock's house in Venice, and Juliet's house in Verona...

story, narrated by Venetian television personality and author Alberto Toso Fei, includes interviews with renowned Shakespeare actor and scholar Sir Derek Jacobi, Tony award winner and former Globe Theatre Director Mark Rylance, Paul Nicholson, Director of the Oregon Shakespeare Festival, Richard Paul Roe, author of *The Shakespeare Guide to Italy*, Michael Cecil, 18th Baron Burghley and descendant of William Cecil, Lord

Burghley, and Tina Packer, Founder and Artistic Director of Shakespeare & Company. Also featured in the film are Dr. Richard Waugaman, Clinical Professor of Psychiatry at Georgetown University School of Medicine, and Roger Stritmatter, PhD, of Coppin State University.

According to Eagan-Donovan, the bisexuality premise supports the view of Shakespeare as a complex person who struggled with issues of identity, and who possessed what poet John Keats called "negative capability," the ability to sublimate his own "self" and create multi-dimensional, truly human characters. She contends that the author's bisexuality also offers an explanation for the use of the pseudonym "Shake-speare," both during the author's life and after his death, and for the continued refusal of academia to accept de Vere as Shakespeare. For further information about the film, or to make a contribution toward the post-production costs, go to www.controversyfilms.com.

Shakespeare Authorship Roundtable Board member Sylvia Holmes spoke on the subject, "Dick Roe's Italy." Before embarking on her trip to Italy, Holmes offered to take photographs for Richard Paul Roe for his upcoming book *Shakespeare's Guide to Italy*. She took with her the list of sites that Roe gave her as well as some of his sketches and hand-drawn maps. She was also asked to keep her eyes open for the "Sagittary," referred to in *Othello*, and a representation of the "Tranect," cited in *The Merchant of Venice*. Holmes showed photographs from Venice of the Jewish Ghetto, Saint Mark's Square, and Gobbo, the statue of a man bearing the weight of the world on his shoulders found in the Rialto. Also shown were photos of Capel's Monument and Juliet's Tomb, The Fortezza da Basso and the Piazza Ognissanti in Florence, the Porta Romana, the southern door of the walls of Florence, the Banco Rosso under the penthouse of Shylock's house in Venice, and Juliet's house in Verona with restored walls and an added balcony.

As suggested by Roe, Holmes looked for a bridge for horses with two ruts for cartwheels, but did not find it. She also searched unsuccessfully for a representation of the "Tranect," the machinery, originally at Fusina, used to pull boats across a strip of dry land. Holmes then

recapped her discussion of the Sagittary delivered at the 2011 Conference. In her opinion, the term most likely refers to the clock above an archway in a large clock tower overlooking Saint Mark's Square in Venice. Holmes stated that the clock has all the attributes of the Sagittary, including an outdoor roof, making it a great hiding place for Othello and Desdemona to meet.

The last speaker of the evening was Al Austin, author of a new Oxfordian novel, *The Cottage*, and producer of the

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celebrated 1989 *Frontline* program on PBS, "The Shakespeare Mystery," that pioneered the discussion of Edward de Vere on national television. Austin said that he had not intended his novel to be about Shakespeare, but that he simply "took over the material."

Austin began by pointing out that there is not enough convincing evidence to support the idea that the author William Shakespeare was the Stratford man, pointing to the fact that his daughters were illiterate while the playwright created the

wisest women in all of literature. Another item that Austin finds incomprehensible is that Shaksper left only his “second best bed” to his widow in his will. He asked why the public is so dismissive of the debate and wishes to brush the whole matter aside, adding that academics such as Samuel Schoenbaum are “afraid to look too deeply” into the issue, possibly because their reputations are at stake.

Austin enumerated several points that Stratfordians make to ridicule the issue. These include: mispronouncing the name “Looney”; citing the mental illness of Delia Bacon; relying on the “dating game” to establish that works were written post-1604; alleging the non-existence of a water route from Verona to Milan; dismissing authorship questions as another conspiracy theory; accusing Oxfordians of being snobs and ignoring the genius factor; A. L. Rowse confidently dismissing de Vere as a “roaring homo”; and falling back on the old saw that the “play’s the thing” and nothing else matters. According to Austin, all of these issues are dishonest lies, and, by using ridicule, they (Stratfordians) “form a wall against the truth.” Austin delighted the audience by reading excerpts from *The Cottage*, some of which were laced with details that paralleled what was happening off-camera during the filming of the PBS *Frontline* documentary two dozen years ago.

Second Day: Friday, April 13

Roger Stritmatter, PhD, Assistant Professor of English at Coppin State University, spoke on the topic, “Forensic Paleography and the Authorship Question: The Strange New Case of the Annotated Seneca (1563).” The talk centered on a small book containing ten tragedies of Seneca, published in 1563. The book (owned by a private collector) has 94 separate annotations in Latin and Greek in a 16th century italic hand, as well as several hundred underlined passages. Stritmatter analyzed the annotations in order to ascertain whether the handwriting matched that of Edward de Vere. Noting that on a superficial view the *a*’s, *g*’s, and *d*’s do not match, he cautioned that “all handwriting displays variation, that samples by a single individual show varying degrees of both similarity and dif-

ference and that samples from a population of individuals trained in the same copybook style also show similarity.” He went on to show that the variant forms of the Seneca annotator actually do fall within the range of variation in Oxford’s known handwriting samples. According to Stritmatter, it is

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important to study the range of variation when undertaking handwriting analysis and to distinguish “natural variation,” resulting from differences within a hand, from “systematic variation,” denoting the presence of more than one hand. Failure to account for natural variation results in “overfitting,” which occurs when a statisti-

cal model describes random error or noise instead of the underlying relationship.

The importance of sample size was illustrated with samples from Oxford’s hand. Stritmatter compared a 1601 letter from de Vere with one from 1584. Looking at the *d*’s in both documents, the range varies from a “neat” letter with a straight back, formed in two strokes, to a “scribble” letter formed in a single stroke with a back curving strongly to the left. When such variant forms are considered, the apparent differences between the Seneca annotator’s handwriting and Oxford’s disappear.

Stritmatter stressed that Shakespeare knew Seneca’s dramatic style well enough to imitate him, quoting Madeline Doran that “*Hamlet* without Seneca is inconceivable.” Senecan influences, many underlined in the 1563 volume, are also documented in *Macbeth*, *Richard III*, *Titus Andronicus*, *King John*, and *A Midsummer Night’s Dream*, and some passages are quoted directly from Seneca in the Shakespeare canon. Stritmatter also declared that there are strong stylistic links between Seneca and the known works of de Vere, citing passages from Oxford’s poem “My Mind to Me a Kingdom is” and Oxford’s 1573 preface to *Cardanus Comforte*.

The Conference next welcomed Shakespeare Fellowship President and retired physician Dr. Earl Showerman, who spoke on the subject, “Shakespeare’s Medicine: A 21st Century Quest for the Author.” Showerman discussed a number of medical topics that are reflected in Shakespeare’s plays, including toxicology, infectious diseases, fainting, near-death, sudden death, resuscitation, psychophysiology, and mental illness.

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(Continued on p. 16)

(Conference, cont. from p. 15)

Laurence (*Romeo and Juliet*).

Shakespeare's medical representations included toxicology that referenced topical events. Oberon's love potion in *A Midsummer Night's Dream* is clearly derived from the love potions notoriously offered to Queen Elizabeth by the Duke of Alencon and his ambassador, Jean Simier. Hamlet's father was killed by the "juice of cursed hebenon" poured into his ear. This method of administering poison was inspired by a real event in 1538, when the Duke of Urbino was killed by a poison rubbed in his ear on the order of the Duke's nephew, Luigi Gonzaga, thus the title of Hamlet's mousetrap device, "The Murder of Gonzago."

Shakespeare's characters are prone to faint or suffer from sudden death far more frequently than those of other playwrights. Eighteen episodes of *syncope* (near-death) are represented, as well as ten instances of sudden death from strong emotion. Lord Cerimon's resuscitation of Queen Thaisa in *Pericles* uses language directly derived from two rare sources, the *Corpus Hippocraticum* and the *Corpus Hermeticum*. According to F. David Hoeniger (1992) in *Medicine and Shakespeare in the English Renaissance*, "There is no other speech like his devoted to medical art in the whole range of Elizabethan, Jacobean or Caroline drama. Cerimon exemplifies the Hippocratic ideal in medicine."

Shakespeare's descriptions of the features of secondary and tertiary syphilis in *Timon of Athens* and *Troilus and Cressida* read like textbooks of pathophysiology. Timon's speech on the "French Pox" is instructive: "Consumption sow in hollow bones of man, strike their sharp shins, and mar men's spurring. Crack the lawyers voice, that he may never false title plead nor sound his quilllets shrilly. Hoar the flamen, that scolds against the quality of flesh.... Down with the nose, down with it flat, take the bridge quite away...." On this passage John Crawford Adams in *Shakespeare's Physic* (1989) comments, "The destruction and deformity of bones ..., the hoarse voice from laryngeal involvement, the destruction of the bridge of the nose, and the loss of hair – all classic features of syphilis – are so accurately described here that one feels that Shakespeare must have

taken expert medical advice."

Research published in British medical journals notes that Shakespeare was very attuned to the relationship between body and mind. He documents hyperventilation, fatigue associated with grief, "turning a deaf ear" in times of high emotion, hyper- and hypo-sensitivity to touch, and vertiginous, faint, and cold feelings

Concluding his talk, Showerman pointed out the connections to Edward de Vere that may account for the vast knowledge of medicine in the plays of Shakespeare. Oxford was tutored by Sir Thomas Smith, who was known for his great library and his interest in diseases, alchemy, and therapeutic botanicals. Humphrey Lloyd's Hippocrates translation (1550) was dedicated to William Cecil, Oxford's guardian and father-in-law. Cecil's library had 170-200 books on alchemy and medical topics.

as examples of this phenomenon. Shakespeare's treatment of madness, dementia, epilepsy, alcoholism, and melancholia has been noted by many physicians.

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Thomas Smith, who was known for his great library and his interest in diseases, alchemy, and therapeutic botanicals. Humphrey Lloyd's *Hippocrates* translation (1550) was dedicated to William Cecil, Oxford's guardian and father-in-law. Cecil's library had 170-200 books on alchemy and medical topics. For a decade Oxford lived next door to Bedlam Hospital, which specialized in treating mental illness.

In addition, George Baker, the future leader of the Royal College of Surgeons, dedicated three medical books to Oxford and his wife, Ann Cecil, *Oleum Magistrale* (1574), *The New Jewel of Health* (1576), and *Practice of the New and Old Physic* (1599). Ann, as well as her mother, Mildred Cecil, were reputed to be excellent practitioners of physic.

Roger Stritmatter returned to the podium for the topic, "*The Tempest*: A Moveable Feast." [The presentation was to include coauthor Lynne Kositsky, but she could not attend because of injury.] Stritmatter first outlined his attempts to publish several articles about the sources of Shakespeare's *The Tempest* in both orthodox and Oxfordian journals. One article was published in the academic journal *Shakespeare Yearbook* in 2010 and in another in *Critical Survey* in 2009. He also described "Lynne and Roger's Excellent Adventure," in which they repeatedly tried to present a paper at an academic conference but were given the runaround. Stritmatter and Kositsky nevertheless published a series of articles in both Oxfordian and orthodox publications challenging the generally accepted view that William Strachey's *True Reportory* is a primary source for *The Tempest*. Their 2007 *Review of English Studies* article argued that Strachey's document was put into its extant form too late to have been used in *The Tempest*, and that Strachey was a plagiarist who borrowed from other sources. The article received "inflammatory" responses in both the *Shakespeare Quarterly* and the *Review of English Studies*. Alden Vaughan responded first in the *SQ* and Tom Reedy two years later in *RES*. Vaughan contested Strachey's plagiarism and accused Stritmatter and Kositsky of "misunderstanding the evidence." Writing in *RES*, Reedy did not insist that Strachey is the main source for *The Tempest*, only

saying it was completed in 1610 and therefore *could have been* used by Shakespeare.

According to Reedy, the 1610 *True Declaration* pamphlet about the Bermuda wreck was influenced by Strachey. Stritmatter and Kositsky contend, on the contrary, that Strachey's narrative (not published until 1625), was influenced by *True Declaration*, and therefore was not completed until after the fall 1611 staging of *The Tempest*. Other texts before 1605 influenced by *The Tempest* include: Fletcher's *Faithful Shepherd* (c. 1608), *Eastward Ho* (pub. 1605), a German play, *The Fair Sidea* (*Die Schone Sidea*) by Jacob Ayer (completed before 1605), and William Alexander's *Darius* in 1603.

Stritmatter said that the argument for Strachey's influence on *The Tempest* is "rooted in a host of errors," and declared that Richard Eden's 1555 work *The Decades of the New Worlde*, a translation of a Spanish document, was a "more persuasive source." Eden's was a book that Shakespeare knew, and passages that are traced to Strachey actually originated with Eden. According to Stritmatter, Eden strongly influenced *The Tempest* as demonstrated in many particulars, including the "new world" theme, the storm scene, the plot filled with conspiracies, the description of the fire, and Mediterranean classical references.

Stritmatter and Kositsky's 2009 *Critical Survey* article documented that role. Stritmatter said that the *Critical Survey* article was hard to argue against and put orthodoxy in a bind. Although *The Tempest* is known to have been performed on November 1, 1611, it does not follow that it had to have been written a short time earlier. Stritmatter stated that Shakespearean scholar E. K. Chambers organized dates primarily to fit the assumed dates of Shakespeare's theatrical career, and we do not know when the plays were written. According to Stritmatter, *The Tempest* was probably written before 1603 and was first known as *The Tragedy of the Spanish Maze*.

Katherine Chiljan, author of the new non-fiction book, *Shakespeare Suppressed* (reviewed in this issue, p. 20) spoke on the importance of *Love's Martyr* or *Rosalin's Complaint* (1601) by Robert Chester on the Shakespeare authorship question.

Chiljan discusses the work at length in her book. Chiljan asked why 1601 was not the last year of Shakespeare's life because of two events.

Firstly, his play, *Richard II*, was purposely performed on the eve of the treasonous Essex Rebellion. It depicted a successful deposition of an English monarch. Even Queen Elizabeth made the connection between herself and the ill-fated monarch: "I am Richard. Know ye not?," claiming that "the tragedy was played forty times in open streets and houses." Although the

Chester himself declared on the title page that the Phoenix and the Turtle Dove were "allegorical shadows." Because of the Queen's intimate association with the phoenix, Chiljan believes that this work commented upon the succession, a dangerous subject at this time. To cover himself, on the title page, Chester proclaimed that his book was a translation of the "venerable Italian Torquato Caeliano." No writer by that name ever existed.

actors were questioned about the timing of the performance, the author was not. Yet two years previously, John Hayward was imprisoned for his history of Henry IV because it included an account of Richard's deposition. It was also dedicated to the rebel Earl of Essex.

Chiljan believes that the Essex Rebellion instilled fear among Shakespeare

printers during 1601—not one Shakespeare play or one of his popular narrative poems saw print. The only exception was the appearance of Shakespeare's two poems in *Love's Martyr*, another work that should have put his life in jeopardy. *Love's Martyr* told the story of Dame Nature's desire to match the female Phoenix with the male Turtle Dove so they can produce progeny. This beautiful bird, according to myth, would burn itself on a pyre after 500 years of age, and, from its ashes, another phoenix would arise. Chester concluded his work with an announcement that a new "princely phoenix" arose from the ashes of the Phoenix and the Turtle Dove. In Shakespeare's poems, the mother, lover, and child are referred to as beauty, truth, and rarity, and the poet says they are all dead.

Queen Elizabeth was strongly associated with the image of the phoenix. Chiljan cited many examples, including the 1574 portrait of the queen wearing a phoenix jewel, and the 1596 engraving of her positioned between columns with a phoenix and a pelican perched on top; both birds were her personal symbols. Furthermore, Chester evidently altered the phoenix legend to fit the queen because the phoenix is traditionally male, not female. In the section titled "Cantos," the Turtle Dove describes the Phoenix several times with the terms rose, queen, and sovereignty.

Chester himself declared on the title page that the phoenix and the turtle dove were "allegorical shadows." Because of the Queen's intimate association with the phoenix, Chiljan believes that this work commented upon the succession, a dangerous subject at this time. To cover himself, on the title page, Chester proclaimed that his book was a translation of the "venerable Italian Torquato Caeliano." No writer by that name ever existed. With the book's clear symbolism that the queen produced a child, arrest warrants should have been issued to Chester, Shakespeare and contributors Chapman, Marston and Jonson, but evidently, they were exempted.

Chiljan did cite evidence, however, that the work was suppressed. These two events of 1601, and Shakespeare's survival that year, in Chiljan's opinion, proves that the Stratford man could not have been

(Continued on p. 18)

(Conference, cont. from p. 17)

the great author. And it implies that the author was someone with powerful connections whose influence protected everyone involved. Chiljan ended her talk with a short analysis of the 1605 play, *Eastward Ho!*, which seemed to make a tribute to Shakespeare. Curiously, writers Jonson, Chapman and Marston, all contributors to *Love's Martyr*, were arrested shortly after the play debuted.

Third Day: Saturday, April 14

William Ray led off the day's presentations eloquently, with "Suits of Woe: Hamlet's Unquiet Soul." He explored the question of how the events of Edward de Vere's boyhood correlate with the modern definition of "child genius." Persons who are characterized as child geniuses often have a pattern of life experiences which includes loss of a parent, turbulent family relationships, precociousness, and mastery of a subject of knowledge; de Vere certainly fit that pattern. Ray pointed out the pervasive themes of bastardy, exile and dispossession in the Shakespeare canon, and noted how the death of a parent can imbue the child with a desire for revenge and a profound feeling of discontent, which can manifest itself in creativity. "Creativity," Ray observed, "is not the part-time model the Stratford model requires." Ray discussed Shakespeare's conflicted attitude about women (which J. Thomas Looney identified in 1920 as a likely personality trait of the real author), comparing it to de Vere's poor treatment of Ann Cecil and his extramarital affairs. Ray cited the development of a sense of personal wisdom and philosophy as a "psychic consolation" for the traumas de Vere has sustained, pointing out that pursuit of knowledge and seeking refuge in nature may have served as distractions from emotional suffering.

Ray suggested that Arthur Golding may have become a kind of surrogate father to the teenaged de Vere. Ray also noted that a sense of "inevitable destiny" can lead to a flouting of social rules. This was exhibited many times by de Vere, notably in 1572-73 when he ignored Castiglione's advice to courtiers to write in secret, and

openly sponsored the translation of *The Courtier* and penned (under his own name)

William Ray recieved a standing ovation for leading off the day's presentations eloquently with "Suits of Woe: Hamlet's Unquiet Soul." He explored the question of how the events of Edward de Vere's boyhood correlate with the modern definition of "child genius." Persons who are characterized as child geniuses often have a pattern of life experiences which includes loss of a parent, turbulent family relationships, precociousness, and mastery of a subject of knowledge; de Vere certainly fit that pattern. Ray pointed out the pervasive themes of bastardy, exile and dispossession in the Shakespeare canon, and noted how the death of a parent can imbue the child with a desire for revenge and a profound feeling of discontent, which can manifest itself in creativity.

an introduction to it. The book, as Ray put it, was "regal politics penetrated with tragic wisdom." Finally, Ray envisioned

de Vere, as he neared the end of his life, with a desire to share the knowledge he had acquired during his lifetime, perhaps hoping that the immortality of the mind would, in a way, overcome death.

Richard Whalen was next. Whalen, who edited the first annotated Oxfordian version of a Shakespeare play, *Macbeth*, spoke on "The Hybrid Weird Sisters in Macbeth." Whalen pointed out that the three characters sometimes appear as witches, and sometimes as the Fates of Greek mythology. When appearing as witches, Whalen maintains, they provide a source of black humor in the play, something which few traditional scholars acknowledge. The word "witch" occurs only once in *Macbeth*, spoken by one of the three sisters, although the stage directions use the term several times. The characters refer to themselves as "sisters," and the term "weird sisters" appears in Scottish sources as early as 1420, and in a 1513 Scottish translation of Virgil. Whalen pointed out that the playwright seems to have specific knowledge of aspects of Scottish witchcraft as well as English and Continental witchcraft. (Whalen stated that Edward de Vere may have acquired some of that knowledge during his own stay in Scotland and because his home county, Essex, was the site of several witchcraft trials between the 1560s and the 1580s.) During the play, when Macbeth appears, the three sisters change from being witches to acting as the Fates, appearing to support and encourage his gullibility while suggesting that the viewing audience remain skeptical. Whalen concludes that Macbeth is a character who believes what he wants to believe, and that his self-deception is personified by the "weird sisters." Whalen also stated that he is planning a second Oxfordian edition of the play.

Conference Chair Daniel Wright was the next presenter. In "'The Lost Royal Child Recovered' in Shakespeare's Plays," Wright first alluded to J. Thomas Looney's quest for the author in 1920, which was centered on the premise that the content of the works would show the true author's identity. However, Wright posited, merely identifying the author correctly is not enough. The questions that must then be asked are why did he write what he did, why did he edit, tweak and add to his sources (just as Hamlet asks the visiting



William Ray received a standing ovation for his exceptionally substantive presentation on the concept of “child genius” in the life of Edward de Vere.

Photo: Bill Boyle.

actors to add a few lines of his to a play they already know, for a particular effect), and why is he preoccupied with the problem of royal succession (as well as to bastardy and incest)?

Wright noted that during the latter decades of Elizabeth’s reign, the “national narrative” stressed the continuity of its “mythologically based image,” that of Elizabeth transformed into a sacred virgin, a quasi-religious figure. The first works under the name “Shakespeare” appear in the last decade of her reign, when at least a dozen possible successors to Elizabeth had been identified. Shakespeare’s real purpose, Wright maintains, is masked by apparent patriotism; the playwright alludes to the fact that the monarch has not performed her most important duty by naming a successor. Over and again Shakespeare shows impotent, indecisive monarchs. In *Titus Andronicus*, one of the very first Shakespeare plays to be published, the queen is depicted as a slut and a hypocrite, and disaster ensues from the failure to provide for succession. In *Pericles* the prince is compelled to flee. In *Hamlet*, the very first words of the play, “Who’s there,” may be a homophone for “Who’s the heir?” Wright then discussed the playwright’s preoccupation with vanished, alienated or lost royal children; some of the plays, such as *The Tempest*, *The Winter’s Tale* and *Cymbeline*, express the hope that such children, raised away from the royal court, will return to it. Wright concluded by emphasizing that Shakespeare’s plays

are not “handbooks for rebellion or palace coups,” but rather are reflections on what could, or should, happen. The author’s hope proved to be in vain, as England was delivered to the Stuarts, and the monarchy itself was toppled not long afterward.

Michael Delahoyde, Clinical Professor of English at Washington State University and Authorship Studies Conference regular, spoke on “Oxfordian *Twelfth Night* Epiphanies.” Delahoyde reviewed scholarship as to the date

of the play’s composition (the Stratfordian consensus is 1601), though a 1596 sketch seems to depict a scene from the play, and Oxfordian Eva Turner Clark dates it to 1580 or so. Delahoyde asked whether the play’s title refers to the date of its first performance (early January), a time signifying the end of a season of revelry; the play itself has nothing to do with Christmastime, as the events seem to occur in springtime. Delahoyde then suggested that Shakespeare may be exploring whether the notion of fun can go too far, as certainly seems to happen to Malvolio, who vows revenge on his tormentors at the end of the play (“not a happy wrap-up,” notes Delahoyde).

Delahoyde noted the play’s dual plot lines, the gulling of Malvolio and the predicament of Viola. He pointed out that the Italian source character Agnol Malevolti’s first name is close to the root “agnes,” meaning “lamb,” which was Elizabeth’s pet name for Sir Christopher Hatton, “the dancing chancellor.” The characters of Maria and Toby may refer to de Vere’s sister, Mary Vere (who is greeted as a “shrew”), and her husband, Bertie Willoughby. Andrew Aguecheek may refer to Philip Sidney, and, of course, Viola may well represent Elizabeth herself; Viola uses the royal “we” at least once in the play. Delahoyde also noted that the characters of Fabian and Feste may actually be the same character, and the play was revised (as suggested by orthodox critic Kristian

Smidt) at least once. Delahoyde noted that the phrases “it’s all one” and “that’s all one” are used repeatedly, and that the numbers one, two and three also appear. Frequently. Finally, he noted that, in Christian tradition, Twelfth Night is not the date of the

Shakespeare’s real purpose, Wright maintains, is masked by apparent patriotism; the playwright alludes to the fact that the monarch has not performed her most important duty by naming a successor. Over and again Shakespeare shows impotent, indecisive monarchs. In *Titus Andronicus*, one of the very first Shakespeare plays to be published, the queen is depicted as a slut and a hypocrite, and disaster ensues from the failure to provide for succession. In *Pericles* the prince is compelled to flee. In *Hamlet*, the very first words of the play, “Who’s there,” may be a homophone for “Who’s the heir?”

birth of the king or savior, but rather the date when he is so recognized by others.

After those presentations Alex McNeil hosted another round of “Oxfordian Jeopardy!” Three Concordia undergraduates participated, all students in Professor

(Continued on p. 27)

Book Review: *Shakespeare Suppressed: The Uncensored Truth about Shakespeare and his Works*

by Katherine Chiljan

(Faire Editions, San Francisco, CA, 2011)

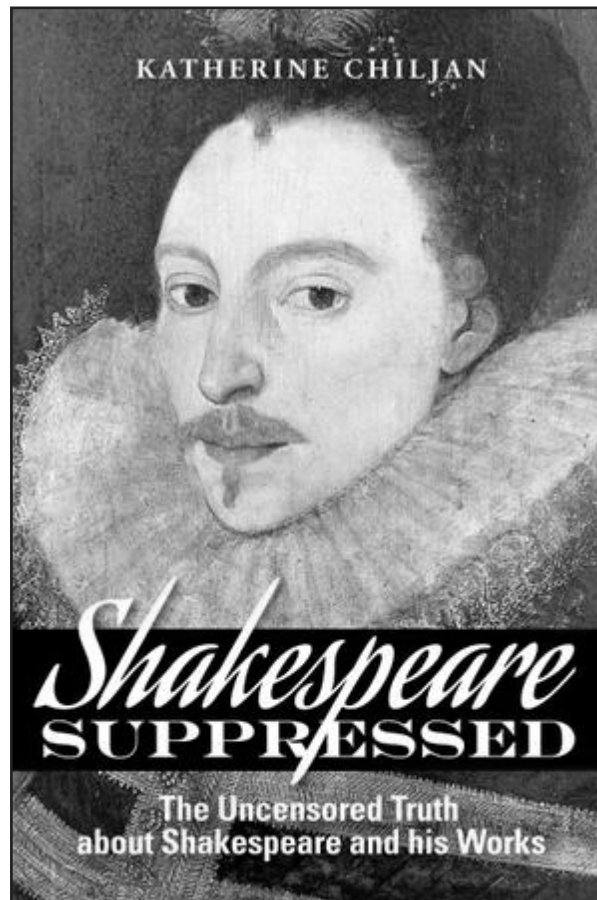
Reviewed by John Levandoski

“William Shakespeare is the most celebrated and most read poet and dramatist in history, but his personal life is a mystery. How did he obtain the extensive learning and experience displayed in his works? When were his plays written and why were his works so often pirated by printers? Although publicly lauded during his lifetime, why was Shakespeare’s death not noticed by those in the literary world near the time that it occurred? These are only a few of the problems that the Shakespeare professor cannot answer definitively after two centuries of scholarship. Much contemporary evidence, however, is available, and can shed light on many of these problems – evidence that gets ignored because it does not fit the expert’s picture of Shakespeare.”

The above words, which appear on the back cover of Katherine Chiljan’s new book *Shakespeare Suppressed*, succinctly describe the terrain traversed in this exhaustively researched book. As the title suggests, Chiljan realizes that, despite the immense popularity and wide public familiarity with Shakespeare’s works, all is not as it might seem regarding the great author himself. There remains a “hidden Shakespeare,” one whose story has not been told and, for some, perhaps *must not* even be explored. From the very first passages of *Shakespeare Suppressed*, the author makes it abundantly clear that she will walk where traditional “Shakespeare professors” (her term for mainstream academics), have feared to tread. She explores the man and the methods behind the name.

Chiljan’s efforts have led her, as they have so many others (e.g., Dickens, Emerson, Whitman, Twain, Freud) to strange

territory indeed: A land where the name “Shakespeare” may be the pseudonym for another great, but concealed author. Her book is a fascinating travel guide for those bold enough to take this intoxicating journey to foreign shores.



The main body of the book itself is comprised of 340 lucidly written pages, divided into five main sections totaling eighteen concise chapters. Helpful appendices and extensive chapter notes add an additional 100 pages of material. Each of the five main sections of the book contains several chapters which address a specific

area of Chiljan’s research, including:

I. Shakespeare’s Greatness and Great Problems

II. The Stratford Man as Shakespeare, Lifetime: the Professor’s Evidence

III. The Stratford Man as Shakespeare, Posthumous: the Professor’s Evidence

IV. The Real Stratford Man and the Real Shakespeare

V. Conjectures and Dares

The first four sections are crammed with examples of contemporary documentary evidence and copious references to both Stratfordian and anti-Stratfordian commentary. Also included are select paragraphs clearly titled “conclusions” which offer the author’s interpretation of the evidentiary material. It is a welcome formula as Chiljan, for the most part, has elected not to mix her personal opinions with the contemporary data itself. Throughout the first four sections of her book, she refrains from even hazarding a guess as to the identity of the concealed author, whom she often refers to as “the great author,” a practice which many readers will find to be both proper for logical analysis and also intellectually satisfying by way of allowing them intellectual breathing room to create their own hypothesis.

Filled with extensive raw data and graced with a light touch in terms of rhetoric, these four sections are sterling examples of anti-Stratfordian scholarship at its best. One may argue with the embedded paragraphs entitled “conclusions,” but one cannot escape the sheer volume of

(Continued on p. 28)

Book Review: *Dating Shakespeare's Plays: A Critical Review of the Evidence*

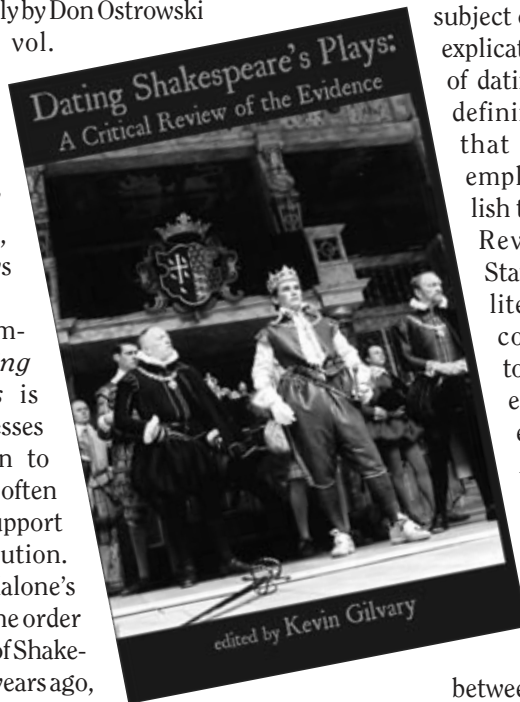
Editor Kevin Gilvary (Parapress, 2010)

Reviewed by Earl Showerman

The De Vere Society-sponsored project for dating Shakespeare's plays, capably edited by Kevin Gilvary, has already become an invaluable resource to authorship studies. Because of its scholarly, comprehensive and inclusive approach to one of the most contentious issues in authorship studies, *Dating Shakespeare's Plays* will serve our cause well as the debate over the attribution heats up in the wake of *Anonymous*. This 500-page volume has been reviewed previously by Don Ostrowski in *Brief Chronicles* vol. III and by William Niederkorn in *The Brooklyn Rail*, "The Shakespeare Chronology Recalibrated." Both of these excellent, extended book reviews are available online.

What is most important about *Dating Shakespeare's Plays* is that it specifically addresses the primary objection to the Earl of Oxford so often raised by those who support the traditional attribution. Ever since Edmund Malone's attempt to determine the order and composition dates of Shakespeare's plays over 200 years ago, a number of plays have traditionally been dated post-1604, the year Edward de Vere reportedly died. These plays include *The Tempest*, *Coriolanus*, *Timon of Athens*, *Macbeth*, *King Lear* and *Antony and Cleopatra*. E.K. Chambers went even further to date other plays post-1604, including *Cymbeline*, *The Winter's Tale* and *Henry VIII*. *Dating Shakespeare's Plays* not only challenges the assumptions and weak topical references that scholars have repeatedly used to date those so-called "late plays," but also provides well documented evidence for early dating of much of the

canon, doing so with a highly organized, richly cited, systematic approach. The book is essential to understand the contentious and arbitrary schemes by which scholars such as Malone, Chambers, and more recently, Stanley Wells and Gary Taylor, have twisted evidence to fit the sequence and dating of the dramas to the imagined theatrical and writing career of Will Shakspeare.



Gilvary introduces the subject of chronology by explicating the history of dating research and defining the criteria that scholars have employed to establish their arguments: Revels accounts, Stationers Registry, literary allusions, correspondence, topicalities, sources, and stylistic elements. In his *Brief Chronicles* review, Don Ostrowski underlines the important distinction Gilvary makes

between using stylistic criteria to establish authorship and employing its techniques to the much more uncertain attempt to map the development of a writer's art. Stylistic methods such as measuring the frequency of colloquialisms, elisions, feminine endings, or verse forms, are highly subjective and notoriously unreliable. They have not been used to establish the evolution of other authors' works, whose actual chronology is better known. Today, when co-authorship has garnered such academic interest, applying these criteria to date Shakespeare's plays is arguably even more suspect.

Dating Shakespeare's Plays consists of 40 chapters; one for each play attributed to our playwright, and reflects the work of nearly twenty different contributors,

In his *Brief Chronicles* review, Don Ostrowski underlines the important distinction Gilvary makes between using stylistic criteria to establish authorship and employing its techniques to the much more uncertain attempt to map the development of a writer's art. Stylistic methods such as measuring the frequency of colloquialisms, elisions, feminine endings, or verse forms, are highly subjective and notoriously unreliable. They have not been used to establish the evolution of other authors' works, whose actual chronology is better known.

including *Shakespeare Matters* editors Alex McNeil and Roger Stritmatter. Each chapter includes the most important

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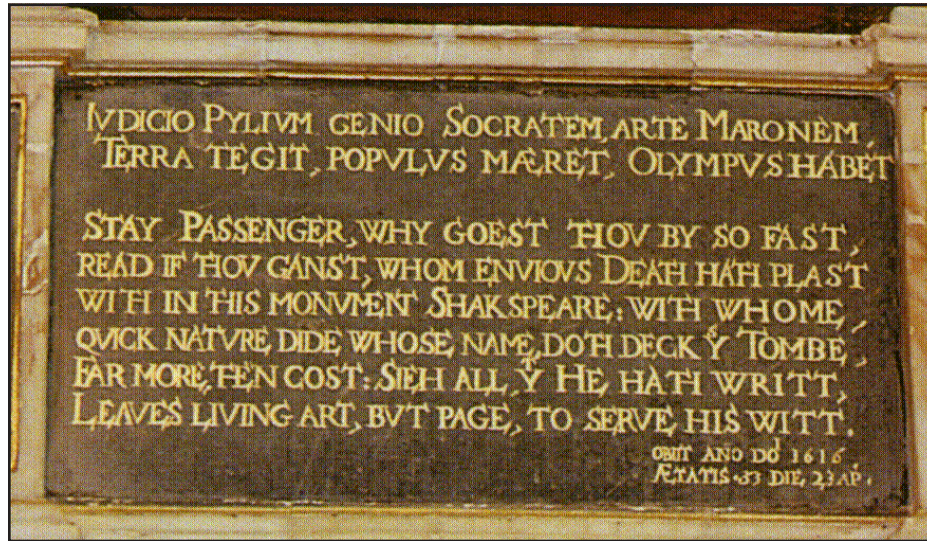
(Stratford Monument, cont. from p. 1)

Similarly, the “genius of Socrates” is an odd plaudit for a master poet and playwright, as Socrates never wrote a line himself, as far as is known, and did not create any plays or poetry. Indeed, according to Plato, Socrates would ban poets from his ideal republic. In *The Republic*, Socrates makes a distinction between poetry (including plays), which he demeans as presenting a twice-removed imitation of reality, and true reality, which is accessible only through philosophy. To Socrates, poetry is a misleading deception, presenting a world shaped by the gods of Olympus and full of misleading but compelling figures; poets should be driven out so that the wisdom of philosophy may hold unchallenged

sway. How can this viewpoint be identified with the author of the most compelling poetry and dramas in the English language? Why not compare Shakespeare to one of the master philosophers of antiquity whose written works showed a deep appreciation of poetry and nature — Aristotle, or one of the famous ancient playwrights such as Sophocles or Euripides — as Jonson explicitly does in his dedication in the First Folio? The “genius of Socrates” was to gain immortal fame not for anything he ever wrote, but solely for standing as the front man for another author (Plato) whose words, put into the mouth of Socrates, made the latter famous.

Thus, the first two phrases in this part of the Stratford monument are best understood as saying “disguised as a person of greater ability, and famous for words written and put in his mouth by another.” In contrast, the third comparison seems clear: “Arte Maronem” compares Shakespeare to the most famous epic poet of Latin antiquity, Vergilius Publius Maro (known to us as Virgil), author of the *The Eclogues*,

The Georgics, and *The Aeneid*. Or does it? Again, however, it is an odd comparison, as Virgil was a leading pastoral poet and at the time was most often compared to Shakespeare’s rivals, Sir Philip Sidney and Edmund Spenser. The latter authors were far more famous for their achievements in the field of pastoral poetry than Shakespeare — indeed Spenser has been dubbed “England’s Virgil.” Sidney had written



a famous pastoral poem called *Arcadia*, while Spenser wrote a pastoral called *The Shepherdes Calendar*, and explicitly took Virgil as the model for his masterpiece, *The Faerie Queene*. Why choose an ancient poet more identified with Shakespeare’s chief rivals than with Shakespeare himself for the latter’s final praise?

However, another “Maro” was known during the Renaissance. That was the medieval writer Virgilius Maro, known as “Grammaticus” (the Grammarian). This Maro was known for two works, the *Epitomae* and *Epistolae*, that were parodies of scholarly writings. They were cast in the form of late classical grammatical texts and claimed to be based on the expertise of ancient grammar authorities; but in fact they were filled with outlandish tales and references that were obviously mistaken or were deliberate twists or inventions presented as facts. *The Epitomae* and *Epistolae* based their authority on citations from a host of authentic sounding classical authors whose names appear nowhere else, and on quotes that similarly appear in no

other sources, which those truly familiar with the classical canon would recognize as clever fabrications by someone with knowledge of the major classical and patristic works. Maro’s works thus appear to have been a form of medieval scholastic humor, an inside joke for accomplished scholars to appreciate. Thus the words “in Art, a Maro,” if actually referring to Virgilius Maro the Grammarian, could be interpreted as “using the arts of outlandish claims and false attribution to claim authority and authorship, even though all educated readers would recognize such use as fraudulent.”

Of course, Maro the Grammarian was fairly obscure. Why would one think that “Maro” in the inscription referred to Maro Grammaticus rather than the far better known figure of Virgil? The answer may lie in an observation made eighty years ago by E.K. Chambers in his *Shakespeare: A Study of Facts and Problems, Vol. II* (1930). Chambers noted that the Latin inscription contains an obvious, yet inexplicable, grammatical error in the first line. The two Latin lines take the form of a heroic couplet, but as Chambers observed, the meter is wrong: the second word has a long vowel in its second syllable, and so should the fourth word; but the ‘o’ in ‘Socratem’ is a short vowel. In Chambers’ words, “It was no very accurate scholar who shortened the first vowel of ‘Socratem’” (p. 183). The obvious choice would be “genio Sophoclem,” a comparison to the genius of the ancient playwright Sophocles. The long ‘o’ in ‘Sophoclem’ would make it a grammatically correct choice (as was pointed out to me by Roger Stritmatter, whom I thank for telling me about Chambers’ observation). Moreover, Jonson explicitly compared Shakespeare to Sophocles in his dedication to the First Folio; if Jonson was also the author of the monument inscription, why not use the reference here as well? But what better way would signal

that this “Maro” was “The Grammarian” than to deliberately include in the same line a clear error in Latin grammar?

Jonson, who prided himself on his mastery of Latin and Greek literature, was himself a grammarian as well as a playwright and poet, and published a book titled *English Grammar* in 1640. Is it mere coincidence that a noted grammarian might have authored an inscription that pointed to a classical author known as “the Grammarian”? A reference to the art of Maro the Grammarian would be a clear message that the classical inscription on the Stratford monument was itself an “inside joke” for the truly learned.

The three phrases are now completely matched, and clear in intent. To someone familiar with Nestor, Socrates, and Virgil only by their general reputation and without any detailed knowledge of their writings or of the more obscure Maro the Grammarian, the epigraph may appear as high praise. However, to someone intimately familiar with the classics and the actual judgments of Nestor, the philosophy of Socrates, and the existence of Maro the Grammarian, the three phrases were skillfully chosen to convey the opposite meaning – “here lies someone who disguised himself as someone who was his better; who gained fame through the words of another author placed in his mouth; and who made outlandish claims that were obviously false to those who knew their texts.”

The second line of the Latin inscription is similarly ambiguous. It reads “Terra Tegit, Populus Maeret, Olympus Habet.” This is conventionally translated as “The earth buries him, the people mourn him, and Olympus (heaven) possesses him.” That is a passable translation, provided one supplies the missing pronoun “eum,” meaning “him,” for Shakespeare. But that pronoun is missing, suggesting other possible meanings. For example, the missing object of the verb phrases could be “the truth.” This fits better with the standard translation of the Latin verb “tego/tegit” – to cover or protect, especially if one also translates the Latin word “maereo/maeret” not simply as “mourns” but as “is bereaved of.” The passage then would translate into English as “The earth covers [the truth], the people are bereaved [of the truth],

Olympus possesses [the truth].”

Why consider this meaning, which

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would again point to someone other than the Stratfordian Shakspeare as being buried

there? The use of the term “Olympus” is a marker that something is wrong with the usual interpretation. After all, Olympus was the abode of gods, not poets; none of the famous poets or playwrights of antiquity ended up there. In classical literature, the final resting place for the most virtuous and blessed mortals was Elysium, not Olympus, or for a privileged few, elevation to the stars as a constellation. Why say that Olympus now possesses Shakespeare? To a classicist, it would make no sense. If what is meant is heaven, then the Latin word, as used in the Lord’s Prayer, is *caelis*. If Shakespeare is to be raised on high, why not put him in heaven, or in the stars (astra)? In the First Folio, Jonson does just that, saying of Shakespeare that “I see thee ... made a Constellation there. Shine forth, thou Starre of Poets....” So Jonson would certainly know that placing Shakespeare in Olympus after his death would be an error.

But Olympus was the abode of the Muses, and Hesiod begins his *Theogeny* with a famous hymn to the Muses that contains this passage in lines 22 ff.:

They, the Muses, once taught Hesiod beautiful song, while he was shepherd-ing his flocks on holy Mount Helicon; these goddesses of Olympus, daughters of aegis-bearing Zeus first of all spoke this word to me, “Oh, you shepherds of the fields, base and lowly things, little more than bellies, we know how to tell many falsehoods that seem like truths but we also know, when we so desire, *how to utter the absolute truth.*” Thus they spoke, the fluent daughters of great Zeus.¹

Similarly, there is another famous reference to the Muses in the *Iliad*, Book II – in the first verse of that work that explicitly places them in Olympus: “Sing to me now, you Muses who hold the halls of Olympus. You are goddesses, you are everywhere, *you know all things* – all we hear is the distant ring of glory, *we know nothing ...*”² Shakespeare was frequently identified with the Muses; indeed, Jonson invokes the Muses no less than four times in his First Folio dedication, although none of the invocations place Shakespeare

(Continued on p. 24)

(Stratford Monument, cont. from p. 23)

with the Muses after his death. The use of “Olympus” in the inscription therefore could well point to the Muses, who were famous for knowing truths that ordinary people knew not, who “know how to tell many falsehoods that seem like truths” but also “know, when we so desire, how to utter the absolute truth.” If this allusion is correct, then the Latin inscription suggests that the monument itself bears “falsehoods that seem like truths” but also, for those who know and desire it, will “utter the absolute truth.”

Thus deciphered, for those familiar with the classics in detail, the inscription on the Stratford monument reads:

“Here lies someone who disguised himself as someone who was his better; someone who gained fame through the words of another author placed in his mouth; and who made outlandish claims that were obviously false to those who knew their texts. The earth covers [the truth], the people are bereaved [of the truth], Olympus [the Muses, who live there] possesses [the truth].”

Of course, the author of the inscription could hardly state things so plainly on a monument located at the gravesite of the Stratford Shakspeare, if the intent was to continue to protect the identity of the true author and perpetuate the belief that the Stratford Shakspeare was the author. However, for those with a reasonable knowledge of classical literature, the message is specific in its allusions and has a meaning opposite to the usual translation, one that is cleverly disguised in words of apparent praise and wrapped in “falsehoods that seem like truths.”

The various anomalies in the Latin inscription are so many and so specific as to be quite puzzling. Why compare Shakespeare the author to Nestor, whose judgments had such mixed results? Why compare him to Socrates, who would ban poets, especially when doing so introduces a grammatical error, and a grammatically correct choice, Sophocles, had already been employed by Jonson in his dedication? Why say Olympus now holds Shakespeare, when that is incorrect according to the classical conception of where great mortals are taken after death (either to Elysium or elevated to the stars, a figure Jonson

correctly employs in his Folio dedication)?

In short, either the inscription was composed by a Latin hack, who couldn’t frame a grammatically correct couplet, didn’t appreciate the inappropriateness of the Nestor and Socrates references, and didn’t know that Olympus was for gods only, or it was composed by a Latin scholar who deliberately chose these references and purposely inserted a schoolboy grammar error in the meter of the first line so that, if there were any confusion whether “Maro” referred to Publius Vergilius Maro the poet or Virgilius Maro the Grammarian, practically shouts “the Grammarian.”

If Jonson was the author of the inscription, as Green suggests, then these anomalies are inconceivable as chance. Moreover, Nestor, Socrates, Maro and Olympus are all remarkable for their

Of course, the author of the inscription could hardly state things so plainly on a monument located at the gravesite of the Stratford Shakspeare, if the intent was to continue to protect the identity of the true author and perpetuate the belief that the Stratford Shakspeare was the author.

absence from Jonson’s dedication in the First Folio. Not only are neither Nestor nor Socrates mentioned in Jonson’s dedication (which includes a long list of famous people, past and contemporary, with whom the virtues of Shakespeare are compared), the one classical poet or playwright surprisingly omitted by Jonson in his dedication, which names Aeschylus, Sophocles, Euripides, Aristophanes, Terence, Plautus, Pacuvius, and Accius (a noted grammarian as well as poet) is Virgil. In fact, none of the

six prefatory dedications in the First Folio mentions Virgil (nor his surname, Maro).

The choices of Nestor, Socrates, and Maro were therefore not only unconventional and linked to very specific meanings to those familiar with classical literature, they also seem to have been specifically chosen to distinguish the person “praised” in the monument inscription from the one praised by Jonson in his First Folio dedication, as the names on the monument do not appear in the lengthy list of paragons cited by Jonson.

This interpretation of the Latin portion of the monument inscription does not point to a particular alternative author of the Shakespeare canon (although Oxfordians will note that the motto of the Oxford crest — “Nothing truer than truth” — offers another basis for reading “truth” as the missing word in the second line of the inscription). However, it offers a plausible solution to the oddities the inscription, and makes it clear that the monument’s Latin inscription should not be taken at face value to testify to the Stratford Shakspeare being the author “Shakespeare.” It requires no great stretch of interpretation of the Latin verse to suggest otherwise — indeed the inscription powerfully alludes to the opposite being the buried or hidden truth.

[Jack A. Goldstone is the Virginia E. and John T. Hazel Jr. Professor of Public Policy at George Mason University. He has won the Distinguished Scholarly Achievement award of the American Sociological Association and the Arnaldo Momigliano Award of the Historical Society for his works on 16th and 17th century history: *Revolution and Rebellion in the Early Modern World* (University of California Press, 1991) and “Efflorescences and Economic Growth in World History,” *Journal of World History* (2002).]

Endnotes

¹Translation by Mark P.O. Morford and Robert J. Lenardon, *Classical Mythology*, 8th ed., Oxford University Press, my emphasis.

²Fagles translation, p. 115, my emphasis.

“Flabbergasted at the Academic Ring of Silence”: An Interview with Theater Historian Don Rubin

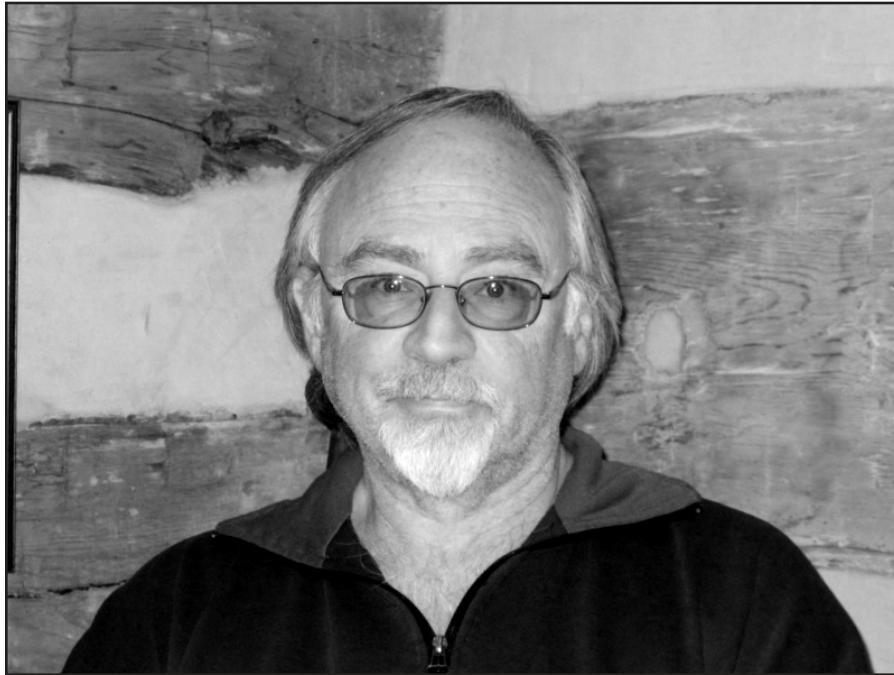
A surprise newcomer at the Fall 2011 joint SF/SOS conference was Don Rubin, Professor of Theater Studies at Toronto’s York University. A founder of the Department of Theater, he is a former Chair and Director of the Graduate Program (MA and PhD). Rubin is characteristic of a new generation of academicians exposed to the authorship question for the first time by way of Mark Anderson’s *Shakespeare By Another Name*. He is the General Editor of Routledge’s six-volume *World Encyclopedia of Contemporary Theatre* and was the founder and editor for eight years of Canada’s national theater quarterly, *Canadian Theatre Review*. President of the Canadian Theatre Critics Association, he is a member of the Editorial Advisory Board and Book Review Editor of the webjournal *Critical Stages* (Criticalstages.org). He is a signatory to the Declaration of Reasonable Doubt, and has attended several Oxfordian conferences. In 2012, he is teaching a senior level course on the authorship question. We spoke to him in November about his upcoming course and hope to report further on Rubin’s experience organizing and teaching the course in a future issue. Meanwhile, Rubin has been nominated to serve as a Trustee of the Shakespeare Fellowship (see p 2, this issue). — Ed

Q: How long have you been interested in the authorship question?

Rubin: Since I read Mark Anderson’s splendid book, *Shakespeare By Another*

Name. I had been vaguely aware of the issue throughout my career as a theater critic, editor and professor of theater. My wife bought me the book as a present shortly after it appeared. It took me several months to get to it but when I did, I really couldn’t put it down. I was fascinated.

Q: Had you done any research on the issue



prior to that?

Rubin: None at all. In fact I started to get irritated that in all my years of study at both the undergraduate and graduate levels, no professor had ever spoken about the subject. I studied Shakespeare with Bernard Beckerman a hundred years ago. It was never mentioned. John Cranford Adams, the great Globe researcher, was the president of my undergrad university (Hofstra) and the subject was not part of any conversation. No one. Ever.

Q: Knowing what you know now, are you really surprised?

Rubin: I suppose not. But these are all theater people. And this is a theater mystery. Perhaps the greatest theater mystery ever. How could it be ignored by theater people? So when I read Mark’s book and when I started doing some research on my own—there’s lots of interesting books out there these days—I was somewhat flabbergasted at the academic ring of silence.

Q: You’re teaching a senior level course on the authorship question at your university in Toronto in January. Can you speak a bit about that?

Rubin: Just a bit. I want to do a paper on that whole experience for the next conference. It took me about a year to get approval for it. It’s simply called Shakespeare: The Authorship Question. It’s an upper level seminar. My closest colleagues

were dubious at best. A lot of snickers and eye-rolling. Those who were actually involved in Elizabethan or Renaissance literature, those who actually were teaching Shakespeare were quite incredulous that I was proposing such a course. My biggest battle was with a British-born colleague whose office was right next to mine. But eventually everyone saw that I was serious and that it was not a coronation of anyone but rather a serious look at the facts of life around the issue: William of Stratford’s life; de Vere’s life; even the lives of others whose names have come up over the years

(Continued on p. 29)

(News, cont. from p. 5)

circulating poems in manuscript in advance of publication, which might indicate that this is just a coincidence; but as you say the phrase "like a nymph" is surprisingly unusual—though it's found in Greene's *Pandosto*, which was extremely popular. A collocation search on EEBO for "nymph" within six words of "Venus" suggests that this conjunction was also fairly rare in the late sixteenth century—though there are examples in Lyly and in other Ovidian writers of the later sixteenth century. This would incline me to think that there might be a common source in a courtly entertainment from the late 1580s or very

Thanks for this interesting thought. The evidence I know of suggests that Shakespeare was not a great one for circulating poems in manuscript in advance of publication, which might indicate that this is just a coincidence; but as you say the phrase "like a nymph" is surprisingly unusual—though it's found in Greene's *Pandosto*, which was extremely popular. A collocation search on EEBO for "nymph" within six words of "Venus" suggests that this conjunction was also fairly rare in the late sixteenth century...

early 1590s (and I say this partly because Raleigh is in his imprisonment tending to reflect on the disjunction between the language of courtly praise and his experience), but this is a suspicion rather than a belief, let alone a fact.

[Editor's note: The following two items were received on April 1. We cannot verify their authenticity, but thought they were worth reporting nonetheless.]

Familiar Song Attributed to Edward de Vere

A children's nursery rhyme song may be a long-ignored work of Edward de Vere, reports ethnomusicologist Lamont Dupont of Southeast West Virginia State University. According to Professor Dupont, "Old Macdonald Had a Farm" contains unmistakable clues

to the composer's true identity. "When you sing the words, or even look at them, it's pretty obvious," he writes. "Old Macdonald had a farm, E-I-E-I-O.' Everybody knows you don't spell 'farm' as 'e-i-e-i-o,' so those letters, which are often capitalized, have to have some deeper meaning. What better way for the author to tell us who he is than to put his initials in there together with the first person pronoun? E-I-E-I-O really means 'Edward-I-Edward-I-Oxford,' or 'I am E.O.'"

Dupont further speculates that the title character of the song, "Macdonald," may be an allusion to "merciless Macdonwald," a character referenced in *Macbeth*. "I'm not as confident about that," he reports, "but as for the E-I-E-I-O/Oxford connection, I frankly don't see how we could have missed it all these years." Dupont plans to continue his research by analyzing the several references to animals in the song to see if there are more Oxfordian connotations. "There may be some more clues there. Did Old Macdonald have a boar, by any chance?"

How Many Children Did Elizabeth Really Have?

A theory that will no doubt be highly controversial has been proposed by Dr. Penrod Knough, a biohistorian at Southwest North Dakota Technical College. Dissatisfied with the current "PT" theories ("none of them goes far enough," he says), Dr. Knough reports that "what really happened" actually began during the reign of Queen Mary. "My research suggests that Mary, as a childless Roman Catholic monarch, discouraged procreation among the Protestant noble families, and may even have had some of the women sterilized. When Elizabeth came to the throne rather unexpectedly in 1558, there was suddenly a population crisis. Elizabeth herself was fertile, but even if she spent all her time being pregnant, she couldn't have had more than 20 or 25 kids, a mere drop in the bucket. So she consulted with her physician, Dr. Rodrigo Lopez, and John Dee. They developed a method of extracting her eggs, which were then implanted in dozens of noblewomen and inseminated in the usual way. This brought about the births of dozens of babies who were Elizabeth's biological children. It was an early form of surrogate motherhood."

Dr. Knough admits that he "still has a few details to work out," but is confident that his theory will survive scrutiny. "It also answers three related points," he adds. "First, why Dr. Lopez was suddenly executed in 1594 – Elizabeth was past the age of fertility, he was no longer needed, and he knew too much. Second, why so many people look alike in the portraits of the time – they're all siblings or half-siblings. And third, why Elizabeth told Parliament that she was married to the 'kingdom of England' – duh."

A self-admitted polymath, Dr. Knough has written many books and articles. His latest work is *Recent Book Titles: Why Do They All Have Colons?*



Frontline documentarian Al Austin (shown here with Dr. Daniel Wright) received a Conference award for distinguished achievement in the Shakespearean Arts. Austin is responsible, more than anyone else, for the 1987 documentary “The Shakespeare Mystery,” which introduced millions of viewers to the authorship question, including many who have gone on to make signal contributions to contemporary authorship studies. Austin received more than one heartfelt round of applause from conference attendees. Photo: William Boyle.

(Conference, cont. from p. 19)

Wright’s Shakespeare course: Casey Kerns, Ciara Laing and Monica Logan. Kerns won, and Professor Wright awarded prizes to all three contestants.

The daytime session concluded with the presentation of five Vero Nihil Verius awards by Conference Director Daniel Wright. Two awards were presented for Distinguished Achievement in the Shakespearean Arts: one to Laura (Wilson) Matthias and Lisa Wilson, directors of the documentary film, *Last Will & Testament*, and one to Alan Austin, Emmy and Peabody Award winning journalist and author. Three awards were also presented for Distinguished Achievement in Shakespearean Scholarship: to Lynne Kositsky, author and independent scholar, to Roger Stritmatter, author and editor (Stritmat-

ter and Kositsky have collaborated on several works, and their book, *A Movable Feast: Sources, Chronology and Design of Shakespeare’s Tempest*, is expected to be published this year), and to Katherine Chiljan, author and independent scholar, whose book, *Shakespeare Suppressed*, was published in 2011 (see review elsewhere in this issue).

After a meal break, the Conference concluded with a screening of the new documentary film, *Last Will & Testament*, directed by Laura (Wilson) Matthias and Lisa Wilson (see reviews elsewhere in this issue). Suffice it to say that the 84-minute film, which Roland Emmerich (director of *Anonymous*) supported financially, is a model of clarity and hopefully will do much to advance the case for Oxford as

Shakespeare. During the post-screening Q & A, the directors stated that this film is “Authorship 101,” deliberately aimed at the viewer who is not already knowledgeable about the authorship issue. They noted that what appears on screen is perhaps only about five per cent of the footage they filmed, and they have enough material for one or two (or perhaps more) additional documentaries. They also stated that their marketing strategy is to sell the film first to broadcast and cable networks; Sky TV has already purchased the television rights for three years in the United Kingdom, and the film was slated to premiere on April 21. The directors were hopeful that an American TV outlet would follow suit.

(*Shakespeare Suppressed, cont. from p.20*)

contemporary data points cited and footnoted by Chiljan. *Quantity* of data, crisply presented and without undue cheerleading, proves

All of this material is woven together in a logical format and an accessible prose style which will be eminently understandable to the average reader, while still having enough “meat” to interest the long-time researcher on either side of the authorship question. Indeed, the material in the first four sections should be read and internalized by all those interested in Shakespeare, whether or not they are currently Stratfordian, anti-Stratfordian or somewhere in between.

to have a *quality* all its own. The fascinating evidence presented here, combined with the clean prose style of Chiljan, charmed me into reading almost the entire book in one marathon session; it was a genuine page-turner which I simply could not put down.

While some of the information will be familiar to those already well-versed in the authorship question (the evidence for a pen name, the aristocratic outlook of the great author, and the life history of Shakspeare of Stratford) several chapters explore less well trodden areas:

- References to Shakespearean material which are temporally “too early” for orthodox explanation;
- New material regarding Greene’s *Groatsworth of Wit* and the “Upstart Crow;”
- Possible internal references in the Shakespeare canon to Shakspeare of Stratford;
- Possible external references to Shakspeare of Stratford;
- Oddities related to the publishing of Shakespeare plays just before the First Folio project;
- Oddities concerning the publishing of the First Folio itself;
- Overlooked commentary about Shakespeare by his contemporaries.

All of this material is woven together in a logical format and an accessible prose style which will be eminently understandable to the average reader, while still having enough “meat” to interest the long-time researcher on either side of the authorship question. Indeed, the material in the first four sections should be read and internalized by all those interested in Shakespeare,

whether or not they are currently Stratfordian, anti-Stratfordian or somewhere in between.

I have reservations only with the last section of the book. As its provocative title “Conjectures and Dares” suggests, it is the one section of the book not wholly supported by documentary evidence and containing what some may term pure speculation. As such, it may well be seized upon by those orthodox researchers who are inclined to vilify this book.

Chiljan opens this portion of the book with a chapter titled: “The Deliberate Mix-up: the Great Author and the Stratford Man. Why?” This is, of course, one of the key questions which any student of the Shakespeare Authorship Question most desperately seeks to answer. It is a question which gets to the heart of Justice John Paul Stevens’ famous critique at the end of the 1987 Supreme Court moot court, wherein Stevens suggested that anti-Stratfordians still lacked “a clear and unified theory” regarding the mixup between Shakspeare of Stratford and “the great author.” With admirable economy of phrasing, Chiljan reframes the question:

“If the Stratford Man was NOT the great author, then why the false evidence planted in the First Folio and the Shakespeare Monument in Stratford-upon-Avon to suggest that he was?”

This query lies at the heart of the issue. It should be undeniable that the lack of a concise and plausible answer to this

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question is the primary reason that, despite 150+ years of excellent research, the anti-Stratfordian position has failed to capture the general public’s fancy. To her credit, Chiljan is keenly aware of this simple fact. On page 272 she expresses this reality:

“History has shown that arguments disproving the Stratford Man as the great author – and arguments proving that the great author was another person – have not been adequate enough to change the minds of the experts or the general public. Trying to resolve the issue with either of these approaches has resulted in a standoff that has allowed the Stratford Man myth to prevail.”

Chiljan therefore logically concludes that it is mandatory to craft an explanation which is both plausible to the general public and filled with explanatory power as to the nature of the “mix-up.”

That being said, past anti-Stratfordian attempts at providing such an answer have depended upon conjecture and even myth-making on our own side of the fence. Chiljan has courageously taken her own turn at a response and, as with all past attempts at a unified explanation, it will doubtlessly be seen as a welcome effort by some and as less than welcome by others. I will not reveal her proposed solution here, but will rather leave it as a cliffhanger. Suffice it to say that Chiljan provides a detailed exploration, and, as the readers must judge the merit of these ideas for themselves, the author’s own words should be allowed to speak for themselves.

In summary, this book is a worthy addition to the growing library of anti-Stratfordian literature, and its contents should be considered carefully. The first four sections are supported by massive amounts of documentary evidence and thus provide factual answers to many questions. The final section, openly presented as conjectural by the author, will doubtless be controversial to some, and, in that spirit, should serve as food for thought to all readers.

(Dating, cont. from p. 21)

evidence for both Orthodox and Oxfordian dating of the dramas, concludes by offering a range of possible dates of composition, and has a comprehensive bibliography and detailed footnotes. As a breakthrough publication that will effectively challenge the traditional chronology, perhaps the last refuge of Stratfordian orthodoxy, few books will advance the quality and credibility of Oxfordian research so well.

Niederhorn concludes his review with this statement: “Given the dynamic nature of Shakespeare scholarship today and the material the book presents for scholars to build upon or contend with, *Dating Shakespeare’s Plays* may have a reasonable chance of becoming a standard reference work that will periodically need upgrading.” I am certain that Kevin Gilvary has heard from Oxfordians who have suggested additional evidence for other early allusions to Shakespeare’s dramas. I reminded him of a 1584 literary allusion to an Athenian misanthrope “biting on the stage,” quite likely an early reference to *Timon of Athens*. Katherine Chiljan’s *Shakespeare Suppressed*, which is also reviewed in this issue and in *Brief Chronicles* vol. III, contains an appendix with over ninety possible “too-early” literary allusions, many of which have not been recognized previously.

Editor Kevin Gilvary, who worked on this project as a research student at Brunel University and wrote many of the chapters, has recently retired from his position as an English teacher. At the 2011 joint SF/SOS conference in Washington, DC, he was presented with the Oxfordian of the Year award for his outstanding

achievement with this project. Shortly after returning home, I had the satisfaction of delivering a copy of *Dating Shakespeare’s Plays* to the director of dramaturgy at the Oregon Shakespeare Festival. It is my belief that, of all the recent excellent Oxfordian publications, this is the one that all serious students of Shakespeare can non-prejudicially appreciate. It is my expectation that by demythologizing two centuries of speculative chronology scholarship, *Dating Shakespeare’s Plays* will help legitimize and encourage further research into the authorship question, and ultimately strengthen Oxford’s claim to the Shakespeare canon.

Dating Shakespeare’s Plays may be ordered on line at <http://www.parapress.co.uk/>.

(Rubin, cont. from p. 25)

such as Bacon. An Italian Canadian I know from Montreal, Lamberto Tassinari, has offered to come in and speak about his own candidate — John Florio. But my Oxford bias will be clear.

Q: What books are you using?

Rubin: The Anderson book is core. I’m also having them read Shapiro’s *Contested Will* for an overview. It’s available and it’s not expensive. And I have put together my own course kit which ranges from the will to Shaksper signatures to excerpts from a variety of sources including Looney.

Q: Are students signing up?

Rubin: It’s full and there’s a waiting list. I wanted 12. The department said 15. I agreed, We went to 20 within a week of registration. And now there’s a waiting list. And I have already started to find funds for a day-long conference on April 7. Mark Anderson has agreed to give the keynote. There’ll also be a panel that I will chair. It will include a range of viewpoints from Mark to someone from the Stratford Festival, from other Canadian Oxfordians (there are a number of them) to some Stratfordians from our English department. I’ll let everyone know how it turned out at the next conference. Who knows? I may even get to offer it again.

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(Trustees, cont. from p. 2)

World Encyclopedia of Contemporary Theatre and founder of Canada's national theatre journal, *The Canadian Theatre Review* (see an interview with Don Rubin, elsewhere in this issue).

Under the bylaws, if no other nominations are received the above six persons will be deemed to have been elected to office at the Shakespeare Fellowship Annual Meeting in October. The bylaws also provide, however, that nominations for office may also be made by petition. Any such nomination by petition must be received by September 4, 2012. For information on how to nominate by petition, please either write to the Fellowship at P.O. Box 66083, Auburndale, MA 02466, or email treasurer Alex McNeil (alex@amcneil.com) or assistant treasurer Dick Desper (dickdesper@gmail.com).

(President's message, cont. from p. 3)

Controversy Films project, *Nothing Is Truer than Truth*.

I was among the fortunate attendees who saw the U.S. premiere of *Last Will. & Testament* at the recent SASC conference at Concordia University (see other articles in this issue), and can report that the artistic values of the film are stunning and the credibility of the testimonials are undeniable. Al Austin, creator of the PBS *Frontline* "Shakespeare Mystery" program in 1989, was also present, which made this premiere particularly sweet to witness. Some of us are also privileged to have seen portions of *Nothing Is Truer than Truth*, which follows the narrative of Mark Anderson's *Shakespeare By Another Name*, and emphasizes the author's familiarity with Italy, and Venice in particular. These outstanding filmmakers are planning to attend the Pasadena conference to share with us their inspired works and to discuss their creative processes.

We are planning to offer a group tour of the Huntington Library during the Conference, but arrangements have yet to be finalized. Information on the conference program, registration, theatrical productions, and special events during the Conference will be posted periodically on the Shakespeare Fellowship website. The Pasadena theater company, A Noise Within, usually produces a Shakespeare production in the fall, and the schedule of their fall season will be posted on our website in June.

The Shakespeare Fellowship Board of Trustees has been actively engaged in several other projects, including producing a print version of *Brief Chronicles* Volume 3, to be mailed to interested members and to selected professors and theater arts professionals. We have also been recruiting teachers to help promote the Shakespeare authorship high school essay contest, another collaborative effort with the Shakespeare-Oxford Society. Overall, 2012 is shaping up well, and promises to be another breakout year for spreading the word about the compelling question of the Shakespeare attribution.

—Earl Showerman

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San Fransisco Oxfordian Katherine Chiljan (shown here with Professor Wright) was among those awarded at the Shakespeare Authorship Studies Conference for her 2011 book, *Shakespeare Suppressed*. Photo: Bill Boyle.

(Last Will (Schumann), cont. from p. 6)

Last Will. & Testament is a very informative, entertaining, and thought provoking film, no matter which side of the debate you are on. Directors Wilson and Matthias were motivated by their concern for the truth, whether it turned out to be reassuring or upsetting to some. To paraphrase Belgian playwright, poet and essayist Maurice Maeterlinck, a truth that

may be uncomfortable to some ultimately has more value than the most consoling falsehood.

While the Oxfordian case is clearly made in the film, the authorship issue remains a towering literary mystery. Only the closed minded have certainty. Ultimately, the film requires us to assess the information to form our own opinion, to call upon our knowledge, intuition,

logic, and common sense to make our own decision. When one can be comfortable with the mystery of not knowing, truth inexorably and inscrutably will reveal itself into the light. In that respect, *Last Will. & Testament* challenges us more profoundly than ever.

[Howard Schumann, a freelance writer and film critic, lives in Vancouver, BC.]

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