Shakespeare Matters

"The Voice of the Shakespeare Fellowship"

Vol.4:no.4 "Let me not to the marriage of true minds admit impediments..." Summer 2005

The Sonnets dedication puzzle (II)

By Robert R. Prechter, Jr. ©2005

At this point we have seen that the dedication to *Shake-speares Sonnets* appears to contain some sort of deliberate construct producing a puzzle with at least one solution, THOMAS THORPE, and probably another one, HENRY WRIOTHESLEY. If there are other solutions, then they should derive from the same rules that produced the first one. The rules governing the exercise that it took to derive these two names appear to be that (1) the letters in the solution appear in normal sequence, (2) starting from any point, (3) within a single expression of the text, (4) also in normal sequence (not backwards, for example). Furthermore, any deliberate embedding would have to pertain to the context; even if we were able to derive, say, "Disney World" from the text, we could nevertheless be sure that it was simply an artifact, not an intended solution to the puzzle. Conversely, if an expression that we think should pertain to the puzzle's theme is not there, then we must conclude either that the composer did not know about it or that our presumption is wrong.

The next task was to use contemporary scholarly opinion to make a list of what other names might reasonably be related to the Sonnets to test their appearance in the puzzle. We must also test that list against a list of names *not* considered to be related to the Sonnets to compare their frequencies of occurrence. While it appears initially that we are bound by the discoveries of previous scholarly research, that is not so. The research can work both ways. If we decide that the puzzle is legitimate and its method consistent, we can check every

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A Royal Shame

The origins and history of the Prince Tudor theory

By Paul H. Altrocchi, MD

Pardon, sweete flower of matchless Poetrie
And fairest bud that red rose ever bore ...
Thomas Nashe, Dedication to Southampton[1]

Those who conceived the Prince Tudor theory, Percy Allen in England[2] and Dorothy Ogburn in New York,[3] were justifiably eminent Oxfordians. Their theory was not triggered by incontrovertible evidence of a hidden Queen Elizabeth pregnancy or that the Third Earl of Southampton was a royal changeling. They derived it as a reasonable interpretation of historical events and powerful allusions in the Shakespeare canon, difficult to explain otherwise.

Shorn of all complexities, the Prince Tudor theory is simply that Henry Wriothesley, the Third Earl of Southampton, was the son of Queen Elizabeth and Edward de Vere and therefore was rightful heir to the Tudor throne. The designation "Prince Tudor" conveys the concept more clearly than "Tudor Rose."[4]

The Prince Tudor theory has been a source of contentious debate among Oxfordians, sometimes with more heat than luminosity. This is unfortunate because of its vital implications for the Shakespeare authorship debate:

(1) Many of *Shakespeare's Sonnets* were written to the Third Earl of Southampton in the loving terms of a father to a son. If de Vere is Southampton's father, de Vere is

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By kind permission of His Grace the Duke of Buccleuch and Queensbury, K.T.

The Third Earl of Southampton in the Tower. This is one of the more famous portraits of the Elizabethan era, especially so for anyone involved in Shakespeare studies since Southampton is the dedicatee of Venus and Adonis *and* Rape of Lucrece*, and the putative "Fair Youth" of the* Sonnets*. But for Oxfordians his significance is doubly important, since he was being pressured to marry Oxford's eldest daughter Elizabeth, and because his identification by some Oxfordians as a possible "Prince Tudor" (with Oxford as his father) places him at the center of the entire Shakespeare authorship mystery.*

Editorial changes on the way for *Shakespeare Matters*

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Letters:

To the Editor,

Congratulations to Robert Prechter for his brilliant breakthrough in our understanding of the dedication to *Shakespeares Sonnets*, and its connections to (1) the poem by "T. T." in Richard Barnfield's "Cynthia," and (2) the inscription on the Stratford monument (*Shakespeare Matters,* Spring 2005). As someone who was convinced that John Rollett was on the right track when he first proposed his solution back in 1997, and spent years trying to prove it, I am in a better position than most to appreciate the difficulty, and magnitude, of Prechter's achievement. The combination of these three discoveries surely amounts to "smoking gun" evidence for Edward de Vere as Shakespeare.

Prechter's discovery of the name "Henry Wriothesley" arranged as a "puzzle" in the dedication is wholly convincing. The use of the word "and" ("y" in Spanish) to supply the second "y" necessary to complete the name is very unlikely to have occurred by chance. Nevertheless, the orthodox would dispute this discovery as being due to chance had Prechter not also discovered another example, apparently also of Thomas Thorpe, employing the same method to conceal the names of Thorpe and Edward de Vere in "Cynthia." The way the two names appear repeatedly, in patterns that could hardly be due to chance, powerfully confirms the other discovery.

As if this were not enough, Prechter provides us with an encore. His discovery that the name Edward de Vere appears twice in the inscription to the Stratford monument, embedded via the same method, and also displaying a clear pattern, is the icing on the cake. Can there be any doubt that the end of the authorship controversy is now in sight, and that Edward de Vere will finally get his due?

I have just one point of disagreement with Prechter, which in no way detracts from the magnitude of his achievement. I cannot agree with his proposal for an "original" and an "appended" text in the dedication to the Sonnets. Of course I agree with everyone who has recognized the awkwardness of the inverted syntax in the final eight words of the dedication. The final phrase does seem tacked on. It also marks the exact point where both of the unexplained imperfections in Rollett's proposed solution occur—the two unexplained words "THE FORTH," and the out-of-place letters "WH" in the 8 x 18 array. However, the proposed solution in Figure 3 doesn't work. The fourth line is shorter than the third, meaning that the key encoded into this shortened, "original" dedication is 4-2-2-4, not 6-2-4.

In my view, what accounts for the awkward syntax is not the involvement of two cryptograhpers, a good one who designed the "original" dedication, and a bad one who added on the final eight words. Rather, it is the difficulty of encoding so many different messages, in different ways, and getting all of them to come out perfectly, including a cover text that would arouse just enough suspicion to be discovered and deciphered eventually, but not so much suspicion that it would be obvious to the casual reader.

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

John Shahan
Glendale, California
25 July 2005

To the Editor:

It is quite common for a person who has discovered a "system," or formed a hypothesis, that appears to have explanatory power to overextend that system's use or application, in the belief that he has found "the" answer.

This effect is too prevalent among Oxfordians, among whom it occurs in both general and particular forms. One of the particular forms is the attempt to demonstrate parallels between Oxford's vocabulary and usages and those of the Shakespeare Canon. Surely it is of interest when unique words or phrases are used by both, but not by others, or when both use more ordinary words and phrases in the same peculiar way. But having identified these, too many Oxfordians then fall off the edge of credibility by thinking that all parallels are important, even when the usages are common or within the ordinary senses of words.

This tendency, I feel, is an embarrassment to the Oxfordian project. Hank Whittemore's book, *The Monument*, falls into this particular trap, and into the more general trap of overextension. This is quite unfortunate, because he has indeed formulated an insightful, interesting and important hypothesis to explain the

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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).

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Sonnets and to fit them into a secure historical context. Yet his overextension has given ammunition to the enemies of the Oxfordian project, and has made this reader uneasy about the overall perceived credibility of the book.

With reference to a general kind of overextension, I find Whittemore's "translations" of the supposedly highly-encoded Sonnets to be beyond belief, cloying in their detail, and unnecessary. Take the "Marriage Alliance" sequence as an example; it is as if he dare not let their "true meaning" escape the reader. Yet, if the hypothesis is that Oxford is urging his son to procreate in order to perpetuate the Tudor dynasty, that explanation is entirely sufficient to make that sequence of sonnets as clear as wedding bells. The "translations" seem purposed only to bind us to a new orthodoxy—Whittemore's—without variance.

Yet there is lots of wiggle room to interpret these sonnets loosely, without special "codes", while still supporting the hypothesis. With regard to the particular overextension of word comparisons, it simply cannot be the case that all uses of "ever," "very," "truth," "beauty," "love" and so on are coded references to Oxford, Elizabeth, Southampton, and so on. We must allow any author, including our favorite, to use words for what they are, without hidden intent. And Whittemore spends page after page showing "parallels," as mentioned earlier, among scores of words with no significant parallels in meaning or usage beyond the norm.

As I said, this kind of overextension (and others, as when people stretch credibility to "find" ciphers), does more to embarrass the Oxfordian project than to promote it. In fact, I believe that too many Oxfordians are caught up in the same pseudo- scientific search for detailed "facts" and hypotheses that we find passing as "research" in English departments across the country. At some point, all this becomes too subtle, too "technical," too fleeting, to be credible. Can writers—even geniuses—really have such persistently subtle intentions?

What the Oxfordian project really needs is a clear, coherent, cohesive, birth-to-death narrative—a story—that brings Oxford, the Canon, and their milieu together in a believable way. (Diana Price

(Continued on page 4)

From the Editor(s):

Farewell...

With this issue of *Shakespeare Matters* I will be stepping down as editor. Starting with the Fall 2005 issue, Dr. Roger Stritmatter, now Assistant Professor of Humanities and Media Studies at Coppin State University, will assume the role of newsletter editor.

As our regular readers may recall, Roger and I began *Shakespeare Matters* four years ago as co-editors, but discontinued that arrangement in 2002, largely due to Roger's busy work schedule. I'm glad that he now has the time to return to *Shakespeare Matters*, and I will look forward to reading each issue from cover to cover—this time as a subscriber.

While details of the new editorial board are still being finalized, Roger will be assisted in preparing upcoming issues by outgoing Fellowship President and author Lynne Kositsky, and by Fellowship trustee K.C. Ligon, a New York dialect coach with special knowledge of the history of dialectical variation in the English language (K.C.'s work appeared in the Winter 2004 issue, taking Prof. Alan Nelson to task for his numerous linguistic errors in *Monstrous Adversary)*.

Meanwhile, I expect to remain active in the debate (how could anyone ever walk away???), working on a Boston-based Shakespeare authorship and Shakespeare studies library with a professional World Wide Web-based online catalog, and—finally—developing a web page first set up four years ago, but never really tended to since then (The Shakespeare Adventure—**www.shakespeare adventure.com**).

In short, we will all be continuing to work together—For Ever. —WEB

...and thanks

In 1996 William Boyle, at first in collaboration with the new Shakespeare Oxford Society President Charles Burford and his brother Charles Boyle, took over the editing of the Society's newsletter from Morse Johnson, a retired lawyer who for many years had produced it as a labor of love, at his own expense, on an IBM Selectric typewriter at his Cincinnati law firm.

Their first act was to apply the then new technology of desktop publishing to produce a newsletter which for the first time embodied a professionalism commensurate with the ideals of the organization, in one quantum leap transforming Johnson's intelligent but homely duckling into a sweet swan of Oxford.

Since that time, first for the SOS and then for the past four years for this organization, Boyle has remained the heart and brains of a superb tradition of newsletter production which continues to bring the best of Oxfordian news and scholarship before an ever-growing audience of readers and researchers.

As the editor of *Shakespeare Matters*, Bill's multiple talents have been critical to the success of the publication: his negotiation with writers and editing of their work have insured a steady supply of copy, his photography enlivened the design, and his own provocative analysis provided a context for understanding the dynamics of the authorship debate.

When the Shakespeare Fellowship formed, it was Boyle who suggested names for both the new organization and its publication, *Shakespeare Matters*. In a tradition we hope to continue, Boyle conceived the publication name to signal a focus which transcends the question of authorship *per se* to explore the question of how, and why, Shakespeare—meaning of course his works—continues to manifest living significance in the 21st century.

It will be our intent to continue publishing original works of Oxfordian scholarship on all subjects relevant to Shakespeare and the authorship question while living up to the high standards of production and scholarship set during Bill's tenure. We look forward to a lively dialogue with our readers. —RS

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Letters (continued from page 3)
has begun such a narrative for the Stratford man, thereby giving him a realistic life—whereas Oxfordians tend to simply take his life away; this will be an important complement to the Oxfordian narrative.)

Ironically, Whittemore, much to his credit, does provide major portions of the hoped-for narrative. The problem is the interposition of literally hundreds of pages of details that obscure it. Now, we know from his biography that he can tell a story, and can connect with the drama of humanity; perhaps Hank Whittemore would some day be so kind as to tell the world, without argument or niggling, the amazing story of Oxford and the Shakespeare Canon!

David V. Moffat
Chapel Hill, North Carolina
7 August 2005

Hank Whittemore replies:

I want to thank David for sharing his concerns and even agree with him that there's a lot of "wiggle room" to interpret words of the Sonnets while still supporting the overall thesis of The Monument. *At the same time, I cannot imagine that I've cited any possible allusion of which Oxford himself was unaware. And while not wanting to dismiss David's point regarding strategy, I must add my conviction that these particular verses are unique—in their purpose, in their repetitions, in their relationships to each other. "So all my best is dressing old words new, spending again what is already spent," Oxford writes. "Fair, kind, and true, varying to other words," he adds, "and in this change is my invention spent."*

To the Editor:

Thank you for the coverage of my talk on "When Griping Grief" (presented at the Fellowship Conference in Baltimore last October, 2004—*Shakespeare Matters*, Winter 2005, pp. 8-9). A couple of points need clarification. I never implied that "no one knew what tunes were meant to accompany a particular song" in Shakespeare's plays. I said that this was true in only certain cases.

More importantly, I never said that "only Oxford" could have composed the tune for "When Griping Grief." Richard Edwards – the putative author of the lyrics and a published composer himself—or the well-known composer William Byrd were surely capable of its authorship.

My reasons for believing that the earl did indeed compose this tune are:

1) My near certainty that he, not Edwards, wrote the lyrics (for reasons accepted by such scholars as Brame and Popova, Hank Whittemore, and Randall Barron).
2) Neither Edwards nor Byrd claimed authorship of the tune. I believe they would have done so if either had composed it.
3) Oxford's musical abilities were acknowledged in his own time by such musicians as the composer John Farmer, and the earl had an early association with William Byrd.
4) Oxford's station precluded his publication of poetry or music under his own name. The same consideration does not apply to Edwards and Byrd.

I would like also to thank Randall Barron for preceding me in my conclusions, and for sending me a four-part setting of "When Griping Grief" published in the 18th century.

Gordon C. Cyr
Baltimore, Maryland
11 August 2005

To The Editor:

I would like to make a correction to a small section of Part IV (Fall 2002) of my Ashbourne series with new information from conversations with Gordon Cyr regarding the coat of arms he was shown and what he saw on the painting in Michael's studio. He maintains he was definitely shown a fully painted shield with gold rams heads on a red background. Michael's description of the arms verifies this but threw me off, since that is not what is on the painting now or in Michael's file photos—most of the coat of arms has been erased or rubbed away leaving fragments of gold on the heads and a reddish rubbed out background and a little black in the heads showing mainly on the necks.

In the Michael's file photos the gold appeared to be showing from the shield beneath, which I now know is not the case. An argument can be made from the X-rays and this information that the original shield color was white. Also, in my article I made the mistake of reversing the head colors of the Trentham griffins, which are black with red beaks—something I didn't catch at the time.

Cyr's information in conjunction with Michael's description of the arms has now cleared up a major mystery of the colors in the shield and made possible as full an explanation of the changes as we are probably going to have at this point. I am now of the opinion that the coat of arms photos in Michael's file in the Folger files are not the original photos he took but have been replaced.

I have written a full explanation of this correction in an article describing these changes to the coat of arms and showing evidence that the arms are the combined Oxford and Trentham arms which includes too many involved color graphics for *Shakespeare Matters*. I hope to set up an Ashbourne website in which this fuller explanation and correction will appear. But I wanted to set the record straight for *Shakespeare Matters*.

Barbara Burris
Royal Oak, Michigan
22 August 2005

Correction

In our article on the Shakespeare Authorship Studies Conference in the last issue we reported on Prof. Alan Nelson's talk and stated that he showed slides of a portrait of Lady Anne Clifford (circa 1604) with her library shown behind her, and that there were no Shakespeare books in the collection. As was noted by SF Trustee K.C. Ligon on the Fellowship Discussion Boards, this description was misleading, since the portrait in question was most likely The Great Triptych, painted in 1646.

In fact Prof. Nelson's point *was* about the books pictured behind Lady Anne as she appeared in 1646, not 1604.

It was in the Lady Anne at age 56 section that he emphasized that the books on the shelf above and behind her included "All Benjamyne Jonson's His workes" and "Mr. John Dunn his Poems, whoe was after Deane of Pauls" ...but no Shakespeare. So this is much more telling than an absence of Shakespeare on the bookshelf in 1604/05. Nelson's handout reads (at the top): "Lady Anne Clifford's Library, from The Great Triptych. Transcribed by Alan H. Nelson from G. C. Williamson, Lady Anne Clifford (1922), pp. 494, 498-500."

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Second Utrecht Authorship Conference

The 2005 Utrecht Conference (formally the Second Dutch Shakespeare Authorship Conference) was held 16-17 June. It was organized by Dr. Jan Scheffer and Prof. Sandra Schruijer, as was the first conference, held last year. The first speaker was Dr. Charles Berney, who surveyed important dates (from 1601 to 2005) in the history of the authorship question. He then proposed a mathematical model to estimate the number of paleo-Oxfordians (that is, those who were aware of Oxford's authorship of the canon before the publication of Looney's book) for any given year between 1600 and 1920. The model involved five adjustable parameters; Berney emphasized that the values he was using were preliminary estimates, and invited refinements by scholars specializing in the Elizabethan and subsequent eras.

Robert Detobel was unfortunately unable to attend the conference. His contribution, "Falstaff in the Low Countries,' was read by Dr. Scheffer. Dr. Elizabeth Imlay of the DeVere Society offered an account of correspondence between DVS members and the editors of the new Oxford Dictionary of National Biography, part of which dealt with Alan Nelson's dismissive treatment of the Oxfordian position in his entry for Edward de Vere. The final speaker of the afternoon was Mark Anderson, who drew on his research for his newly published book, *Shakespeare by Another Name*, to give an account of Oxford's European travels, "The spirit of 1576: how one year of Edward de Vere's life inspired at least fourteen works of 'Shake-Speare'." Anderson mentioned circumstances in *The Winter's Tale* that make Hermione's fidelity not quite so unambiguous as might appear on a casual reading of the text.

The second day opened with a contribution from Dr. Daniel Wright, "Shakespeare's Obsession: The Politics of Legitimacy and Rightful succession." This was followed by "Marlowe in Utrecht," presented by Rev. John Baker. Prof. William Rubenstein (well-known to Oxfordians for his authorship article in *History Today* a couple of years ago) explained "Why I am not a Stratfordian and not an Oxfordian." The reasons he gave for excluding Oxford as author of the canon ('He's a misogynist,' and 'his poetry is not complex enough to be Shakespeare's') struck some listeners as superficial and giving insufficient weight to the possibility of growth and change as the author matured. Rubenstein said he has a new candidate to propose, but will not reveal the name until his book comes out in October.

Chuck Berney (l) and Mark Anderson toast the town during a break at the conference.

Friday's afternoon session opened with Dr. Scheffer speaking on "Dilemmas in the Authorship Debate." Prof. Schruijer reported on her informal surveys concerning awareness of the authorship issue in a talk entitled "Street wisdom on the man 'Shakespeare'."

One of the most remarkable aspects of the Second Utrecht Conference was the building in which it was held. During the past year a consortium of Utrecht citizens (including Dr. Scheffer) banded together to purchase a structure, then being used as a church, which was coming on the market since the dwindling congregation could no longer support its upkeep. Their bid, which proposed using the building as a community cultural center, was much lower than competing bids, but was successful because it would keep the structure intact, rather than chopping it up for offices or condos. The structure was originally built in 1567 as a hospice for plague victims, and during ensuing eras was variously used as a hospital, a military barracks, and as laboratory space. With its high ceiling, internal columns and stained-glass windows, the site inspires a feeling of peace and repose. What better place to discuss the authorship question than one that was built when Edward de Vere was seventeen?

Authorship Trust in London

The Shakespeare Authorship Trust Conference, Britain's largest annual convocation for persons interested in pursuing the question of Shakespearean authorship, convened for the third consecutive year at Shakespeare's Globe Theatre during the hair-raising week of events this summer that saw dozens of people killed on the London transit system when London Underground trains and an overland bus were dynamited by Islamic terrorists on July 7. Undeterred by the violence and the subsequent interruption of life in the capital, the two-day conference convened as scheduled on the weekend of July 9-10, and the event was highlighted by several captivating presentations and a remarkable interpretation of one of Shakespeare's lesser-known plays.

The two-day conference on the theme of Collaboration in Shakespeare opened in the Inigo Jones Studio of Shakespeare's Globe Theatre with SAT President and outgoing Globe Theatre Artistic Director Mark Rylance addressing an assembly of about 50 persons who had traveled from Britain and Europe as well as North America for the occasion. Mike Llewellyn of the De Vere Society followed and wrapped up the first morning's agenda of the conference with an overview of what is conventionally known or supposed about Shakespeare's collaboration.

Following lunch, Carole Sue Lipman of the Shakespeare Authorship Roundtable in Los Angeles delivered a paper on Delia Bacon and Group Theory. Panelists from various authorship perspectives then discussed the proposition and the extent of Shakespeare's collaboration with others. Panelists included such spokespersons from various authorship camps as Baconian Peter Dawkins, Marlovian Alex Jack, "secret candidate" proponent Professor William Rubinstein, Mary Sidney-ite Robin Williams, Globe staff member and Stratfordian Dr. Farah Karim-Cooper, and Oxfordian Professor Daniel Wright.

In the evening, the conference enjoyed a performance at the Globe of one of Shakespeare's plays that indisputably reflects the influence of more than one hand

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Hidden Allusions in Oxford's *Spanish Tragedy*

by C. V. Berney

In a previous paper[1] I suggested that *The Spanish Tragedy*—one of the most successful plays of the 16th century, commonly attributed to Thomas Kyd—had in fact been written by Edward de Vere, using a pen name other than 'Shakespeare.' Of course I did not *prove* this allegation, but I succeeded in convincing myself that there was a better than 50% chance that Oxford was the author.

Eva Turner Clark[2] has shown us that each of the plays in the Shakespeare canon contains 'topicalities'—references to contemporary events, personalities, or political situations that amused knowledgeable members of the audience and added another layer of meaning to the fictitious events portrayed onstage. The ultimate example of this is *Hamlet*, with Polonius clearly recognizable as Burghley, Claudius as Leicester, Gertrude as Elizabeth, etc. In this play, the author, as Hamlet, explicitly states that "the players are the abstract and brief chronicles of the times." This does not mean, however, that there is a fixed, one-to-one correspondence between persons and events alluded to and the contents of the play. The plays are like dreams, and the allusions are fluid and shifting. In *Hamlet*, Laertes starts out resembling Thomas Cecil, Burghley's older son, but in the last act he turns poisoner, thus morphing into Leicester, and one realizes with a start that **LAERTES** is a perfect anagram of **A LESTER**.[3]

If the Shakespeare/Oxford plays are filled with topicalities, and if Oxford wrote *The Spanish Tragedy*, then we would expect that play to contain topical allusions as well. This paper is a preliminary attempt to find them.

The plot of *The Spanish Tragedy*.[4] The play opens with an induction scene: a dialog between the ghost of Andrea, a Spanish courtier killed in a battle with the Portuguese, and the spirit of Revenge. Andrea laments that he was slain by Balthazar, a Portuguese prince. Revenge assures him that as events unfold he will see Balthazar killed by Bel-imperia, who was Andrea's lover while he lived. The next scene (1.2) takes place in the Spanish court. The group onstage includes the King of Spain and Hieronimo, who is apparently a military hero, since he is Marshal of Spain. Balthazar (the Portuguese prince) is brought in—he has been captured. Horatio (Hieronimo's son) and Lorenzo (Bel-imperia's brother) argue about which of them should be credited with capturing Balthazar. Solomon-like, the King decrees that Lorenzo be awarded Balthazar's horse and weapons, while the ransom will go to Horatio. Lorenzo is given custody of Balthazar, who is to enjoy the freedom of the court.

Scene 1.3 takes place at the court of Portugal, where it is supposed that Balthazar has been killed in the course of the battle. A courtier named Villuppo accuses another, Alexandro, of using the confusion of battle as a cover to assassinate Balthazar. The ruler of Portugal sentences Alexandro to death. Scene 1.4 takes us back to Spain, where Horatio recounts the circumstances of Andrea's death to Bel-imperia. They fall in love.

In Act 2 we find that the loosely-held captive Balthazar has himself fallen in love with Bel-imperia. Lorenzo bribes her servant, Pedringano, to tell them who she favors, and the servant reveals that it is Horatio. Lorenzo and Balthazar have formed an alliance, and Lorenzo vows to remove Horatio from the scene to clear the way for Balthazar's wooing. When Horatio and Bel-imperia meet for a tryst in Hieronimo's garden, they are set upon by Lorenzo and Balthazar, and Horatio is brutally murdered. Hieronimo, sleeping nearby, is awakened by Horatio's cries. When Hieronimo finds the corpse of his son, his reason is momentarily unseated (the subtitle of the play is *Hieronimo is Mad Again*).

> *"... if Oxford wrote*
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Lorenzo and Balthazar, fearing that Hieronimo is growing suspicious, kidnap Bel-imperia and sequester her in a room in the palace. She writes a letter to Hieronimo (using her own blood as ink)[5] naming Lorenzo and Balthazar as the murderers of his son. Hieronimo, like Hamlet, is suspicious of this information, thinking it might be a trap, but when he intercepts a letter from Pedringano to Lorenzo which confirms Bel-imperia's accusations, he plots his revenge. In the meantime, Hieronimo's wife, Isabella, unable to bear her grief, commits suicide.

In the last act Hieronimo stages a play he has written, ostensibly for the court's amusement. The play is called *The Tragedy of Soliman, the Turkish Emperor* (Suleiman the Magnificent was the Turkish ruler whom Charles V struggled with for much of his reign). Hieronimo's script calls for Perseda (played by Bel-imperia) to stab Soliman (played by Balthazar). The courtiers comprising the audience, of course, are expecting her to use a harmless stage prop, but she uses a real knife, killing Balthazar, and thus avenging Andrea. She then stabs herself, and Hieronimo stabs Lorenzo. After explaining his motives to the court, Hieronimo stabs Lorenzo's father, then himself. The play closes with the ghost of Andrea expressing his satisfaction with the way things turned out. Revenge has the last words:

> Then haste we down to meet thy friends and foes:
> To place thy friends in ease, the rest in woes;
> For here though death hath end their misery,
> I'll there begin their endless tragedy.

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I have recounted the plot in mind-numbing detail to give us the necessary background for exploring topicalities. Let us see where it leads us.

Hieronimo. In another study[6] I suggested that there are no arbitrary names in Shakespeare. If that is also true of Oxford writing as 'Thomas Kyd' we would expect the name 'Hieronimo' to have some connection with a real-life figure. We mentioned above that since the character Hieronimo is Marshal of Spain, he should be a military hero. Is there a historical figure with a military record and an association with the name 'Hieronimo'?

It turns out there is. Charles V (of the house of Habsburg) ruled as Holy Roman Emperor from 1519 to 1556 (he was the last emperor to be crowned by a pope). One historian writes:

> . . . Charles was the prototypical military hero, whose victories over the Lutherans in Germany were on a par with his triumphs over the papacy, over France and over the Turks at Vienna in 1529.[7]

His grandparents were Ferdinand and Isabella of Spain (the ones who pawned their jewels to finance Columbus's voyages). His father and mother were Philip the Handsome and Joanna the Mad (madness ran in the family: Charles's grandson Carlos was criminally insane). Charles had three legitimate children: Maria, Juana, and a son, Philip, who succeeded to the throne of Spain as Philip II in 1556. Charles had two illegitimate children who gained political prominence: Margaret of Parma, who was governor of the Low Countries and mother of Alexander Farnese, and John, usually called Don John of Austria to emphasize the Habsburg connection. Plagued by ill health, Charles abdicated as emperor in 1556 and retired to a monastery, San Jerónimo de Yuste, where he spent the final two years of his life. 'Jerónimo' is a variant spelling of 'Hieronimo.' The monastery was administered by members of the Hieronymite order of monks.

Horatio. The prototype of this character should be known for military prowess, since Horatio unhorsed Balthazar in the battle preceding the action of the play. The other requirements are that he be a son of Charles V, and that he be murdered.

Don John of Austria led a coalition of Christian forces against the Turks in 1571, and destroyed the Turkish fleet in the bay of Lepanto. As a result he became the most celebrated military hero of that time. He was acknowledged as the son of Charles V in a public ceremony 2 February 1560.[8] The question is, was he murdered?

After Don John's triumph at Lepanto, Philip stationed him in Genoa and Messina for a couple of years, and then in 1576 made him governor-general of the Low Countries, which were in open revolt against Spain. This was not a post that Don John liked. As one historian notes,

> . . . Don John was ambitious for greater glory and for more tangible rewards. In particular, he wanted some territory of his own. The king, however, was determined that he should have none, and it became the task of Antonio Pérez to control Don John's aspirations.[9]

In fact, Don John had a very specific plan. He wanted to use the soldiers under his command to invade England, where he was assured they would be welcomed as liberators by the Catholic population. He would then rescue Mary of Scotland from her castle keep, depose Elizabeth, install Mary as queen of England, and marry her, thus becoming king.

Antonio Pérez was Philip's personal secretary and chief advisor. He handled all correspondence between Philip and Don John, and set up a network of spies to watch John's every move. At the behest of Pérez, John's personal secretary was removed and replaced by Pérez's old friend, Juan de Escobedo. The move backfired: by 1577 Escobedo had become an outspoken advocate of Don John's interests, going so far as to suggest that the Spanish government be placed in Don John's hands so that Philip could retire.[9] On 31 March 1578 Juan de Escobedo was stabbed to death in Madrid, just a few streets from the royal palace. On 1 October 1578 Don John died in the Netherlands, reportedly of typhoid fever.

"During Philip's reign, three deaths occurred which have provoked prolonged debate about Philip's involvement..."

During Philip's reign, three deaths occurred which have provoked prolonged debate about Philip's involvement: the death of Don Carlos (Philip's son and heir) in July 1568, and the deaths of Escobedo and Don John, mentioned above. One of Don John's biographers, Charles Petrie, has the following to say about the death of Don Carlos:

> . . . [Philip] had Don Carlos arrested on January 19th . . . From that moment he was dead to the world, which saw him no more, and on July 25th, 1568, he died: there is not a shred of evidence that he was murdered on his father's orders, as Philip's detractors have maintained.[10]

You don't have to be one of Philip's detractors to recognize that if Philip ordered the death of Carlos, it was because he had to. Always strange, Carlos had suffered a head injury in a fall down a stairway that turned him into a homicidal maniac. Allowing him to succeed to the throne of Spain would have been catastrophic for Spain; Philip understood how dangerous it would be for a nation if its leaders were divorced from reality.

Regarding Philip's role in the assassination of Escobedo, one biographer, at least, is forthright:

> Escobedo had been murdered at the king's command, and the deed had been arranged by Antonio Pérez. Although whole books have been written denying Philip's complicity in the murder, there seems to be little doubt about the matter. In the first place, the king himself acknowledged responsibility. During the trial of Pérez he wrote to the judges: "He knows full well the proof I have that he had Escobedo killed and the reasons he told me existed for doing it." . . . Second, the king connived in the escape of the assassins hired by Pérez: the secretary's holograph notes, informing the king of his

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Spanish Tragedy (Continued from page 7)

plans to spirit them away from Madrid, have survived.[11]

Political murder was a technique Philip used fairly regularly. Another writer has summarized other instances:

> Philip himself deliberately and openly plotted the murder of [William of] Orange, placed a price on his head, and in 1584 saw his plans carried out. He had already had two of the greatest members of the Flemish nobility, Counts Hoorne and Egmont, condemned to death in defiance of all tradition and statute, and decapitated by the sword; two years later, in 1570, Egmont's younger brother, the Baron de Montigny, who had gone to Madrid under safe conduct, was secretly tried and garotted under Philip's personal supervision (it was officially announced he had died of natural causes). Philip accepted a plan for the murder of Elizabeth, Walsingham, Sir Francis Knollys, and Robert Beale . . .[12]

We move on to the case of Don John. Here Charles Petrie is as convinced of Philip's innocence as he was with Don Carlos. In fact he uses the same words:

> The Orange propagandists have hinted, and would like to have us believe, that he [Don John] was murdered by his brother's orders, for which there is not a shred of evidence . . .[13]

Presumably this is the same shred of evidence that is missing in the cases of wrongdoing by Enron officials, Walter Sickert as Jack the Ripper, and (according to Alan Nelson) Edward de Vere as Shakespeare. More to the point, eliminating Escobedo didn't really solve Philip's problems with Don John—envy of his heroic stature and fear of his ruling a rival kingdom. (John, married to Mary Stuart, would control England, Scotland, the Netherlands, and perhaps eventually France. Given that accumulation of power, would he not be tempted to declare himself king of Spain as well?) Don John died a few weeks after Escobedo was murdered. Although it was reported he died of natural causes, *Leicester's Commonwealth* assures us that poisons, deftly applied, can be made to imitate the symptoms of any illness.[14]

"Philip understood how dangerous it would be for a nation if its leaders were divorced from reality."

The question of Philip's possible involvement in the death of Don John is apparently a species of 'third rail' for modern biographers—none of them will touch it. Even one as forthright as Parker[9] is mum on the subject. Only doughty Stirling-Maxwell, Don John's most thorough biographer, gives any hint of foul play:

Don John of Austria: was he the model for the murdered son in The Spanish Tragedy?

> [Don John's] body was opened for the purpose of being embalmed, when the state of the intestines exhibited appearances which some of the attendants supposed, and the camp rumour asserted, to be the effects of poison. The contents of the stomach were dry; and one side of the heart was yellow and black as if burnt, and crumbled at the touch. It was whispered in the army that Doctor Ramirez had put some deadly drug into the broth given to the patient, and that the deed had been done by orders of the King.[15]

Lorenzo. I believe we have shown that if Don John was murdered, it was done at the behest of Philip. Even if Philip were innocent, there is enough circumstantial evidence of his guilt to stimulate the imagination of a creative playwright. Thus we associate Horatio with Don John[16] and Lorenzo with Philip II of Spain.

Is there a reason the Philip character was given the name 'Lorenzo'? If there is one building in Spain associated with Philip II it is the Escorial, a combination monastery and palace begun (at the king's command) in 1563 and completed in 1584. Philip paid for the entire cost of construction. The monks who staffed it were instructed to give perpetual thanks for the king's miraculous victory over French forces in the battle of Saint Quentin, 10 August 1557, the feast day of Saint Lawrence. The official name of the Escorial monastery is 'San Lorenzo el Real'.[17]

Villuppo. Brooke and Paradise[4] comment that "The character of Lorenzo reflects the contemporary conception of Machiavelli's teachings." Englishmen around 1580 undoubtedly regarded Philip of Spain as a Machiavellian villain (although Philip himself thought he was doing God's work). The play contains a second

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Machiavellian villain in the subplot taking place in the Portuguese court (scenes 1.3, 3.1). He is the one who falsely accuses his fellow courtier Alexandro of murdering Balthazar, for which Alexandro is condemned to a death he barely escapes. This villain's name is Villuppo. At first I thought that 'Villuppo' was the Portuguese equivalent of 'Philip,' but a visit to a local Portuguese dictionary quickly disabused me of that notion (the translation of 'Philip' is 'Filipe'). Further work with dictionaries revealed that the adjective 'vil' (in both Spanish and Portuguese) means 'vile'; as a noun it signifies 'a vile or despicable person.' There is an Italian word 'viluppo' which means 'tangle, entanglement, confusion, mix-up' (as we noted earlier[1] there is a puzzling tendency for characters in this play to break into Italian when excited). Philip's style as king combined micromanagement and indecision in a way that provided many examples of 'entanglement, confusion, mix-up' during his reign. Thus we conclude that the author intended Philip as the prototype for both Lorenzo and Villuppo.[18] And I still think the name 'Villuppo' was intended to evoke 'Philip' in the mind of an English speaker.

Alexandro. If Philip is the betrayer, who is the betrayed? In the context we have been discussing, the name 'Alexandro' suggests Alexander (or Alessandro) Farnese. The son of Margaret of Parma (and thus Don John's cousin), Farnese was raised in the Spanish court, together with Don Carlos and Don John. He was one of John's commanders in the battle of Lepanto, and performed brilliantly. After John's death in 1578, Philip gave Farnese command of the Spanish forces in the Netherlands, where he was remarkably successful in subduing insurgents in the southern provinces.

> Farnese undoubtedly would have pressed the war northward if Philip II had not compelled him to participate in his plan to conquer England. He was instructed to concentrate his forces on the Channel coast preparatory to invading England, but the defeat of the Invincible Armada in 1588 ended that dream. In Spain part of the responsibility for the disaster was laid on Farnese, and his popularity underwent a serious decline. . . . Exhausted by illness, he died at Arras, France, just in time to avoid learning of his intended disgrace at the hands of Philip II.[19]

Bel-imperia is Lorenzo's sister, so perhaps in searching for her historical counterpart we should look at Philip's sisters. Maria and Juana both married appropriately and kept low historical profiles. Philip's half-sister, Margaret of Parma, was politically prominent, but somehow doesn't fulfill expectations for the beautiful heroine of a tragedy.

> In appearance she was almost masculine. She walked like a man and her enemies made unkind remarks about the thick growth of hair on her upper lip. But they respected, for the moment, her firm handling of the political situation in Brussels.[20]

A more interesting candidate is Mary Stuart. In the play, Bel-imperia falls in love with Andrea (who dies), then with Horatio (who dies), and then forms an alliance with an older man (Hieronimo). Mary fell in love with Francis the Dauphin (who died), then with Henry Darnley (who died), and then formed an alliance with an older man (James Hepburn, Earl of Bothwell). In Scene 3.8, Bel-imperia finds herself held prisoner in a castle, exactly Mary's situation from the time she fled Scotland in 1568. Bel-imperia is reduced to smuggling messages out to hoped-for rescuers, just as Mary was (certainly to Anthony Babington and Henry Howard, Duke of Norfolk; possibly also to Don John[21]). Mary was reputed to be beautiful ('belle'). Her resumé included queen of France, queen of Scotland, and claimant to the throne of England, which (in sum) sounds pretty imperial to me. One more clue: when Hieronimo is handing out parts for his play-within-a-play, he says of Bel-imperia "In courtly French shall all her phrases be." From the age of five until she was eighteen, Mary lived at the French court; "courtly French" was her native tongue.

> *"Perhaps the plays were not eggs, which Oxford ... forgot about, but chicks, which he tended lovingly as they grew to robust maturity."*

Balthazar. This character's identifying characteristics are that he is a prince with a Portuguese background, and he is dominated by Lorenzo. One of Philip's biographers describes Portuguese influences on the king, then writes

> Out of this Portuguese background, which continued to influence Philip throughout his reign, the most remarkable figure to emerge was Ruy Gómez de Silva, whose mother had come to Spain as a lady of the empress Isabel [of Portugal]. Subsequently he was selected to form part of the small group of noble pages who studied with the prince. A self-effacing but strong personality, Ruy Gómez owed his success to the way in which he became the prince's shadow.[22]

Ruy Gómez was made Prince of Eboli in 1559.

Isabella is the wife of Hieronimo. I experienced a thrill of corroboration when I discovered (fairly late in the game) that Charles V's wife was Isabel of Portugal (mentioned above).

Pedringano is characterized by his duplicity and by his association with correspondence (it is his letter that convinces Hieronimo of Lorenzo's guilt). He is an accessory to the murder of Horatio and others. The following is a biographical extract for Philip's secretary, Antonio Pérez:

> The upstart secretary was hated by many of the grandees and by his rivals in the Spanish civil service. The king's favour was unstable, and to safeguard himself, Pérez intrigued with all parties: with Philip II's half-brother Don Juan of Austria and his secretary, Juan de Escobedo, against the king; with the king against Don Juan; perhaps even with the Netherlands rebels against both. When Don Juan, then governor-general of the Netherlands, sent Escobedo to Spain in 1577 to plead for his plan to invade England and liberate and marry Mary

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Spanish Tragedy (Continued from page 9)

> Stuart, queen of Scots, Pérez feared the exposure of his own intrigues. He persuaded the suspicious king that Escobedo was Don Juan's evil genius and was plotting treason. The king gave his consent to the murder of Escobedo, and Pérez organized his assassination . . . [23]

When was the play written? A play called *Spanishe Tragedie of Don Horatio and Bellmipeia* (*sic*) was registered in London on 6 October 1592, thus providing an upper bound for the writing of the play.[4] In the introduction to *Bartholomew Fair* (1614), Ben Jonson states "He that will swear Jeronimo or Andronicus are the best plays yet, shall pass unexcepted at here as a man whose judgment shows it is constant, and hath stood these five and twenty, or thirty years." This implies the play was being performed in the period 1584-89. Baldwin has argued it cannot have been written later than the summer of 1585.[24] While this may be valid as an upper bound more stringent than that of the play's registration, Oxfordians who believe with Eva Turner Clark that *Hamlet* was written around 1584 will have trouble believing that the relatively crude *Tragedy* was penned that late.

"I get the impression of an eager teenager who has been burning the midnight oil and wants to show off his mastery of the literature."

The precipitating event in the play is the murder of Horatio. If I am correct in associating this character with the historical Don John of Austria, then it could have been written no earlier than late 1578.

Another death that occurred in 1578 was that of young Sebastian, king of Portugal, who died fighting the Berbers in Africa. His successor was Henry—sixty-eight years old, deaf, nearly blind, and dying of tuberculosis. Philip was among those with a claim to the Portuguese throne when Henry died, and he resolved to seize the opportunity. He mobilized his troops while Henry faded, and when the end came Philip invaded Portugal. The conflict lasted from June through August 1580, and ended in victory for Spain, with Philip king of both Spain and Portugal. Since the play opens with the aftermath of an unnamed battle between Spanish and Portuguese forces, it is evident that Philip's invasion was on the author's mind. (In the play, the King of Spain exults "Spain is Portugal/ And Portugal is Spain . . .")

If my assumptions about authorship are correct, the *Tragedy* and *Titus Andronicus* are indissolubly linked, both being Oxford's early attempts at the revenge genre (Jonson was right to associate them). When was *Titus* written? Eva Turner Clark puts it at 1576, comparing the rape and mutilation of Lavinia with 'the Spanish Fury,' the looting of Antwerp and massacre of its citizens by disgruntled Spanish troops on 4 November 1576. David Roper has studied a drawing of a scene from *Titus* apparently signed by Henry Peacham and bearing a chronogram which Roper interprets as dating the document to 1575.[25] (Several orthodox scholars read the chronogram as '1594,' but they are bound by the orthodox dating of *Titus* as 1592, conformable with the biography of Stratford Will). If Roper's interpretation of the chronogram is correct, *Titus* was written before 1576, which would seem to invalidate Clark's association of Lavinia and Antwerp. However, as Roper emphasizes, the dialog written under the drawing is substantially different from that in our current version of *Titus*. The play seems to have been revised over time. Perhaps it is a mistake on our part to think there is a unique 'date' for each play, as if Oxford tossed each one off in a month (as Stratfordians represent Shaxper as doing). Perhaps the plays were not eggs, which Oxford laid, cackled over, and then forgot about, but chicks, which he tended lovingly as they grew to robust maturity.

The idea that Shakespeare's plays were frequently and substantially revised gains support from the work of Ramón Jiménez. He has examined early history plays (such as *The Famous Victories of Henry the Fift* [26a] and *The Troublesome Raigne of John* [26b]) described as 'anonymous' by the orthodox. Citing exact parallels between scene construction and incidents portrayed between these early plays and their Shakespearean counterparts (the *Henry* trilogy and *King John*), Jiménez concludes that they all shared a common author—Oxford. In the case of *Famous Victories*, he suggests (based on the dearth of legal terminology) that this early effort was written before Oxford went to Gray's Inn, that is, while he was still a teenager. The linked plays *Famous Victories*/ *Henry IV,V* and *Troublesome Raigne/King John* can be regarded as examples of thoroughgoing revision, carried out over a significant portion of the dramatist's lifetime.[27] And in the case of *The Spanish Tragedy*, we have specific examples of revisions made no earlier than 1597.[1,4]

Ross's edition of *The Spanish Tragedy* is useful in pointing out the author's myriad quotations from and allusions to Latin poets such as Claudian, Virgil, Curtius, Statius, and Seneca.[28] I get the impression of an eager teenager who has been burning the midnight oil and wants to show off his mastery of the literature. Perhaps the initial draft of *Tragedy* was begun at this time. Oxford's tour through Italy (then under Spanish domination) in 1575-76 would have provided him with plenty of gossip about the Spanish royal court, and Don John of Austria's reputation was still at its peak. (David Yuhas has speculated that Oxford's single-combat challenge to all comers, made in Palermo in the summer of 1575, was intended to provoke a meeting with Don John.)[29] This tour may have provided inspiration for sharpening the characterizations. Then finally, the death of Don John and the Spanish invasion of Portugal would have crystallized the drama into the version published in 1592, later revised yet again.

END NOTES

1. C. V. Berney, "Who wrote *The Spanish Tragedy*?" *Shakespeare Matters* 4.2 (Winter 2005), 1, 19-21.
2. Eva Turner Clark, *Hidden Allusions in Shakespeare's Plays*, Kennikat Press, 1974.
3. 'Lester' was in fact the spelling used by Leicester's nephew Sir Philip

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Sidney when he wrote a defense of his uncle in response to the attacks in *Leicester's Commonwealth* (1584).

4. The text used in this study is from C. F. T. Brooke and N. B. Paradise, *English Drama 1580-1642*, Heath, 1933, 98-135.
5. This colorful incident has a real-life parallel. Juana de Coello, the wife of Antonio Pérez, was imprisoned in a castle while her husband was being investigated in connection with the murder of Juan de Escobedo. She was forbidden to communicate with him, but managed to write a letter with her own blood, and have it smuggled to her husband. I regard this as further confirmation that the author of the play had Spanish court politics firmly in mind. See James Anthony Froude, *The Spanish Story of the Armada* (Scribner's, 1892), 131.
6. C. Berney, "*The Merchant of Venice*: 2004 and 1980," Shakespeare Matters 4.2 (Winter 2005), 30-32.
7. Henry Kamen, *Philip of Spain*, Yale University Press, 1997, 71.
8. William Stirling-Maxwell, *Don John of Austria*, Longmans, Green, 1883, vol. I, 35-37.
9. Geoffrey Parker, *Philip II*, Little, Brown, 1978, 130-132.
10. Charles Petrie, *Don John of Austria*, Norton, 1967, 50.
11. Parker, 135-136.
12. Paul Johnson, *Elizabeth I*, Holt, Rinehart & Winston, 1974, 241.
13. Petrie, 327.
14. *Leicester's Commonwealth*, D. C. Peck, ed., Ohio University Press, 1985, 82-83. See also Paul H. Altrocchi, "Poison Power: Natural Death or Murder Most Foul?" *Shakespeare Matters* 3.4 (Summer 2004), 26-30.
15. Stirling-Maxwell, vol. II, 336.
16. The alert reader, aware that Charles V died in 1558 and Don John in 1578, will object that I have identified Horatio's avenger with a historical figure who died 20 years before his son was murdered. My response is that this is precisely why the play opens with an induction scene featuring the ghost of Andrea: to show that the dead are still with us. (It is a strange fact that in the latter half of the 16th century, every year ending in '8' was unfortunate for the Habsburg family: Charles V died in 1558; Don Carlos died in 1568; Don John died in 1578, and Philip II died in 1598. What about 1588? That was the year the Invincible Armada was destroyed.)
17. Parker, 171. Saint Quentin is in France, about halfway between Brussels and Paris. Kamen writes "A contemporary estimate put the number of dead in the French army at 5,200, with thousands taken prisoner. Possibly no more than 500 of Savoy's army lost their lives" (p.69). This happy circumstance anticipates the General's line in *Spanish Tragedy*: "Victory, my liege, and that with little loss" (1.2.7). About 12% of Philip's forces were English, under the command of the Earl of Pembroke. Among them were the Dudley brothers, Henry, Ambrose, and Robert. Henry was killed in the battle. Robert served with such distinction as master of ordnance that he was restored in blood by the English parliament 7 March 1558. Commanding some of the German forces was Baron von Münchhausen, who later gained a reputation as a raconteur.
18. Such functional doubling occurs in the Shakespeare plays, for example in *Twelfth Night* (Feste, Fabio) and in *As You Like It* (Touchstone, Jaques).
19. *Encyclopedia Britannica 4*, 687. Of the three 'golden lads' of the Spanish court ca. 1560 (Don Carlos, Don John, and Alexander Farnese), only Don Carlos failed to make it into the cast of *The Spanish Tragedy*. He got his revenge in 1867, when he was cast as the eponymous hero in an opera by Giuseppe Verdi.
20. Kamen, 75.
21. Stirling-Maxwell, vol. II, 218.
22. Kamen, 27.
23. *Encyclopedia Britannica 9*, 285.
24. T. W. Baldwin, *Modern Language Notes*, June 1925; *Philological Quarterly*, 1927.
25. David Roper, "Henry Peacham's Chronogram: the Dating of Shakespeare's *Titus Andronicus*," *Great Oxford*, Richard Malim, ed., De Vere Society, Parapress, 2004, 140-150.
26. Ramón Jiménez, (a) "The Famous Victories of Henry the Fifth—Key to the Authorship Question?" *Great Oxford*, 201-207; (b) "*The Troublesome Raigne of John*: The First Shakespeare Play in Print?" talk given 9 April 2005 at the Shakespeare Authorship Studies Conference, Concordia University, Portland OR.
27. Establishment spokesperson Alan Nelson is fond of comparing Oxfordians to Creationists. This posture is amusing for its impudence, since it is Nelson who believes that Shaxper traveled from Stratford to London and in six days made himself master of a world of knowledge, including French, Italian, Greek, medicine, geography, diplomacy, court behavior, and the whole of classical literature (on the seventh day he held horses). The knowledge of Oxford as the author of the canon, on the other hand, enables one to study the evolution of a genius as he moves from the crudities of *The Spanish Tragedy* to the subtleties of *Hamlet*.
28. Thomas W. Ross, ed., *The Spanish Tragedy*, University of California Press, 1968.
29. David Yuhas, *The Shakespeare-Cervantes Code*, Columbine Paperbacks, Boulder CO, 2004, 18. I am grateful to David Yuhas for opening my eyes to the universe of Anglo-Hispanic politics beyond the Invincible Armada.

"This posture is amusing for its impudence, since it is Nelson who believes that Shaxper traveled from Stratford to London and in six days made himself master of a world of knowledge..."

10th Annual Shakespeare Authorship Studies Conference
April 20-23, 2006

Registrations are now being taken for the 10th annual Shakespeare Authorship Studies Conference at Concordia University which will convene from April 20-23, 2006, that will feature a Keynote Address from Oxfordian Professor Rima Greenhill of Stanford University and awards bestowed on Hank Whittemore, Mark Anderson and OSF actor James Newcomb. Registration for the conference and banquet is $195. Checks payable to the Shakespeare Authorship Studies Conference can be sent to Dr Daniel Wright, Director of the SASC, Concordia University, 2811 NE Holman, Portland, OR 97211-6099.

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Royal Shame (continued from page 1)

Shakespeare.

(2) Since Shakespeare's writings imply the existence of a royal bastard in the form of Southampton, and since Queen Elizabeth refused to recognize him as her heir and de Vere as the father, this represented one, but not the only, reason to obliterate de Vere's name by pseudonymity.

As Oxfordians stand on the brink of grasping the full implications of the brilliant breakthrough research on the Sonnets by Hank Whittemore,[5] the purpose of this paper is to review the data which led many prominent Oxfordians in the pre-Whittemore era to believe in the Prince Tudor theory.

Derivation of the Prince Tudor Theory

The 1593 printing of *Venus and Adonis* was the first publication using the name of William Shakespeare, with the name found only on the dedication page—not on the title page. Based upon the story of Venus and Adonis in 75 lines of verse in Ovid's *Metamorphoses*, Shakespeare's 1194-line poem was dedicated "To the Right Honourable Henry Wriothesley, Earl of Southampton," containing words familiar to all Oxfordians:

> Right honourable, I know not how I shall offend in dedicating my unpolished lines to your lordship, nor how the world will censure me for choosing so strong a prop to support so weak a burden... But if the first heir of my invention prove deformed, I shall be sorry it had so noble a godfather... I leave it to your honourable survey, and your honour to your heart's content, which I wish may always answer your own wish and the world's hopeful expectation.

Oxfordians believe that "the first heir of my invention" referred to de Vere's first use of his pen name William Shakespeare. Prince Tudor theorists interpret "the world's hopeful expectation" as implying that, as legal heir, Wriothesley would eventually wear the Tudor crown.

The Rape of Lucrece, published in 1594, was the second work with William Shakespeare as dedicator, the title page again lacking an author's name. Based upon Ovid's *Fasti*, a poetic description of Rome's festivals and related classical myths, this long narrative poem was also dedicated to Wriothesley, this time very affectionately:

> The love I dedicate to your lordship is without end, whereof this pamphlet without beginning is but a superfluous moiety. The warrant I have of your honourable disposition, not the worth of my untutored lines, makes it assured of acceptance. What I have done is yours; what I have to do is yours, being part in all I have, devoted yours. Were my worth greater my duty would show greater, meantime, as it is, it is bound to your lordship, to whom I wish long life still lengthened with all happiness.

"It is from this foundation of first person testimony ... that the first Prince Tudor theorists derived a reasonable hypothesis to explain how a royal bastard became the Third Earl of Southampton."

Prince Tudor theorists believe these words (along with the Sonnets) convey a loving father's affection to his son. Some others, seeking a reason to deny the father-son theory, believe these lines (along with gay interpretations of the Sonnets Fair Youth-Poet relationship) show Shakespeare's raging homosexuality. There were many gay writers in the Elizabethan era, but Shakespeare would be the only one to broadcast his homosexuality to all the world.

Prince Tudorites strongly deny that de Vere was homosexual, believing him a lusty heterosexual with three living daughters by his first wife, Anne Cecil; one son, Henry, by his second wife, the beauteous Maid of Honor, Elizabeth Trentham; and one son (Edward Vere) by his sensuous mistress Anne Vavasour.

So it is these intriguing dedications and the Sonnets that form the basis for the Prince Tudor theory. The dedications and the Sonnets are, by most observers' reckoning, the *only first person writing* we have from Shakespeare. Thus understanding *what* he is saying, and *to whom* he is saying it, are key to understanding Shakespeare. We should also note that there is one other Shakespeare poem that has figured prominently over the years in the Prince Tudor theory, *The Phoenix and the Turtle,* published shortly after the Essex Rebellion in 1601.

It is from this foundation of first person testimony in the Shakespeare poems that the first Prince Tudor theorists derived a reasonable hypothesis to explain how a royal bastard became the Third Earl of Southampton.

Queen Elizabeth's possible pregnancy and delivery

On March 2 and 3, 1574 (modern calendar), Queen Elizabeth and Edward de Vere visited Archbishop Parker of Canterbury for two days at his Palace of Croydon.[3,6] They made plans for a second visit in May but canceled it. The Senior Ogburns believed the Queen and Edward exchanged marriage or engage-ment vows and rings at that time despite Edward having been married to Anne Cecil since December 1571.

Their "evidence" is in de Vere's writings, first in a poem entitled "The lover being disdainfully abjected by a dame of high calling," signed *Spreta tamen vivunt*, a postulated de Vere pen name which means "The disdained will nevertheless live"[3]:

> "Thy byrth, thy beautie, nor thy brave attyre, (Disdainful Dame, which dooest me double wrong) ... For why thou knowest, and I my selfe can tell, By many vowes how thou to me wert bound."

The Ogburns also cite *Twelfth Night* (IV,iii, 22), stating that in Elizabethan times

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an exchange of rings was tantamount to marriage:

Olivia:
Blame not this haste of mine. If you mean well,
Now go with me and with this holy man
Into the chantry by; there, before him,
And underneath that consecrated roof,
Plight me the full assurance of your faith...

Sebastian:
I'll follow this good man, and go with you;
And having sworn truth, ever will be true. . .

Later in *Twelfth Night* (V,i,154), the Priest says: "A contract of eternal bond of love, Confirm'd by Mutual joinder of your hands, Attested by the holy close of lips, Strengthened by interchangement of your rings."

This is speculative interpretation rather than evidence, but de Vere's writings are filled with personal allusions and authorship clues. He may identify himself in these lines with "ever (E. Vere) will be true."

Nichols[6] quotes a letter from Gilbert Talbot to his father, the Earl of Shrewsbury, on June 28, 1574, stating that "the Queen remained sad and pensive in the month of June." Diana Price attributes this to the recent death of Charles IX of France,[7] but is there one example in history of the leader of one country remaining significantly depressed *for a month* because of the death of another country's political leader?

In a letter to his mother at the same time, Talbot says that "Her Majestie styrreth litell abrode," which was not like her. The Ogburns and others believe this was the last month of her pregnancy with de Vere's child. Price points out that the Queen continued appointments with French Ambassador Fenelon until June 21, and could not have concealed either a pregnancy or a birth. But consider these facts:

(1) Anne Vavasour, Lady of the Bedchamber, successfully concealed her pregnancy while living in the Queen's private chambers until she delivered de Vere's son in 1581 only a few feet from the Queen's bedroom.
(2) The Queen and her retinue wore farthingaled skirts, extending straight out from the abdomen for a foot or two in all directions before dropping perpendicularly to the floor. A lady with a gestational encumbrance merely had to design a skirt beginning slightly higher to conceal a pregnancy even from diagnostically keen French ambassadorial eyes.

Prince Tudor theorists believe that the Queen successfully hid her pregnancy from all but her most trusted Maids of Honor and delivered her son in Greenwich Palace on about June 22, 1574, recovered there and at Richmond Palace, where she moved on June 30,[7] then went on Progress in early July, arriving at Bristol on August 14 still looking pale and wan like someone recently out of childbirth.[3]

"This is speculative interpretation rather than evidence, but de Vere's writings are filled with personal allusions and authorship clues."

Prince Tudorites believe the Queen had exchanged rings with de Vere and had planned to find another husband for Anne Cecil, whose marriage to de Vere had been coerced by William Cecil and the Queen against the laws of England. Why illegal? Because de Vere was 21, beyond the age at which a ward could be forced to marry against his will, and because he had a valid legal marriage contract with Mary Hastings. Shortly before delivery, the Queen decided not to acknowledge the child's birth, thereby retaining her hallowed image as "The Virgin Queen," a strange decision considering that:

(1) She was 41 years old; time was growing short to birth an heir.
(2) The 1563 Act of Succession had specified that a legal royal heir must be "issue of her body lawfully to be begotten." In 1571, "lawfully to be begotten" was struck by Parliament, permitting royal bastards to be legal heirs to the Crown.[8] Who instigated this change, and why? Prolongation of Tudor rule must have been a key motivating factor.

De Vere was devastated when Elizabeth refused to marry him and legalize their son as heir to the throne. In a significant example of how the Shakespeare poems can be interpreted as first person testimory, we may turn here to Sonnet 33:

Full many a glorious morning have I seen
Flatter the mountain tops with sovereign eye,
Kissing with golden face the meadows green,
Gilding pale streams with heavenly alchemy,
Anon permit the basest clouds to ride
With ugly rack on his celestial face,
And from the forlorn world his visage hide,
Stealing unseen to west with this disgrace.
Even so my sun one early morn did shine
With all triumphant splendour on my brow;
But out, alack, he was but one hour mine,
The region cloud hath masked him from me now.
Yet him for this my love no whit disdaineth:
Suns of the world may stain when heaven's sun staineth.

Key poetic clues include: (1) after birthing, the Queen began her Progress to Bristol in the west, keeping her son's visage (her disgrace) hidden; (2) sun = son; (3) region cloud = masked by Regina's cloud of secrecy.

In a 1575 letter to Burghley from Paris after learning that his wife was pregnant, de Vere makes a curious possible reference to his son:[9]

(Continued on page 14)

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Royal Shame (continued from page 13)

> "My Lord, Your letters have made me a glad man . . . for now it hath pleased God to give me a son of my own (as I hope it is) me think I have the better occasion to travel . . ."

"Son of my own" is an odd way to express news of a wife's pregnancy, suggesting the existence of a prior son he was not allowed to acknowledge.

In *The Merchant of Venice* (II,ii,74) de Vere comments on his hidden son: "Truth will come to light; murder cannot be hid long/A man's son may, but in the end truth will out."

Furious over Royal duplicity and failure to live up to vows exchanged at Croydon, de Vere left for Europe with Edward Seymour on about July 4 without royal permission.[10] The Queen had de Vere escorted home. Other minor items in favor of this royal birth:

(1) The baby, the subsequent Third Earl of Southampton, had reddish hair and green eyes. So did Queen Elizabeth.
(2) Why did the Queen Elizabeth forbid an autopsy on her body? Did she have abdominal striae, i.e., pregnancy stretch lines which last for life?

Further evidence of a royal child fathered by de Vere is analyzed in "The Queen Elizabeth Pregnancy Portrait: Who designed it and who did the coverups?"[11] Despite the portrait's 30% paintover coverup, the paper's conclusions include:

(1) That de Vere commissioned the portrait by Marcus Gheeraerts.
(2) That de Vere wrote the cartouche poem.
(3) That the pregnant lady is indeed Queen Elizabeth.
(4) That she shows two marriage rings attached to her neck.
(5) That de Vere identifies Southampton as the *in utero* baby and himself as the biological father in three Latin mottoes in the painting.[11]

The changeling hypothesis—curiouser and curiouser

After Percy Allen, with the concurrence of B.M. Ward,[2] introduced the Prince Tudor theory, they were bombarded by literary "experts," as is inevitable in any field when a new theory comes to the fore. These were published in April 1939 in a special Supplement to the *Shakespeare Fellowship News Letter*. Interesting tidbits from Allen's reply include:

(1) That any statement or inquiry into Queen Elizabeth's reputed virginity was punishable by death.
(2) That the "Rainbow" portrait of Elizabeth hanging at Hatfield House contained the inscription, "No rainbow (reine beau) without a sun," which Allen translated as, "No Queen is beautiful without a son."
(3) That the Sonnets were permeated with dynastic references, that the Fair Youth was Southampton and the Dark Lady was Queen Elizabeth.
(4) That in *Venus and Adonis*, the first publication under the name of Shakespeare, Venus is certainly Elizabeth and the boar is de Vere.
(5) That, lacking a smoking gun, Oxfordians may legitimately rely on circumstantial evidence, as the criminal justice system does routinely.

"Son of my own' is an odd way to express news of a wife's pregnancy, suggesting the existence of a prior son he was not allowed to acknowledge."

Percy Allen in 1933[2] and the Senior Ogburns in 1952[3] originated the scenario that the boy who was raised as the Third Earl of Southampton was a changeling, the actual son of the Queen and de Vere.

The 2nd Earl of Southampton was put in the Tower in October 1571 by a Burghley-dominated Privy Council, not for being a staunch Catholic but for wondering aloud whether he should be loyal to the Queen. There is no good evidence that the 2nd Earl was allowed conjugal visits by his unfaithful wife, Mary, whose arranged marriage to him took place when she was thirteen. He was released on May 1, 1573, to the custody of William More, then to his Catholic father-in-law, Anthony Browne, Viscount Montague, on July 1, when Mary was six months pregnant, possibly by her commoner lover Donesame. She gave birth to a son on October 6, 1573,[3,12] when she was 21.

What happened to the Countess's son? No one has ever found a record of either baptism or godparents despite diligent searches by Stopes[13] and many others. Did he die? Was he brought up in a non-noble home under an assumed name? There is a curious statement in the 2nd Earl's will[12] providing money for the education of "William my Beggers boye" until the age of 21. Was this him, disinherited and anonymous to history?

Prince Tudorites believe the 2nd Earl and his wife were compelled by Elizabeth to accept her son as a changeling beginning in July 1574. This concept makes better sense if the Queen as well as the 2nd Earl knew that he was not the biological father of Mary Wriothesley's son. As soon as the changeling arrived at Titchfield, the Southamptons' manor house, Thomas Dymoke, a relative of Elizabeth, was placed in the household as "Gentleman of the Bedchamber."[12] Dymoke dominated the household until the 2nd Earl died in 1581 and the 3rd Earl became Cecil's ward. Why was Dymoke there? Clearly not at the invitation either of the 2nd Earl or his countess. Charlton Ogburn, Jr., found these events "curiouser and curiouser."

References to Southampton's Royalty

Anyone with an open mind should look carefully at Thomas Nashe's dedication to

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the Third Earl of Southampton in the Prologue to his *Choice of Valentines*: "Pardon, sweete flower of matchless Poetrie / And fairest bud that red rose ever bore... Ne blame my verse of loose unchastity / For painting forth the things that hidden are."[3]

Southampton is the son of the only writer of matchless poetry, de Vere, and the Queen is the red Tudor (Lancaster) rose, all hidden from public knowledge. Ever = E. Vere. Solid evidence? No. Farfetched? Hardly.

John Rollett has presented intriguing circumstantial evidence that Henry Wriothesley was widely regarded as Queen Elizabeth's son, a hereditary Prince in line for the Royal Crown. He cites three documents:[14]

(1) Philip Gawdy wrote his brother in 1593 saying that Southampton was nominated for Order of the Garter at age 19, when he had done nothing to deserve it. Charlotte Stopes, Southampton's biographer, said "it was an honor so great at his early age that it had never before been paid to anyone not of Royal Blood."[13] The nomination was later withdrawn.
(2) George Peele, in a 1593 poem entitled *The Honour of the Garter*, in a stanza honoring Southampton, alludes to the Queen twice as Cynthia, suggesting the known biological relationship between the two: "Gentle Wriothesley, South Hampton's starre, I wish all fortune that in Cynthia's eye, Cynthia the glory of the Western world, With all the starres in her faire firmament, Bright may he rise and shine immortally."
(3) John Sanford, Chaplain of Magdalen College, Oxford, wrote a Latin poem in 1592 which included these lines about Southampton, the word "dynasta" meaning a dynastic line of kings or princes[14,15,16] *Post hunc insequitur clara de stirpe Dynasta lure suo dives quem south-Hamptonia magnum Vendicat heroem* ("After him there follows a hereditary Prince of illustrious lineage, whom as a great hero the rich House of Southampton lawfully lays claim to as one of its own.")

Betty Sears deciphers three clues in the portrait [see page one] of Southampton in the Tower[4] which she believes declare his royalty as son of the Queen:

(1) The impresa shows swans swimming against turbulent Thames waters. Thames swans were treated as property of the crown.
(2) The portrait shows green eyes and long delicate fingers which were characteristics of Queen Elizabeth.

"Why was Southampton suddenly imprisoned in the Tower by King James on June 24, 1604, when he hadn't done anything wrong or disloyal?"

---

(3) At Southampton's right elbow is a royal green bookmark which creates the letter "E" with its silver edge, standing for the Queen.

Important historical questions needing answers

(1) Why was Southampton the only Essex "rebel" sentenced to death and then—for no discernable reason—not executed? He was spared and given a life sentence in The Tower. Whittemore provides detailed explanations, documented in the Sonnets.[5]
(2) Why was Southampton suddenly released from the Tower by King James I on April 10, 1603, before James had even left Edinburgh? Why on May 16 did King James give Southampton a full pardon and return his noble title and estates? Why in July did James create him Knight of the Garter and give him four estates? Why on August 20 did he give him the monopoly on sweet wine import duties yielding £2000 a year (12)? Whittemore summarizes the detailed evidence that it was in exchange for Southampton agreeing to renounce all claims to the throne.
(3) Why was Southampton suddenly imprisoned in the Tower by King James on June 24, 1604, when he hadn't done anything wrong or disloyal?

> "Late on the evening of June 24th he was arrested ... Southampton's papers were seized and scrutinized. He himself was interrogated. According to the French Ambassador, King James had gone into a complete panic and could not sleep that night even though he had a guard of his Scots posted around his quarters. Presumably to protect his heir he sent orders to Prince Henry that he must not stir out of his chamber... He was released on June 25th, the day after the arrest. No documents that relate to this episode survive. . ."[12]

Prince Tudorites point out that Edward de Vere died on that date, thus eliminating a father's restraining influence in preventing a royal coup by his son who had the best legal claim to the throne. Coincidence? Hard to believe.
(4) Where are Southampton's and de Vere's wills, an absence unheard of among Elizabethan nobility? Were they destroyed because they contained vital information about the father-son relationship and, in de Vere's case, revealed his authorship of Shakespeare's plays?
(5) Why was there such a close lifelong friendship between Southampton and Henry de Vere, 18th Earl of Oxford, despite an 18-year age difference? Happenstance or because they were half-brothers with the same father?
(6) Why was Queen Elizabeth so extremely adamant about removing Southampton from his command as General of the Horse under Essex in Ireland in 1599? Here is part of the

(Continued on page 16)

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Royal Shame (continued from page 15)

Privy Council's letter to Essex:

> "Her Majesty having of late received certain knowledge that your Lordship hath constituted the Earl of Southampton General of the Horse ... with which she is much displeased... She thinketh it strange, and taketh it offensively, that you would appoint (him) to that place and office, considering that Her Majesty... gave you express prohibition to the contrary... Her Majesty's pleasure is that you no longer continue him in that place and charge of General of the Horse"[12]

Prince Tudorites believe that the Queen knew that Southampton was a valiant and courageous military officer who would lead battle charges against the Irish enemy (which he did), and she didn't want her son killed.

These six questions should not be cast aside by skeptics of the Prince Tudor theory. There are many other historical occurrences and Shakespeare allusions not well explained except by theorizing that Southampton was the son of Queen Elizabeth and Edward de Vere.

Why was Edward de Vere forced to use a pseudonym?

The secret identity of Henry Wriothesley was not the only reason for de Vere's pseudonymity. A second important reason was that, like Ovid, de Vere felt strongly that great writers must chronicle their times including the personality characteristics of important people.

Although in many respects William Cecil did an outstanding job in his political career, in his personal life he was a cruel killer (e.g., The Duke of Norfolk and Mary, Queen of Scots), the greediest man in England (starting with one estate he became England's richest man with over 300 estates, mostly illegally gotten), a habitual liar and an instigator of major forgeries. Cecil made crucial decisions for his own prosperity and place in history, often against England's welfare, which may have played a not insignificant role in leading to England's later civil war.

In his plays, de Vere pointed out many of Cecil's foibles dramatically to posterity. The result, combined with his allusions to the royal bastard, was coerced pseudonymity, agreed to by the Queen and overseen by Cecil (and later by his son Robert), who was furious at being vilified in the plays and who wanted them either destroyed or so thoroughly anonymized that posterity would never identify de Vere's target. Anyone who thinks that de Vere chose pseudonymity of his own free will should reread the ending of *Hamlet*. Both Cecils, William and his crook backed son, Robert, had good reasons to suppress de Vere's authorship, e.g.:

"There are many other historical occurrences and Shakespeare allusions not well explained except by theorizing that Southampton was the son of Queen Elizabeth and Edward De Vere."

---

(1) Oxfordians and most Stratfordians agree that Polonius is Cecil. Oxfordians believe *Hamlet* is an autobiographical play and that Hamlet is de Vere. In the following passage (II,ii,186), de Vere tells the world that his wife, Anne Cecil, conceived their first child out of wedlock. Since William Cecil or his son, Thomas (by his first wife, Mary Cheke), may have been the impregnator, this is hazardous ground in an authoritarian state: Hamlet to Polonius: "Conception is a blessing, but not as your daughter may conceive."

(2) In the graveyard scene in *Hamlet* (V,i,95) de Vere mentions many of the illegal methods by which Cecil stole land from his wards and others: "Where be his quiddits now, his quillets, his cases, his tenures, and his tricks... This fellow might be in 's time a great buyer of land, with his statues, his recognizances, his fines, his double vouchers, his recoveries ... The very conveyances of his lands will hardly lie in this box."

Rapiered thrusts in other plays may well be aimed at Burghley:

> 1. For he's inclined as is the ravenous wolf,
> Who cannot steal a shape that means deceit?
> Take heed, my Lord, the welfare of us all
> Hangs on the cutting short that fraudful man. *2 Henry VI (*III,i,78)
>
> 2.Through tattered clothes small vices do appear;
> Robes and furred gowns hide ail.
> Plate sin with gold,
> And the strong lance of justice hurtless breaks. [Cecil wore fur-lined gowns]
> *King Lear* (IV,vi,169)

In an absolute monarchy like Elizabethan England, it was not prudent to lampoon and lambaste the all-powerful political despot, William Cecil, as Edmund Spenser learned when all nine of his plays were seized, destroyed and disappeared from history. De Vere paid a less severe penalty because Oxfordians think the Queen insisted on saving his plays from destruction by Burghley, to exemplify the glory of her reign.

Controversy about the Prince Tudor theory

Those who take potshots at the Prince Tudor theory seem to prefer a maximal frontal assault, with total annihilation their goal.[7,17] After criticism of a fraction of the evidence, they conclude: mission accomplished! For example, Diana Price confidently states:

> "Adherents have not constructed their case with a single piece of documentary evidence, and the inaccurate arguments advanced to support the theory serve only to discredit it. Since ample documentation contradicts it, the Tudor Rose theory cannot be viewed as having any substance"[5]

Since Looney's insightful 1920 book *Shakespeare Identified*,[18] Oxfordians have

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learned that such frontal assaults are rarely successful. Has a single Stratfordian transferred allegiance to de Vere because of such an approach, or vice versa? No. The technique is suboptimal.

To demand absolute evidential proof for the Prince Tudor Theory[7,17] is no more logical than demanding that Stratfordians and Oxfordians immediately provide incontrovertible evidence for their authorship theories or forever hold their peace.

It should be pointed out that Charlton Ogburn, Jr., resisted almost all of his life the persuasive arguments of his parents, especially Dorothy, in favor of the Prince Tudor Theory. But in 1997, he finally accepted the theory "because I have felt I had no choice. No other scenario of which I have heard accommodates the facts in the case."[19]

Whittemore's vital research on *Shakespeares Sonnets*

The majority of Stratfordian as well as Oxfordian scholars concur that a significant proportion of *Shakespeares Sonnets* are written to the Third Earl of Southampton. Charlotte Stopes agreed and spent years looking for any evidence which could link the man from Stratford-on-Avon to Southampton.[15] She failed and so has everyone since.

Why are so many Sonnets written to Henry Wriothesley and in such affectionate terms? In stunningly insightful research, Hank Whittemore[5,20] presents a compelling case that:

(1) The sonnets can only be understood if Southampton was the son of de Vere and the Queen and thus the Tudor heir.
(2) Most of the Sonnets chronicle the times and render a daily account of Southampton's tribulations following the failed Essex "rebellion."
(3) The sonnets are a "dynastic diary," de Vere preserving "the living record of Southampton's royal existence" and his entitlement to the throne.
(4) The sonnets explain why de Vere as Shakespeare had to remain anonymous even after his own death, despite acknowledged authorship being permissible in the Elizabethan era to nobles after death.
(5) Thus, the Sonnets—always a key piece of evidence in the origin and evolution of the Prince Tudor theory—now provide a firmer foundation than ever for the theory.

All Oxfordians are urged to give careful study and thought to Whittemore's inspired and powerful book, *The Monument*, which this writer firmly believes will come to be regarded as one of the most significant books of the 21st Century. Perhaps, with time, *The Monument* will end the disharmonious Oxfordian debate over the Prince Tudor theory, terminate their age of discord, and initiate a pattern of celestial peace[21] as we all work together to bring about the long-delayed, now inevitable Shakespeare authorship paradigm shift.

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Dedication puzzle (continued from page 1)
available name from the period to see which others appear in the puzzle, as possible leads for further investigation. We might also eliminate from consideration as characters in the Sonnets people whose names fail to appear. We can use the puzzle, then, to confirm information about "Shakespeare" and challenge any erroneous proposals and assumptions about the Sonnets that scholars might have made in the past.

A Unique List

Over the centuries, over 60 persons[1] have been proposed as pertinent to the Sonnets in being the poet,[2] the Youth or the Dark Lady. Few of these candidates afford more than pure conjecture to support their cases. The list below comprises names of 18 people whom recent scholars have proposed as being linked to the Sonnets.

The Publisher
Thomas Thorpe
The Patron/Producer(s)
William Herbert (also on the Youth list)
Philip Herbert
Mary Sidney/**Mary Herbert** (also on the Poet list)
William Hall
The Printer
George Eld
The Poet[3]
William Shakespeare/Shaksper
Edward (de) Vere
Francis Bacon
Christopher Marlowe
Mary Sidney/**Mary Herbert**
William Stanley
Roger Manners
The Youth
Henry Wriothesley
William Herbert
The Dark Lady
Anne Vavasor
Emilia Bassana
(Queen) **Elisabeth** (and as herself in Sonnet 107)
Elisabeth Vernon
Mary Fitton

If a significant percentage of these names were to turn up in the text of the Sonnets dedication, we would have a strong indication that someone had purposely embedded names therein in the manner of Thomas Thorpe's word game. Based on a test of names associated with William Shaksper that we will conduct later in this article, anything above 9 percent would be notable. As it turns out, fully 13, or *72 percent*, of the 18 names in the above list appear in the dedication, as shown in bold. The incidence of names on this list turning up in the puzzle is far higher than that for pre-selected strings of letters from any other source, a strong indication that at least some of them are there on purpose.

Names Not Appearing Are Bad Candidates

While not every name in bold will prove to be connected to the Sonnets, no names that *fail* to appear throw any monkey wrenches into good scholarship. Most of the obscure candidates, such as Penelope Devereux, "Stella" in Philip Sidney's sonnet sequence, Luce Morgan, a courtesan, madam and abbess, and Anne Sackfield, an innkeeper's wife, as the Dark Lady, and William Hatcliffe and William Hunnis as the Youth, do not show up in the dedication, nor are they sensible choices given today's knowledge. (The name of at least one discredited candidate for the Youth, Robert Southwell, appears as a solution, but an investigation into his possible candidacy indicates that it is an artifact appearing by chance, aided by the surely deliberate inclusion of the name Robert Greene.)

Charlton Ogburn[4] mentions Anne Vavasor's pitch black hair and eyes as reasons to suggest that she could be the Dark Lady. However, Anne's skin, as her portrait reveals, was pale white, while the Dark Lady's (taking the description literally) was brown. By 1594, it had been at least fifteen years since Oxford had first dallied with Anne Vavasor. She was old news to Oxford by this time, so she does not serve well as a new object of intense passion. Furthermore, her husband was Sir Henry Lee, the Queen's Champion of the tournaments, and one can hardly imagine a man this virile putting up for all those years with a wife who slept around as the Dark Lady did. With these disqualifiers, she makes a poor candidate, and her name is not there.

Five of the currently proposed candidates for the identity of Shakespeare do not appear as solutions to the puzzle. The names Francis Bacon, Christopher Marlowe, Mary Sidney, William Stanley and William Shakespeare/Shaksper all fail the test. The fact that so many of these less likely candidates fail to appear in the puzzle is not proof of anything, but it is *consistent* with our growing case that the puzzle's renditions and (Oxfordian) reality are compatible. Women have twice the odds of appearing in the puzzle because they have both a maiden and a married last name. "Mary Sidney" fails, but "Mary Herbert" is a solution. On the other hand, all of the other women that we find in the puzzle are identified therein by their maiden names (Bassana, Vernon and Fitton), implying that this consistent choice is an aspect of convention or design. Therefore, "Mary Herbert" is a highly suspect solution. It could well be an artifact deriving from a deliberately included William and/or Philip Herbert, as only four additional letters are then required to produce Mary's married name. If Mary Fitton's name is also deliberately included, then the entirety of "Mary Herbert" would simply be an artifact. Nevertheless, to be generous and above reproach, we will give it the benefit of the doubt and investigate any possible connection.

Names That Were Probably Not Deliberately Included

Given current scholarship, how many of the 13 names from our list that appear as solutions to the puzzle may we eliminate as improbably connected to the Sonnets and therefore likely artifacts of the puzzle? (The answers are dependent upon both our knowledge and our lack of it, so our conclusions here, while strong, are tentative.)

Roger Manners is an impossible candidate for Shakespearean authorship. He was brother to the 3rd Earl of Rutland, Edward Manners, who was Oxford's fellow ward under Burghley, but any further connections to the Sonnets are absent. Manners was born in 1576, which makes him too young to have written the plays. He was also too busy to write them, having left England at age twenty for travel abroad and then to serve under Essex in Ireland. Manners never wrote any literature of which anyone is aware, "nor was there evidence that [he] had ever involved himself in poesy, theatre or players."[5] Investigation into his life provides no reasons that I can

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see why he would have had a hand in producing the Sonnets, either, so I cannot even speculate as to another reason for the name's deliberate inclusion. I think it's an artifact. This is good news for Oxfordians, because one of the only two names remaining on the list of possible poets supports the Oxfordian case.

William Hall is an unlikely candidate for having anything to do with the publication of the Sonnets. His name appears in my list only because Sir Sidney Lee, who wrote much of the material in *The Dictionary of National Biography*, proposed it. Lee was dead set against the idea of William Herbert's involvement in the Sonnets, either as a subject or as a participant in their publication, so he concocted a scenario under which William Hall, a stationer at the time, may have been the W.H. of the dedication, on the conjecture that Hall somehow procured the Sonnets and then gave them to Thorpe. Looney (1920) extended the story by proposing that Hall, a resident of Hackney, stole the Sonnets right out of Oxford's widow's house. Purely invented stories do not make a case in the first place, but this one dies by its contradictions: (1) If the Sonnets had been purloined so illegally, as Looney claims, it would have been insane for Thorpe to have congratulated the thief in his dedication. (2) If the "W.H." who published a poem by Robert Southwell three years earlier in 1606 was William Hall, as Lee proposes, it would have been in keeping with Hall's demonstrated behavior to publish a choice property such as *Shake-speare's Sonnets* himself rather than to hand it over to another publisher. (3) Can we even imagine one part-time back-alley publisher (as Lee would have it) wishing another "that eternitie promised by our ever-living poet"? (4) Both men would have to have been privy to what that phrase meant, which is unlikely if they were simply opportunistic merchants perpetrating a surreptitious venture. (5) The text may be taken to mean that "our ever-living poet" promised "that eternitie" *to Mr. W.H.* Surely we are not to entertain the idea that Shakespeare promised eternity to William Hall. The only reasonable candidates for this honor are the front-runners for the role of the Youth, Henry Wriothesley and William Herbert. We thus have a significant case against Hall's being "the onlie begetter" or the producer of the Sonnets project. Hall was a kinsman of Anthony Munday, Oxford's secretary, so Oxford would probably have known who he was. But try as I might, I am unable to conjure up a scenario in which Hall's help is required, nor does any information indicate that he was involved. "William H" was probably embedded purposely in the dedication in order to form "William Herbert." This design dramatically increases the puzzle's chances of producing "William Hall," which requires only three more letters. Its appearance is undoubtedly an artifact.

This discussion leaves 11 names from our original list:

The Publisher
- **Thomas Thorpe**

The Patron/Producer(s)
- **William Herbert** (also on the Youth list)
- **Philip Herbert**
- **Mary Herbert** (also on the Poet list)

The Printer
- **George Eld**

The Poet
- **Edward** (de) **Vere**
- **Mary Herbert**

The Youth
- **Henry Wriothesley**
- **William Herbert**

The Dark Lady
- **Emilia Bassana**
- (Queen) **Elisabeth** (and as herself in Sonnet 107)
- **Elisabeth Vernon**
- **Mary Fitton**

At this point, we have an interesting list. The only known publisher and printer are there. There are only two names remaining among the candidates for Shakespeare, and one of them fits the Oxfordian case. The two strongest candidates for the Youth are there. Three of the four names remaining for the Dark Lady have been the primary subject of an entire book within just the past 26 years, and the fourth still has it adherents, so these names are consistent with contemporary scholarship.

A Puzzle Is Not a Cryptogram

Before proceeding with our discussion of the candidates related to *Shake-speares Sonnets*, we must address the question of probability that necessarily arises in any process of induction. When a cryptographer creates a coded message, the receiver applies a previously arranged key and thereby decodes mechanically and precisely the intended message. A puzzle — which is what we have here from our perspective — is something different. Puzzles are to be *solved*, not *decoded*. Because there is not a symbol-for-symbol key to a puzzle, it is theoretically possible for parts of a puzzle to allow apparent solutions unintended by its creator. The Dedication Puzzle's payoff is only a probability statement:

> Test all the names that you think might be related to *Shake-speare's Sonnets*. Those that you do not find are either not related to them in any important way or were unknown to the composer. Those that you do find have a *certain probability* of being so related, with individual odds varying according to the length of the name and external evidence of that person's relevance to the Sonnets.

In order to have a basis for judging the significance of solutions to the puzzle, we need to understand the probability of finding such constructs by chance. Let's discuss how seriously we should take the appearance of the names that we are finding in the dedication.

A Basis for Comparison

Every so often, an enthusiastic linguistic detective writes a book purporting to reveal encoded messages in a certain text. The most popular sources in this regard appear to be the Bible and the prophecies of Nostradamus. To get their messages, proponents use a great length of text, a variety of "decoding" methods, multiple styles of solutions, and open-ended interpretations of the answers. The result is nothing more than data fitting. To demonstrate how easy it is to generate such messages from so much text and using so many methods, Brendan McKay answered one author's challenge, issued in *Newsweek*, June 9, 1997, to wit, "When my critics find a message about the assassination of a prime minister encrypted in *Moby Dick*, I'll believe them."[6] Using the author's methods, McKay found messages about the assassination not only of a prime minister but of countless other famous figures.

Why is the Dedication Puzzle different? There are six main reasons. The Sonnets dedication is a short text, there is only one

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Dedication puzzle (continued from page 19)
proposed method of deriving a solution, the expression of the messages is the same each time (a name), the messages derived pertain to a narrow and specifically relevant subject, and the puzzle's solutions have predictive value.

The final two points are particularly important because brevity and singularity of method and result alone are no guarantee of validity. Even within a short 143-letter sequence, one may extract numerous strings of sequential letters that would be recognized as names. We can even use the Dedication Puzzle to concoct "messages" such as "this is all wrong." Any string of 143 letters can provide the spelling for many things. Even given our otherwise severe restrictions, some "solutions" are merely artifacts, just like the messages in the "Bible Code." The primary limiting qualifier is *what* names or messages appear. The Dedication Puzzle's validity is not determined by how many words we can *derive* therefrom but by how many names from a *specific predetermined list* we can find.

If, for example, we could find 20 embedded names (the approximate number of significant names I have found in the Dedication Puzzle) in a Biblical passage of 143 letters, and *all of them pertained to the Bible story in which the passage appeared*, we would have another example of what we have in the Dedication Puzzle, and we would be reasonable in postulating deliberate design. The list we have now is the list that an Oxfordian would have made in the first place (though with Mary Herbert only in the list of Producers). All seven names deleted from our starting list with the exception of Anne Vavasor were proposals from non-Oxfordian sources, and all remaining names are compatible with the Oxfordian case. On this basis, they constitute a predetermined list.

An important test of a code's authenticity is its predictive value. Had the Allies broken a German code in 1942 and found nothing but texts about past events, they might have been justified in suspecting a hoax. When codes in fact predicted the events that they described, such as planned attacks, the code breakers could be sure that the codes were real. The "Bible Code" cannot be a code (or even a puzzle) because it cannot be deciphered with a method that leads to successful predictions of unknown (for example, future) events. As we will see in a separate publication about Oxford's pseudonyms, the Dedication Puzzle *does* contain information that has led to the discovery of previously unknown historical facts.

The pertinent question we need to answer to determine the puzzle's validity is, "What are the odds of *particular* sequences of letters showing up?" We can test this question in two ways: (1) by determining the probability of finding all of our particular names in other texts of the same length, and (2) by determining the probability of finding names from any other list in our particular text.

The Incidence of Other Names in the Dedication Text

What are the chances of finding other names, averaging the same number of letters as the names in our list, in the Sonnets dedication? To answer this question, my statistician took the string of real names used in the tests in the first article (see Endnote 10 therein), divided it into sequences of 9, 10, 11, 12, 13, 14, 15 and 16 letters.[7] and then searched the Dedication Puzzle to see how many of each length appear as solutions. Table 1 shows the results.

# letters in "name"	# "names" tested	# found	% found
9	96	50	52%
10	86	37	43%
11	78	30	38%
12	72	25	35%
13	66	14	21%
14	61	7	11.5%
15	57	6	10.5%
16	54	3	5.6%

Table 1

To determine the probability of finding ten pre-chosen full names (ignoring Elizabeth the queen for the time being) that are the same length as the ones herein proposed as solutions to the Dedication Puzzle, we must multiply these percentages together according to the length of those names, which are 9, 10, 10, 11, 12, 13, 13, 14, 15 and 16 letters long. To determine the probability of finding only the five longest names (see next discussion), the numbers are .21 x .21 x .115 x .105 x .056 = .0000298, or about 1 in 33,500. For all ten names, they are .52 x .43 x .43 x .38 x .35 x .21 x .21 x .115 x .105 x .056 = .0000003813, or 1 in 2.6 million.

These probabilities might understate the probability of finding our particular ten names by chance, because our names are not independent. Some of them are enough alike that the appearance of one of them will increase the chances that another one appears. Clearly if "William Herbert" appears, for example, the likelihood of "Philip Herbert" or "Mary Herbert" appearing is enhanced. The same is true for "Mary Herbert" and "Mary Fitton" and for "Vernon" and "Vere." Let's test, then, for the appearance of our ten names in other texts comprising 143 letters.

The Incidence of the Dedication's Names in Other Texts

For this test, I chose (1) the opening portion of the Book of Genesis in the Bible and (2) one page each from 13 stories in *The Canterbury Tales* by Chaucer.[8] In the latter work, we took care to choose pages that did not repeat proper names, in order to eliminate any repetition bias on that basis.

Combining the results, we have the following incidence out of 200 143-letter sequences. The ones that appear in fewer than 30 percent of the cases are shown in bold.[9]

Philip Herbert	**10 (5%)**
William Herbert	**25 (12.5%)**
Henry Wriothesley	**25 (12.5%)**
Elisabeth Vernon	**36 (18%)**
Emilia Bassana	**58 (29%)**
Mary Herbert	73 (36.5%)
Thomas Thorpe	84 (42%)
Mary Fitton	88 (44%)
Edward Vere	119 (59.5%)
George Eld	132 (66%)

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The individual test results (not shown) confirm that the relative rarity of each name is consistent across texts. In both cases, **Philip Herbert**, **William Herbert**, **Henry Wriothesley** and **Elisabeth Vernon** are the most difficult names to find. **Emilia Bassana** is next. The other five names have a higher chance of appearing in the Dedication Puzzle by chance. This is wonderful information because it means that *the names that matter most to our research into the key players in the Sonnets are precisely the ones that show up least often as puzzle-type solutions in other texts*. In other words, if we were to throw out the five most commonly found names, we would lose no name of consequence, just two extremely doubtful candidates (Fitton and Mary Herbert), two bit players (Thorpe and Eld) and Edward Vere, who is already named as **E. Ver** in Rollett's code. We would still have the Producers, the two most qualified candidates for the Youth, the most qualified (as we will see later) Dark Lady and perhaps another character as well.

Recall that the publisher, **Thomas Thorpe**, is the only name in the list to be found from the beginning to the end of the early—and presumably original—portion of the dedication; this condition raises the probability that his name is there on purpose. To test the probability of finding his name in this manner by chance in other texts, we programmed a computer to count the number of times that "Thomas Thorpe" appears before the end of the sequence in 200 98-letter sequences from the same portions of Genesis and Chaucer. The answer is 5, which is just 2.5 percent of the time. I think this result bolsters my conclusions about the original text and who composed it.

This leaves us with only four common solutions—Mary Herbert, Mary Fitton, Edward Vere and George Eld, which we could disregard on the mere concern that they might be there by chance. Recall that Mary Herbert appears by her married name, contrary to the puzzle's convention, and (as we will see later) there is no evidence that she is the Poet. As we will also see later, Mary Fitton is an extremely low probability candidate as a character in the Sonnets. Edward Vere is a perfectly valid expression of Oxford's name (see "Veres and de Vere" in the Winter 2002 *Shakespere Oxford Newsletter*), but if one were nevertheless to object, the name Edward Vere is unnecessary, as we have his name already from the Rollett solution. I would miss George Eld, but he's hardly a major player, and he shows up by chance in 2/3 of our randomly selected, 143-letter texts. Moreover the solution, "George Whetstone," is likely intended as a pseudonym of Oxford's, which increases the chances of George Eld" showing up by chance to nearly 100 percent. So, if we so choose, we could dispense with these names without regret.

To find the probability of multiple pertinent names appearing by chance in the same text, one must multiply the percentages. The probability that every one of the longest five names (averaging 14.2 letters) is in the Sonnets dedication by chance is .00004078, or about 1 in 25,000. The probability that every one of the shortest five names (averaging 10.4 letters) is there by chance is .02649, or 1 in 50. The probability that they are all there by chance is .00000108, or roughly 1 in a million.

We checked these results by seeing how many of our 143-letter sequences would contain *any combination* of 0, 1, 2, 3, 4 or all 5 of the five longest names. If the probability is 1 in 25,000 for all five showing up together by chance, then we should not find many, if any, among our 200 sequences.

Table 2 shows the results:

Combinations Found from the List of Names

Genesis (100)		Chaucer (100)		**Both (200)**	
0's	51	0's	42	**0's**	**93**
1's	34	1's	35	**1's**	**69**
2's	12	2's	17	**2's**	**29**
3's	3	3's	6	**3's**	**9**
4's	0	4's	0	**4's**	**0**
5's	0	5's	0	**5's**	**0**

Table 2

As expected, all five names fail to show up even once in our 200 test sequences. In fact, no combination of four of the five names shows up even once. A combination of any three of the five names shows up 9 times in 200, or 4.5 percent of the time. (These are not a *specifically chosen* three names but any three out of the five. Combinations from a larger list are far easier to find by chance than the same number in a specific list.) The most common result by far —found in nearly half of the cases —is that *none* of the names show up. These results support the results of our first test.

We repeated this test for combinations of all ten names. In 180 out of 200 cases, or 90 percent of the time, we find in any 143-letter sequence no more than half of the names on our list, and those are typically among the five shorter names. The average number normally found is three. Again, this is not three out of three names specifically chosen but any three out of our list of ten.

To answer our original question, then, it is a bit less difficult (1 in 25,000 vs. 1 in 33,500) to find our top five names in a 143-letter text than to find randomly selected others. This result is surely due to the fact that we have two Herberts among those names. To find all ten of our particular names in randomly selected 143-letter texts is 2/5 as difficult (1 in a million vs. 1 in 2.5 million).

If we factor in the special way in which Thomas Thorpe appears, the probabilities of deliberate design increase. For the first five names plus Thorpe in his special manner, the probability of chance occurrence is .00004078 x .025 = .00000102, or about 1 in a million. For all ten names, using the special case for Thorpe, the ratio is (.00000108/.42) x .025) = .0000000643, or less than 1 in 15 million.

These are impressive numbers, but when we investigate further, we will find 12 more embedded names, seven of which are the most important among Oxford's pseudonyms apart from "Shake-speare." With this added evidence, the deliberate construction of the Dedication Puzzle becomes nothing less than a certainty.

Let's Make a Deal

The preceding discussions of statistical probability should be enough to indicate that the Dedication Puzzle is real and intentional. Many people, however, are wary of statistical arguments. They might ask, "Well, couldn't it *still* be coincidence?" If you are one such person, I invite you to try to make the puzzle work with other solutions. Without using the Sonnets dedication as a guide, create your own list of at least eight names (or any other words or random letters) of at least 9 but no more than 16 letters each and averaging 12.3 letters. Then see how many of those strings of letters show up in one run-through of the dedication, starting at any point. I can guarantee, from the statistics, that you will not be able create any list from which most of the names, much less all of the names, appear. In fact, the inapplicability of your concoctions to the

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Dedication puzzle (continued from page 21)
dedication will surely impress you. I urge you to repeat this process until you experience what the statistics mean.

Perhaps I should demonstrate with a single example what the result will always be. To that end, join me as we test the puzzle for every human being that orthodox Shakespearean scholars, i.e., Stratfordians, assert is known or rumored to have come into contact with the money lender/grain hoarder from Stratford-Upon-Avon who was christened Gulielmus Shakspere. As detailed in Ogburn's book, various people used at least eight spellings of his first name and 15 spellings of his last name, which produce 120 possible spellings of his full name. If you would like to count them as 120 names, that's great, but I'll play my side with a handicap and allow *any one of the possible combinations* to stand for our main man. The same goes for the last name of the ten other members of the Shaksper family. Let's meet the entire cast and crew, in no particular order:

William Shaksper (with 120 spelling options, including "William Shakespeare"), the money lender, grain hoarder, possible play-broker and perhaps the greatest writer in all history
Anne Whately, the woman whom on November 12, 1582, Shaksper got a license to marry
Anne Hathwey, the woman named the next day as Shaksper's wife in a bond taken out to protect a bishop from any consquences resulting from the officially insufficient marriage ceremony between her and Shaksper
Anne Hathaway, a woman from nearby Shottery who married William Wilson on January 17, 1579, and whom orthodox scholars nevertheless assure us is Shaksper's wife
William Wilson, the husband of Anne Hathaway of Shottery
Gilbert Shaksper (by any spelling), Shaksper's brother
Richard Shaksper (by any spelling), Shaksper's second brother
Edmund Shaksper (by any spelling), Shaksper's third brother
Jean Shaksper (by any spelling), Shaksper's sister
Ann Shaksper (by any spelling), Shaksper's other sister
Henry Shaksper (by any spelling), Shaksper's uncle
John Shaksper (by any spelling), Shaksper's father
Hamnet Shaksper (by any spelling), Shaksper's son, who died at age 11
Susanna Shaksper (by any spelling), Shaksper's daughter
John Hall, Susanna's husband, Shaksper's son-in-law
Judeth Shaksper (by any spelling), Shaksper's other daughter
Thomas Quiney, Judeth's husband, Shaksper's other son-in-law
Richard Quiney, Shaksper's friend
Adrian Quiney, Richard's father, who referenced a loan from Shaksper to R. Quiney
John Clayton, whom Shaksper sued in 1600 for a loan of £7 dating from 1592
Margaret Wheeler, whom Judeth's husband impregnated, causing Shaksper to disinherit him
Abraham Sturley, who wrote to R. Quiney about acquiring a loan from Shaksper
Mary Arden, in connection with whose property Shaksper and his father were named in a legal proceeding
Hamnet Sadler, a neighbor for whom Hamnet Shaksper was named
Judith Sadler, his wife, for whom Judeth Shaksper was named (misspelled, apparently)
Henry Carey, the Lord Chamberlain who oversaw the theatre where Shakespeare acted
Francis Langley, proprietor of the Swan theatre in Southwark, who was named with "William Shakspare" in a "writ of attachment"
Richard Burbage, supposed actor friend of Shaksper
John Heminges, supposed actor friend of Shaksper
Henry Condell (or **Cundell**), supposed actor friend of Shaksper
Will Kemp, who is on record as having acted with Shakespeare
Edward Alleyn, a prominent actor who presumably would have acted with Shakespeare
Henry Chettle, who wrote the appended letter to *Greene's Groats-worth of Wyt* that mentions "Shake-scene"
William Dethick, who had to defend himself in 1602 against charges from a heraldry official of granting arms to twenty-three undeserving commoners, including Shaksper; later discharged
Ralph Hubaud, who sold £440 worth of "tithes" to Shaksper as an investment
Leonard Digges, who wrote verse for the First Folio and is postulated to have known Shaksper
Thomas Russell, stepfather to Digges, who is postulated to have known Shaksper
James Mabbe, who wrote verse for the First Folio and was a friend of Digges
Cuthbert Burbage, who testified in 1635 that "Shakspere" had owned shares in the Globe theatre
King James (or **James Stuart**), who licensed certain actors to ply their craft, including "Willm Shakespeare"
Augustine Phillippes, one of the licensed actors, whose will left 30 shillings to Shaksper
William Sly, one of the licensed actors who presumably worked with Shaksper
Robert Armyn, one of the licensed actors who presumably worked with Shaksper
Richard Cowly, one of the licensed actors who presumably worked with Shaksper
William Combe, who sold some land to Shaksper
John Combe, who was part of the land deal and who left Shaksper five pounds in his will
Thomas Whittington, a shepherd in the Hathaway household whose will instructed executors to recover a loan of forty shillings made to Shaksper's wife
Thomas Greene, the town clerk of Stratford who recorded one of Shaksper's land deals
J. Greene, someone referenced in the above document
Christopher Mountjoy, Shaksper's London landlord in 1604, whom he sued in 1612
Philip Rogers, an apothecary to whom Shaksper lent two shillings and whom he sued for that amount plus damages, totaling £1, 15s, 10d
William Wayte, who took out "sureties of peace" against Shaksper and three others in 1596
John Addenbrooke, whom Shaksper sued for £6 plus damages
Robert Johnson, who leased a barn from Shaksper in or before 1611
William Johnson, co-signer on an investment property that Shaksper bought in 1613
John Jackson, co-signer on the same property
Francis Collins, the lawyer who drafted and witnessed Shaksper's will

That's *57 people*, with 120 spelling options for William

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Shaksper, 15 for each of the other 10 people named Shaksper and two for King James. The names in the list (counting each name only once, regardless of the number of renditions) average 12.3 letters, which turns out to be exactly the same as the average for the ten full names found as potentially deliberate solutions to the Dedication Puzzle.

We have already concluded that several of the individual first or last names listed above (Edward, Henry, Mary, Philip, Robert, Thomas, William and Greene) were probably deliberately embedded, so the probability of finding each of the full names that include one of them goes *way up*. "William" was deliberately embedded for William Herbert, for example, so that helps William Wilson, William Combe, William Johnson, William Wayte, Will Kemp, William Dethick and William Shaksper to appear as a solution. In fact, fully 20 of the above-listed people (*i.e., over 1/3 of them*) share a name with one of our presumed deliberately embedded names, and one of them shares *both* of his names with deliberately embedded names. This will significantly raise the number of names that we will find compared to how many would appear were there no deliberate puzzle.

Now, before you read the next paragraphs, take a guess as to how many of these names can be found in the Sonnets' dedication, *starting from any point*, in a single turn of its letters. Remember, if you think that coincidence plays a determining role in the results from our Sonnets list, you must guess somewhere between half and all of them, i.e., 28 to 57 names.

(Drum roll.) Out of 57 names (with 316 spelling options among 12 of them to make them easier to find), and with the understanding that *over 1/3 of them* share at least one name with a full name that we have shown to be already there, the number of names in the above list that can be found embedded in the dedication is…

5 (*five*): **Robert Armyn** the actor, **Thomas Greene**, the clerk who recorded one of Shaksper's land deals, **Hamnet Sadler**, the neighbor after whom Shaksper named his son, **Philip Rogers**, the apothecary whom Shaksper sued, and **Thomas Whittington**, the shepherd who lent 40 shillings to Shaksper's wife and was never paid back. This is 8.8% of the names; 91.2% of them do not show up.

Think about some of the entries that do *not* appear. "William" was already embedded for William Herbert, but William Sly, with just three additional letters, isn't there, even though the dedication makes available ten *S's*, six *L's* and a *Y*. "Henry" is already embedded for Henry Wriothesley, but Henry Carey, with just five additional letters, is not there. "Greene" is deliberately embedded, but J. Greene, which has only a single additional letter, is not. Exceptionally short names such as John Hall, Mary Arden and Will Kemp are not to be found. These results reveal not only the *rarity* of finding names that fit the rules but also the *importance* of having found those that pertain to the Sonnets.

Now consider that the real answer to our question is not 5 but 1 (*one*). Remember, I dashed off this loose test to satisfy gut feelings, so I did not want to impose any restrictions that would make a doubter suspicious. Among the five names we find, however, four of them were partially or fully programmed in from the start! The "Philip" in Philip Rogers is already intentionally there for Philip Herbert, the "Thomas" in Thomas Whittington is there for Thomas Thorpe, the "Robert" in Robert Armyn is there for Robert Greene, and the *entirety* of Thomas Greene's name is already there, as Thomas Thorpe and Robert Greene are designed into the puzzle. The fact of deliberate embedding, then, may have *quintupled* the number of names that show up in this study.

To conduct a proper test of random appearance, we will make two adjustments to the list. First, we will exclude all but the first "Shaksper," since the name Shaksper itself fails to appear in the puzzle and it might appear biased to count an additional ten of them. Next, we will exclude the 20 names that share one or both components with names considered to be purposefully embedded name, as keeping them skews the results positively. Let's do the test again using the 27 *independent* names (spotting King James an extra variation) from the above list. Among those, *only one full name* shows up by chance in our test: **Hamnet Sadler**.[10]

One name out of 27 is just **3.7%**. *Fully 96.3% of the independent names are not there*. Although the list of names we have tested has its own biases and commonalities, these results are impressive. They suggest that if we were to create any list of 10 independent names (i.e., names not already embedded in the puzzle on purpose) pertaining to Shaksper (or to Michael Drayton or Mickey Mouse, for that matter), the probability of finding them all in the Sonnets dedication would be $(.037)^{10}$, or 4.8×10^{-15}, which is 1 in 200 trillion, which is for all practical purposes zero. The conclusion is clear: There *is* a deliberate puzzle, and it was designed to be exclusive, which is why the chance of a non-embedded name appearing is so low.

Keys to the Dedication Puzzle's Exclusivity

How did this puzzle get so exclusive? Why are the odds so low of finding solutions by chance from pre-made lists? There are several reasons, but the most important is that missing from the text entirely are the consonants C, J, K, Q, X and Z. This means that we will never find Kings, Queens, Jacks, Shakspers or anything else with even one of these letters in it.

To insure the puzzle's exclusivity, then, the composer may have consciously listed all the letters of the alphabet required for his names and then *deliberately excluded all those he did not need for that purpose from his composition*. This would have been an excellent method of assuring an exclusive puzzle that would admit few bogus solutions. We therefore may have yet another reason why the language of the dedication is so stilted. Its creator composed it without the benefit of six letters of the alphabet.

The Crucial Matters of Spelling and Eligibility

When I first investigated the possibility of a larger scope to the puzzle, I almost concluded prematurely that Henry Wriothesley was the only embedded name that pertained to characters in the Sonnets. I could not find (queen) Elizabeth, whom I knew was referenced at least once in the Sonnets, I could not find Emilia Bassano, a strong Dark Lady candidate, and I could not find Elizabeth Vernon, whom three of the Sonnets may address. I soon discovered that modern scholars are using certain spellings for some of the names that in fact *were not the ones commonly used in Elizabethan times*. When I discovered that Emilia spelled her last name Bassana, it suddenly appeared in the puzzle. When I came across a portrait of Elisabeth with her name spelled with an "*S*" emblazoned across the top, I found her name in the puzzle, in fact, 23 times, as we will see. When I discovered a book on Elizabeth Vernon and then applied the proper spelling, her long name gloriously appeared. Recall that Anne Vavasor, whom Ogburn had suggested as the Dark Lady, is not there. As I researched the subject, I found that the case for Vavasor as a character in the Sonnets is virtually nonexistent, agreeing with her non-appearance in the

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Dedication puzzle (continued from page 23)
puzzle. Thus, an inapplicable name with only 11 letters did *not* fit, while the correct name with a whopping 15 letters did.

Repeatedly, the puzzle fit what was true and accurate. When names were incorrect or misspelled, they typically were not there; when they were correctly identified as Sonnets-related and properly spelled, they were. These are the practical results of a deliberately exclusive puzzle that has a low probability of finding any other set of names by chance.

A Note on Uniqueness

As we saw in the first article, Thomas Thorpe used his method of hiding names in another of his published dedications (to Barnfield), and Ben Jonson used it in the inscription on the Stratford monument. The consistency of the method across associated texts strengthens the case for deliberate intent.

As far as I know, no one has ever described this method of hiding information. That the method is unique surely suited the composer's purposes, as his world was likely limited to a handful of people who would be amused with the game of deconstructing the intended messages or (more likely) applying a decoder (see sidebar in the first article) to reveal them.

This uniqueness served a purpose. Had the composer used a familiar method of hiding his messages, *he would have failed in hiding them*. The puzzle and its contents would have been public knowledge long ago. People have been looking for types of ciphers already known from other sources throughout Shakespearean literature for a long time, and all efforts have failed. That the composer chose a technique that was not generally employed explains why no one has found it over the years.

I have tested every name seriously considered to be a candidate for the Dark Lady, the Youth and the Poet. This exercise has allowed us to eliminate as viable candidates some of the names proposed for these roles. This result already constitutes a substantial contribution towards furthering our understanding of the people behind the Sonnets. We will examine each candidate more closely in future articles.

No Rival Poets

Sonnets 78-86 refer first to "another" and soon afterward to "others" who have been writing poetry extolling the Youth. To the annoyance of the poet, the Youth apparently enjoys the verses. Although scholars obsessed with the detail in the Sonnets commonly label this reference as a Rival Poet, the Sonnets refer to writers in the *plural*, for example, from Sonnets 82 and 83, "…when *they* have devised…*their* gross painting" and "I think good thoughts whilst *others* write good words…."

The Sonnets' reference to rival poets in the plural pertains to the Dedication Puzzle in an important way. A single Rival Poet might be a character of consequence, one whose name we might expect to find embedded in the puzzle. Yet the bulk complaint about "others" is little different from griping about fleas. "Others" is utterly impersonal; it is not even "the others" or "those others," which could imply personal, specific rivalries. In fact, the Poet's generalized annoyance indicates that he and they were not close. At best, then, the so-called "rival poets" are a minor reference in the Sonnets; at worst, the capitalized label "Rival Poet" is inaccurate as well as an unjustified glorification of bit players in the drama. Nevertheless, *if these writers are important to the personal mystery behind the Sonnets, the Dedication Puzzle should tell us who they are*. Let's see where an investigation takes us.

As far as I have been able to determine, the following twelve men have been proposed, sensibly or otherwise, as a Rival Poet, under either the Southampton or Pembroke identity for the Youth: Barnabe Barnes, George Chapman, Samuel Daniel, John Davies (of Hereford), Francis Davison, Robert Devereux, Michael Drayton, Ben Jonson, Gervase Markham, Christopher Marlowe and Philip Sydney.[11] Since the Sonnets text indicates two or more rival poets, we would have to find at least two names to make a case that the names of rival poets are embedded in the dedication.

When we go through the exercise, what do we find? Not a single name among those listed above as a possible Rival Poet is embedded in the dedication.[12] Obviously the puzzle maker (quite properly, in my opinion) did not consider the rival poets key players; in fact, he probably did not consider them at all. The term "rival poets" does not have the personal status to be placed alongside the Dark Lady, the Youth or even another possible character whom we will investigate as the Shared Love, and the non-appearance of their names in the Dedication Puzzle says as much. It also speaks, once again, to the exclusivity of the puzzle.

Ubiquitous Elisabeth

There are a whopping 23 E's in the dedication, and the especially long 9-letter first name ELISABETH can be spelled from *every one of them* in a single run through the dedication. The modern spelling of Elizabeth exclusively places a "z" in the middle. In the queen's time, though, the name was commonly spelled with an "s": *Elisabeth*, as shown at the top of the accompanying portrait.[13] Sir John Davies spelled it this way, too. In his poems, *Of Astraea* and *To the spring*, from *Hymns of Astraea*, published in 1599, he spelled the queen's name in Latin, "Elisabetha" Regina. That's the way the composer of the Dedication Puzzle spelled it, too.

The name that appears 23 times is not Jennifer or Kimberly but Elisabeth, a common name in England when the Sonnets were published, making this solution *topical*. Since *E* is the most common letter in the dedication, it is impossible for any letter sequence of any length to appear as a solution more times than Elisabeth does.

The puzzle maker seems to have implied that the ubiquitous name Elisabeth is a big key to unlocking the meaning of the Sonnets and that the woman behind the name is a primary driving force behind their story. In discovering this ubiquitous solution to the puzzle, we have two new mysteries. *Who is this Elisabeth, and why does her name so permeate the text of the dedication?* It probably does not refer to Elizabeth Vernon because — as I will argue later — she is not the Dark Lady and therefore not a key addressee of the Sonnets, and, besides, her name is already embedded in the Dedication Puzzle in full. The name of Oxford's second wife, Elisabeth Trentham, is not in the puzzle, nor is there any known reason why it should be. While the ubiquitous expression of the name could be some other Elisabeth, most considerations point to it being the queen. Scholars agree that Sonnet 107 refers to the death of Queen Elizabeth; line 5 reads, "The mortal moon hath her eclipse endured." As Duncan-Jones explains, "…the only really convincing [date for this sonnet] is also the most obvious. The 'wonderful year,' 1603, saw the eclipse, or death, of the 'mortal moon,' Elizabeth…."[14]

Expressing only the queen's first name would have been enough in her case, *and only in her case*. In the Elizabethan context, adding "Tudor" when referring to the queen would have been as superfluous as adding a last name to "Elvis" today, besides which it just wasn't done. Contemporaries referred to her as

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Queen Elisabeth

Regina or Queen or by way of mythology or astronomy but not as "Elizabeth Tudor." The DNB entry, with equal respect, is simply "Elizabeth." Therefore we should not expect the creator of the puzzle to have included her last name in order to indicate the queen. Indeed, we might expect that the puzzle maker would have chosen to *avoid* using her last name and even the oft-used suffix, "Regina." After all, he was hiding secret messages, which means that they pertained to sensitive matters. If you live in a totalitarian state and are doing a puzzle because you are afraid to say something out loud, you just might refrain from adding Regina. "The *queen?* Oh, no, I meant Elizabeth Smith!" Still, we have hardly confirmed this suspicion as a fact, and some other Elizabeth may someday prove more pertinent.

Testing for "Elisabeth"

My statistician also tested for the role of chance in the appearance of "Elisabeth" from every *E* in the dedication, 23 times. According to our computer test, "Elisabeth" can be spelled from every *E* in 20 (8 from *Genesis* and 12 from Chaucer) of the 200 243-letter sequences, which is 10 percent of the time. The number of *E's* in those 20 texts varies from 12 to 23. Only three of those 20 texts had 23 *E's*, and none of them had more. So out of 200 texts, we found only three in which "Elisabeth" appeared 23 times, which is 1.5 percent. So depending upon how you conceive the question, the probability of our having found "Elisabeth" spelled 23 times in the Sonnets dedication is between 1.5 and 10 percent, or from 1 in 10 to 1 in 67. This test does not prove that the name is there 23 times deliberately, but it is highly suggestive that it is. Even the larger ratio of 10 percent puts this finding in the same area of probability as our three rarest full names.

This, however, is only one way to look at the question. Elisabeth is a name that, according to Hank Whittemore and others, is crucial to the story of the Sonnets. It is right on topic. If we were to create millions of 9-letter strings of letters from all the names in the world and find out how many of them would appear 23 times among a million random texts of 43 letters, the number would be extremely small. If a name is what we're after, it is interesting that this is the one we find.

Multiplying the Probabilities

Now, to compute the probability for a chance appearance of all our names showing up as they do, we must add Elisabeth's appearance to the mix. For all ten names, with Thorpe appearing in a special manner, and for "Elisabeth" to show up 23 times as well, we have .0000000643 x .015 = 9.645^{-10}, or less than 1 in a billion chance of coincidence.

In other words, if you were to ask all 6 billion people on earth —every man, woman and child—to make a list of nine names of 9, 10, 10, 11, 13, 13, 14, 15, and 16 letters, one separate name of 12 letters and one separate 9-letter name starting with E (excluding the ten individual names that may have been purposely embedded), the number of those lists in which all nine names would appear as a solution to the Dedication Puzzle, the 12-letter name would appear from beginning to end of the first 98 letters and the 9-letter name would appear from each *E* would be **6**.

Even this result greatly overstates the probability of finding randomly selected names this many times, because *E* is the most common letter in the alphabet, and our conditions covered a 9-letter name *starting with E*. If we were to allow our 6 billion people to choose any 9-letter name for the final entry, the odds are that no submitted solution would work.

However we compute the probabilities, the fact that they are in the vicinity of these magnitudes implies, and statistically assures, a deliberate puzzle and purpose. However we look at the numbers, we are not dealing here with coincidence. The results of these tests confirm that a deliberate puzzle maker was at work in writing the dedication to *Shake-speare's Sonnets*.

A Tool for the Construction of the Puzzle?

To get a visual picture of our whole galaxy of names, I constructed a figure that would display all of the solutions to the Dedication Puzzle simultaneously. Since solutions to the puzzle can begin at any point in the dedication, the most sensible way to present them is in the form of a circle. Figure 10 (see page 26) shows all the names so far discovered in the puzzle, together in one circle figure. In this illustration, each name starts at the point where it is displayed, meets its successive letters clockwise around the circle and ends before reaching the starting point. This figure renders the ten full names as a constellation of bright stars against a Milky Way of Elisabeths. The list of solutions to the Dedication Puzzle now comprises *every individual character likely addressed in the Sonnets' text and everyone likely involved in producing the publication*.

Figure 10 may answer the question of how the person who composed the Sonnets dedication went about creating his unusual puzzle. Once he listed all the names that he wanted to include as solutions, it would have aided his task to write some form of an original dedication in the form of a circle. Then he could use that figure as a tool, working into the dedication new words that would serve his purpose of spelling out all the names in a single rendition. In going about his task, he would have needed a method to separate the words, and putting periods between them would have worked nicely. As you can see in the reproduction of the dedication in Figure 1 in the first article, periods separating the words, which serve no other readily apparent purpose, survived to the printing.

Clearing up Initial Questions about the Puzzle's Construction

Now we can explain why the eight words in the latter portion of the dedication are puzzling as prose: They were chosen for an ulterior purpose. Consider this fact: The proposed original part of the dedication embeds only one full name and just seven spellings of Elisabeth's name out of fourteen E's. *With just the eight added words, the composition embeds the full names of at least eight (and as many as ten) key players in the story of the Sonnets and*

(Continued on page 26)

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Dedication puzzle (continued from page 25)

their publication as well as the name "Elisabeth" 23 times without a single miss. The complexity of the composer's task in fulfilling that purpose left him little choice but to sacrifice, at some point in the message, pristine sentence construction for his desired end. We can also understand why the dedication includes odd phrases such as "wisheth the well-wishing," with so many of its letters to be found in "Elisabeth."

We may also postulate that even some words in the "original" portion of the dedication may have been changed. The entire phrase, "BEGETTER OF THESE INSUING SONNETS," as well as "ETERNITIE" and "EVER-LIVING" are unnecessary in spelling out Thomas Thorpe's name, which was almost certainly an aspect of the original composition. These words may or may not have been part of it.

The discovery of the puzzle answers critics of the composer's choice of words. When we read condescending things such as, "Thorpe *fantastically* describes 'W.H.' as being the '*begetter*' of the sonnets,"[15] we can understand that the B, E and T in that word are precisely placed to produce many of the 23 renderings of "Elisabeth." Thorpe may have chosen that unusual word initially, but the odds are, given its awkwardness, that he did not. Whoever finished the puzzle probably inserted it to fulfill his larger task. We may not even presume that Thorpe used precisely those words from which his name appears as a solution to the puzzle. They could have been modified or replaced as well while retaining the required letters.

Given these observations, we should applaud the composer's economy and recognize that his success in making the remainder of the dedication sensible enough to qualify as English composition, no matter how strained, was no mean achievement. We may further conclude that while it could have an obscure meaning that we have not yet surmised, "THE FORTH" in the 6-2-4 encryption is almost certainly meaningless, a concession to the larger project.

A Proposed Composing Device: Names Potentially Related to The Sonnets in a Circle Construct
(Oxford's Pseudonyms Not Yet Included)

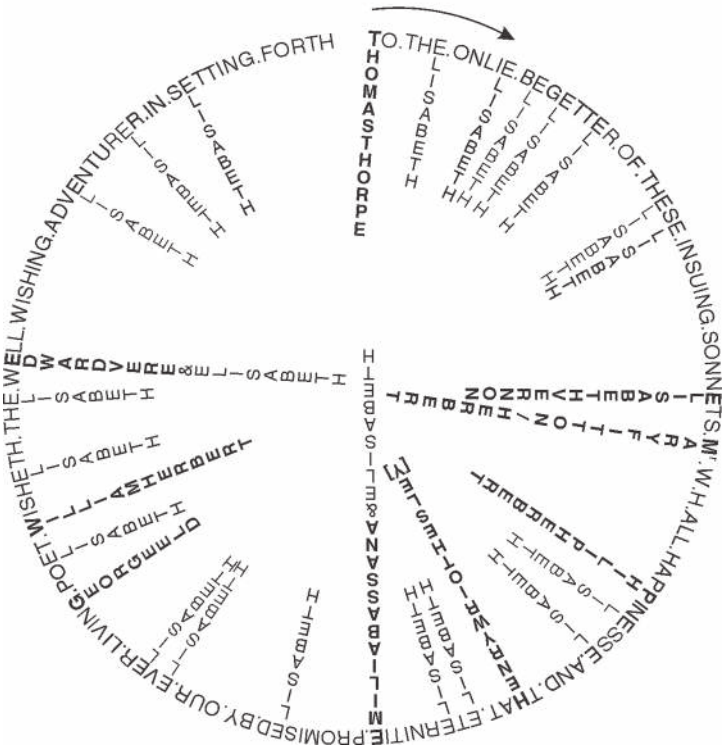

Figure 10

Pursuing Thoroughness

The Dedication Puzzle has prompted testing names that scholars *had already decided upon*. There may be participants in the Sonnets project or a character in the Sonnets whom no one has proposed for the role. A wider investigation would allow us to discover any information that has escaped scholars. To that end, I ran the hundreds of names from Charlton Ogburn's index and half a dozen other sources through the puzzle to see what names would emerge. Omitting those names already investigated from Sonnets scholarship and my investigation into Oxford's pseudonyms (to be presented elsewhere), only 13 Elizabethan-era names[16] turn up. (They average 12 letters in length). Nearly half of them share a name (Thomas, Henry, Robert or George) with one of the embedded names that are surely there on purpose, increasing the odds of their having turned up by chance, making this list longer than it would have been absent a deliberate puzzle. It is quite a short list given the large database that I searched.

For a number of these people, one might *imagine* some connection to the Sonnets project, much as Stratfordians imagine all sorts of things about the life of Shakespeare. But (with an admittedly limited search) I could find no evidence linking any of them to it. Thus, we have not a single name to add to the list of Sonnets-related solutions that we have already generated from modern scholarship. This exercise pretty well establishes that scholars over the centuries have successfully winnowed out the probable candidates for the various Sonnets-related characters.

This result does not mean that we definitely have tested every possible name. Ogburn's 900-page book and my other sources could have inexplicably failed to mention some person important to the Earl of Oxford, or perhaps I am ignorant of a spelling variant for some name that did not make the cut based on its spelling therein. I am hardly an Elizabethan scholar and so remain open to any suggestion or research that pertains to this investigation.

Are Names Hidden within the Sonnets?

It crossed my mind that perhaps Shakespeare used this type of word game to hide names in the Sonnets themselves. After all, he refers cryptically to hiding his "invention in a noted weed/That every word doth almost tell my name." But this method of hiding letters, to my satisfaction, anyway, is not to be found in the Sonnets, at least not in any way that challenges the probability of chance occurrence. This is bad news and good news. It means that we lack further clues of this kind to the characters in the Sonnets, but it also means that we are not reading a chance occurrence into any text where we might wish it to be.

The next article will begin discussing the relevance—or lack thereof—of the 11 names potentially relating to Shakespeares Sonnets *that we have found embedded in the dedication.*

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End Notes

1 Diana Price names six candidates and adds that there have been "at least fifty others." (*Shakespeare's Unorthodox Biography: New Evidence of an Authorship Problem*, Greenwood Press, October 2000.)

2 While Sir Walter Raleigh's name is sometimes included in this list, his proponent, Delia Bacon, argued not that he wrote the canon but that he produced it through a circle of literary friends, including Edward (de) Vere, Henry Paget and three people whose names do not appear in the Dedication Puzzle: Francis Bacon, Philip Sidney and Thomas Buckhurst. No one today advocates Raleigh or Paget.

3 This list comprises all candidates for the Poet listed on the Shakespeare Identity website, www.shakespeareidentity.co.uk.

4 Ogburn, Charlton. *The Mysterious William Shakespeare*. McLean, VA: EPM Publications, 1984. p. 613.

5 http://www.shakespeareidentity.co.uk/roger-manners.htm

6 *Newsweek,* June 9, 1997.

7 One might argue that "Henry Wriothesley" should be counted as only 15 letters because it is missing the final Y. One might also contend that to create the clever ending required three letters, for a larger total of 18 letters. I am content to let AND stand for Y and count it as a single letter.

8 Chaucer, Geoffrey. (1970). *The Canterbury Tales*. Penguin Books, pp. 89, 108, 131, 172, 174, 190, 211, 237, 272, 309, 355, 414 and 478.

9 In almost every test, names appear more frequently in the Chaucer text than the Bible text. The Chaucer text contains extremely rich language, with longer words and a panoply of differing consonants. My guess is that this feature increases the probability of finding names. One can hardly say such a thing about the Sonnets dedication. Therefore, our Chaucer and combined figures might overstate the probabilities relative to what one would find in the average text.

10 Perhaps as a result of this exercise we will soon see a Stratfordian tome on why Hamnet Sadler holds the key to the Shaksper mystery: "He was a neighbor and would surely have had copies of the plays. His name sounds like Hamlet, so he must be the man behind Shakespeare's most famous character." Etc.

11 Five are listed on p. 65 of *Shakespeare's Sonnets*. (Katherine Duncan-Jones, 1998. Arden Shakespeare.)

12 I am informed anonymously that Walter Ralegh is also a Rival Poet candidate, although I have not seen him so listed or found poetry in his name praising Southampton or Pembroke. Ralegh's name does appear in the puzzle, but one name does not a group of poets make. If the inclusion of his name is deliberate, his role in Oxford's life is surely as one of Oxford's occasional pseudonyms.

13 Sobran, Joseph. (1997). *Alias Shakespeare*. New York: The Free Press, p. 139.

14 Duncan-Jones, Katherine. (1998). *Shakespeare's Sonnets*. Arden Shakespeare, p. 22.

15 *Dictionary of National Biography* (1917). "Thorpe, Thomas," Vol. 19, Oxford University Press, p. 803.

16 They are Robert Armin, Peregrine Bertie, Robert Bertie, Angell Day, George Delves, George Fanner, Martin Frobisher, Stephen Gosson, Samuel Harsnett, Thomas Heneage, Ralph Lane, Henry Lee and Antoine [de] Lomenie.

Sidebar: A Review of the Statistical Tests

by Richard Fu, PhD candidate,
Georgia Institute of Technology

The validity of Prechter's argument in "The Dedication Puzzle" centers around the question of whether the occurrence of certain names simultaneously in this short text of the dedication to *Shakespeare's Sonnets* is a mere coincidence or an intelligent design by the mindful author. The question can be framed into a statistical problem as follows:

In statistical terms, we wish to test the null hypothesis that such occurrence is a coincidence against the alternative hypothesis that it is a deliberate design. In order to test the null hypothesis, we need to calculate the probability that such constructs occur naturally in an English text with similar length and grammatical patterns. However, it is extremely difficult to mathematically solve the probability problem, if not impossible. The cause of the complexity is the necessity to incorporate the grammatical and idiomatic constraints imposed on the literary texts around the early 17th century into the probability calculations of a combination of letters in a certain order.

Fortunately, Monte Carlo methods are powerful tools at our disposal to help find probabilities that are hard to assess analytically by conducting repeated random experiments. The existence of numerous English literary works around the Elizabethan time enables us to conduct repeated experiments in a random fashion.

In the sister paper, Prechter has conducted random experiments in accordance with the principles of Monte Carlo methods to assess the probability of the natural occurrence of those names [Henry Wriothesley, Philip Herbert, William Herbert, Elisabeth Vernon and Emilia Bassana] in similar English texts. From the 200 random experiments, "no combination of four of the five names shows up even once. A combination of any three of the five names shows up 9 times in 200, or 4.5% of the time." These results demonstrate that the probability of the simultaneous occurrence of those names is extremely low in a natural setting.

The ensuing question is how to interpret the numbers in the context of the problem. In other words, how low is the probability that is sufficient to support Prechter's argument? In most fields of social science, 5% is a widely accepted rule of thumb to confirm the statistical significance. For example, in empirical economic studies involving regression analysis, a probability value below 5% of a particular coefficient is considered sufficient to imply a non-random effect. Hence, it is my opinion that the empirical probabilities obtained from the experiments on Genesis and the Canterbury Tales are statistically significant to reject the null hypothesis in favor of the alternative, which is exactly what Mr. Prechter argues in his paper.

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Column
A year in the life
By Hank Whittemore

1601(V): "Your trespass now becomes a fee"

When J. Thomas Looney identified Edward de Vere as "Shakespeare" in 1920, he was thrilled to find Oxford coming out of his decade-long retirement from Court to sit as the highest-ranking earl on the tribunal at the treason trial of Essex and Southampton on Feb. 19, 1601:

"Standing before the judges was the only living personality that 'Shakespeare' has openly connected with the issue of his works and towards whom he has publicly expressed affection: Henry Wriothesley," he wrote. "And sitting on the benches amongst the judges was none other, we believe, than the real 'Shakespeare' himself," who was "intent on saving" Southampton, the younger man whom most scholars have identified as the Fair Youth addressed in the Sonnets.[1]

By the time of Looney's writing, the majority of commentators also agreed that the poet had written Sonnet 107 to celebrate the liberation of Southampton by King James on April 10, 1603, after the earl had been imprisoned for more than two years and was "supposed as forfeit to a confined doom" in the Tower. But the British schoolmaster went further by suggesting that Oxford also went on to write Sonnet 125 in reaction to the funeral procession for Queen Elizabeth on April 28, 1603, when several noblemen "bore the canopy" over her coffin from London to Westminster Abbey.[2]

If Looney had paused to count the days from April 10 to April 28 and then counted the sonnets from 107 to 125, he would have noticed nineteen sonnets matching nineteen days and concluded, no doubt, that he was staring at a seamless sequence of *Shake-Speares Sonnets* arranged as a poetical diary. Moreover, he would have realized that the entire Fair Youth series up to Sonnet 126 (an "envoy" addressed to Southampton as "my lovely Boy") had been leading to that solemn occasion when the Tudor dynasty officially ended—after which the King of Scotland entered London to claim the English crown.

Demonstrated in my edition of the Sonnets entitled *The Monument* is that the previous eighty sonnets (27 to 106) had been arranged as a single sequence, coinciding with Southampton's imprisonment, and that the final twenty verses (107 to 126) march in their own solemnity to conclude Oxford's record of history. These two sequences produce the 100-sonnet center of an elegant "monument" for "eyes not yet created" in posterity.

"And thou in this shalt find thy monument," Oxford promises Southampton in the concluding couplet of Sonnet 107, "when tyrants' crests and tombs of brass are spent."

His final word for the Queen is "tyrant"—the opinion of her that Southampton and others of the Essex faction had held—while alluding to Elizabeth's temporary resting place next to the brass tomb of her grandfather, Henry VII, who had begun the dynasty of the Tudor Rose. The joyous opening of 107 is thereby transformed into the bitter and tragic pronouncement that Elizabeth, "the mortal Moon" whom Oxford had served, had turned her back on him and Southampton and even England to the end of her life.

Here, then, day by day, begins Edward de Vere's own solemn march leading to the funeral procession—the final, somber dirge of this meditation on the loss of kingship, which becomes a dynastic diary, a religious hymn and a sacrificial offering. In the next entry, Sonnet 108, he wonders to Southampton what might be "new to speak, what now to register, that may express my love, or thy dear merit?" And answers: "Nothing, sweet boy, but yet, like prayers divine, I must each day say o'er the very same, counting no old thing old, thou mine, I thine, even as when first I hallowed thy fair name."

The fact that these "prayers divine" are being said "each day" is an echo of their day-by-day progression; and with the phrase "hallowed thy fair name" he invokes the Lord's Prayer: "Our Father, who art in Heaven, hallowed be thy Name."

To gain Southampton's release from the Tower with a royal pardon, Oxford had to support the ambitions of his brother-in-law, the all-powerful Secretary Robert Cecil, by helping him engineer the succession of James. In the same breath he had agreed to glue the mask of "Shakespeare" to his face, because he had uniquely linked the younger earl to that pen name; and by the same token, Southampton had been forced to deny his Tudor blood and renounce any royal claim. No wonder, then, that Oxford begs his forgiveness:

"O never say that I was false of heart," he begins Sonnet 109, admitting he will "bring water for my stain" (perform his ceremonial role as Lord Great Chamberlain by bringing water to the King at his coronation); but nonetheless he refuses to "leave for nothing all thy sum of good," because:

> For nothing this wide Universe I call,
> Save thou, my Rose, in it thou art my all.

Father and son are separated forever, yet they remain inseparable by blood and spirit within their hearts and minds; Southampton is no longer the Tudor heir, yet he remains the only Tudor Rose in the "universe" (as well as in this unified verse of sonnets); and in number 110 of this painful, spiritual sequence, Oxford calls him "a God in love, to whom I am confined." They have reversed roles, with Edward de Vere paying for the younger earl's freedom and becoming trapped within "a confined doom."

Cecil had held Southampton hostage in the Tower until James was proclaimed king, but Oxford ultimately blames Elizabeth as "the guilty goddess of my harmful deeds," as he calls her in Sonnet 111, so that "thence comes it that my name receives a brand" akin to Hamlet's wounded name. In this living hell, their hopes gone, he asks his son to "pity" him, explaining in Sonnet 112 that he cares only for his judgment: "You are my All the world, and

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I must strive to know my shames and praises from your tongue."

Oxford suggests that he personally greeted Southampton on the early morning of his emergence from the Tower. "Since I left you," he begins Sonnet 113, "mine eye is in my mind." Only in imagination can he see the truth of his son and cancel out the reality that his waking mind sees: "Incapable of more, replete with you, my most true mind thus maketh mine untrue."

But he asks in Sonnet 114 whether his inward mind, "being crowned with you," is merely a slave to "the monarch's plague, this flattery?" Yes, he admits, "'tis flattery in my seeing, and my great mind most kingly drinks it up … and to his palate doth prepare the cup." He will drink the poison of his own illusion that his son is a king (echoing Hamlet's poisoned cup); and, with harsh irony, he again anticipates his role at the coronation, when he will offer the "tasting cup" to a monarch whose succession he had been forced to support.

Now he breaks through the façade of poetical lines, coming closer to naming his subject matter directly. In Sonnet 115 he recalls the tyranny of "reckoning time, whose millioned accidents creep in 'twixt vows, and *change decrees of kings*, tan [darken] sacred beauty, blunt the sharp'st intents" and "divert strong minds to *the'course of alt'ring things*." Elizabeth, whose ever-dwindling life was the time line of this diary, had broken her vows and changed her decrees, telling Admiral Charles Howard before her death: "I am tied, I am tied, and the case is *altered* with me."[3]

"Alas," Oxford continues, "why, fearing of time's tyranny, might I not then say now I love you best, when I was certain o'er incertainty, crowning the present, doubting of the rest," adding: "Love is a babe, then might I not say so, to give full growth to that which still doth grow." Southampton will continue to grow in life and within the tomb that is also a womb creating the "living record" of him to be preserved by the monument.

The tenth verse of this sequence, Sonnet 116, sums up the theme that Oxford and Southampton are bound together by the spiritual truth of the "love" or royal blood that continues to live despite the alteration of the succession:

"Let me not to *the marriage of true minds* admit impediments! *Love is not love which alters when it alteration finds, or bends with the remover to remove.* O no, it is an *ever*-fixed mark that looks on *tempests* and is *never* shaken! It is the star to *every* wandering bark…"[4]

Robert Cecil, who *bends* under his crooked back, was also the *remover* of the true claim to the throne; but the love and blood shared by the "true minds" of Oxford and Southampton will neither bend nor be removed, not *ever*.

"Having sealed the 'marriage' of their 'true minds' for eternity, Oxford begins the final march akin to Christ's bearing of the cross..."

("Tempests" echoes both *The Tempest* and Oxford's letter to Cecil this week, when he refers to "this common shipwreck" of which "mine is above all the rest.")[5]

"Love's not Time's fool, though *rosy* lips and cheeks [of a Tudor Rose] within his *bending* sickle's compass come. *Love alters not* with his brief hours and weeks, but bears it to the edge of doom," Oxford continues, ending with a version of the "Never Writer to an Ever Reader" who penned the epistle of *Troilus and Cressida*, printed in 1608, shortly before the Sonnets:

> If this be error and upon me proved,
> I *never* writ, nor no man *ever* loved.

This signature concludes the first "chapter" of ten sonnets (107-116) within the final sequence of 20 (107-126) leading to the funeral procession and Oxford's farewell to Southampton as "my lovely Boy, who in thy power…"

Having sealed the "marriage" of their "true minds" for eternity, Oxford begins the final march akin to Christ's bearing of the cross, to perform a sacrificial offering by carrying out his promise to Southampton: "Your name from hence immortal life shall have, though I (once gone) to all the world must die."

"Accuse me thus," he opens Sonnet 117, citing his own "willfulness and errors" that include having "given to time your own dear purchased right" to the succession and the throne. Oxford blames himself for this tragic result; and also among the faults of which Southampton may accuse him is having "hoisted sail to all the winds which should transport me from your sight"—another nautical metaphor, echoing "every wandering bark" of Sonnet 116 and possibly alluding to his intention to "die" by leaving England by sea.

In effect, Oxford sets up a treason trial in reverse of the one for which he pronounced Southampton guilty for the Essex Rebellion. This time the younger earl gets to "accuse" him instead, with Oxford pleading: "Bring me within the level of your frown [the frown of a monarch], but shoot not at me in your awakened hate, since my appeal says I did strive to prove the constancy and virtue of your love."

Southampton's possession of "love" is the consistent topic.[6] Without diminishing any of its various literary reverberations, "love" in the context of the Sonnets refers throughout to the royal blood that flows within Henry Wriothesley and gives him his "dear purchased right" to become King of England—now irretrievably and tragically lost, having been "given to time" by Oxford's agreement with Cecil. The only way Oxford can atone for this loss is by means of "the living record" of Southampton, to be preserved within the Sonnets, wherein he has been striving "to prove the constancy and virtue of your love" for posterity.

Continuing his "appeal" to the jury of future generations, Oxford in Sonnet 118 blames "policy in love" (state policy

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Year in the Life (continued from page 29)
regarding royal blood and succession), which turned Southampton's "ills" into "faults assured" or treasons dictated by official decree; and yet, ironically, it was by this "rank" or poisonous "medicine" that the state was "cured" and made "healthful" without civil war over the throne:

> Thus policy in love t'anticipate
> The ills that were not grew to faults assured,
> And brought to medicine a healthful state,
> Which rank of goodness would by ill be cured.

Oxford now claims in Sonnet 119 that, if England's ills are cured by the sickness of policy, he will turn the situation inside out. He will create a resurrection by building this monument to the "ruined love" or destroyed royal blood of his son:

> O benefit of ill, now I find true
> That better is by evil still made better,
> And ruined love when it is built anew
> Grows fairer than at first, more strong, far greater.
> So I return rebuked to my content,
> And gain by ills thrice more than I have spent.

Elizabeth was the original "tyrant" (along with the tyranny of her ever-dwindling Time leading to succession), but Oxford in Sonnet 120 applies that word to himself as he bears the guilt and punishment for Southampton's crime. His son has "passed a hell of Time, and I, a tyrant, have no leisure taken to weigh how once I suffered in your crime," he writes, adding, "O, that our night of woe might have rememb'red how hard true sorrow hits…"

Southampton's crime was a "trespass" that Cecil and the state turned into treason; and Oxford blamed himself for supporting the Rebellion with *Richard II*, which had been performed on the eve of the rising. "All men make faults," he wrote to Southampton in Sonnet 35, "and even I in this, *authorizing thy trespass with compare*, myself corrupting, salving thy amiss, excusing their [thy] sins more than their [thy] sins are"—and in Sonnet 120 he brings these events full circle by referring to the "fee" [or "ransom"] he is paying for his son's freedom:

> But that your trespass now becomes a fee,
> Mine ransoms yours, and yours must ransom me.

Oxford's fee to ransom Southampton is the obliteration of the truth and the burial of his identity, both as "Shakespeare" and as the younger earl's father; and Southampton must pay a fee to "ransom" or liberate Oxford by getting these verses printed so they will outlast the contemporary world. Just as Hamlet implores Horatio to "draw thy breath in pain to tell my story," so Oxford calls upon his son to "ransom me" by setting forth these private verses—as a message in a bottle, drifting on the sea of time to the distant shores of the future.[7]

"Oxford's fee to ransom Southampton is the obliteration of the truth and the burial of his identity, both as 'Shakespeare' and as the younger earl's father..."

But does Oxford submit meekly to this fate, without rising up in defiance? Oh, no! From here on, beginning with the mighty Sonnet 121, he is a despairing but powerful poet filled with bold insolence and even deliberate sedition. Not with a whimper will he go down with art made tongue-tied by authority! Summoning all the haughtiness of a Prince, which had been his own posture in the past, he defies the abuses wrought by the Cecils and the crooked state that worked against him:

> 'Tis better to be vile than vile esteemed,
> When not to be receives reproach of being,
> And the just pleasure lost, which is so deemed
> Not by our feeling, but by others' seeing.
> For why should others' false adulterate eyes
> Give salutation to my sportive blood?
> Or on my frailties why are frailer spies,
> Which in their wills count bad what I think good?

"No," he replies, "*I am that I am*"—the words God spoke to Moses about Himself and that Oxford once used to Lord Burghley to complain about interference by spies and others beneath him:

> No, I am that I am, and they that level
> At my abuses reckon up their own.
> I may be straight but they themselves be bevel,
> By their rank thoughts my deeds must not be shown.[8]

Oxford stands the world on its head, daring those who lie (Cecil and James) to either tell the truth or admit that, if Southampton has no right to the throne, then those who *do* reign (Cecil and James) are "bad" or without legitimacy as well:

> Unless this general evil they maintain:
> All men are bad and in their badness reign!

The day after April 24, 1603, to which Sonnet 121 corresponds, Oxford began writing to Cecil: "In this common shipwreck mine is above all the rest, who least regarded, though often comforted of all her followers, she hath left to try my fortune among *the alterations of time and chance*, either without sail whereby to take the advantage of any prosperous [echoing "Prospero"] gale, or with anchor to ride till the storm be past," adding about James, "There is nothing left to my comfort but the excellent virtues and deep wisdom wherewith God hath endued our new Master and sovereign lord, who doth not come amongst us as a stranger but as a natural prince, *succeeding by right of blood and inheritance*, not as a conqueror, but as the true shepherd of Christ's flock to cherish and comfort them."

At first it may seem hypocritical, but, in fact, he was honoring the bargain that allowed him to pay the "fee" to "ransom" Southampton from captivity and virtually

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certain death. His son's own "right of blood and inheritance" from Elizabeth had been eliminated from the official record; therefore, it had ceased to exist, so the Scottish king could claim the crown for the Stuart line without contradiction.

By now Southampton has gone ahead to greet the new monarch prior to his entrance into London. With the Queen's funeral about to take place, he joins the triumphant progress at Burghley-by-Stamford and is ushered into the presence of King James, who gives him the Sword of State to bear before him. For those who knew the truth, here is a real-life enactment of the "alteration of the succession" from one prince to the other.

But Southampton's great "gift" of life and blood continue to grow, filling the "tables" or writing tablets of these private verses; and in fact Oxford is about to hand them over to his royal son for safekeeping. "Thy gift, thy tables, are within my brain, full charactered with lasting memory," he begins Sonnet 122, adding, "Thy record never can be missed." Having already given him individual verses, he admits that "to give them from me was I bold," but "to keep an adjunct to remember thee were to import forgetfulness in me"—to retain the Sonnets for himself would suggest he could forget him.

Hopefully the monument will withstand the ravages of Time, but each verse is also a "pyramid" akin to the ancient Egyptian pyramids built to measure time while preserving dynastic rulers (pharaohs) until they attained eternal life. So Oxford roars his defiance in Sonnet 123 by referring to the sonnets as pyramids written "with the time" of this diary that is also "the Chronicle of wasted time"[9]:

> No! Time, thou shalt not boast that I do change,
> Thy pyramids built up with newer might
> To me are nothing novel, nothing strange,
> They are but dressings of a former sight.

While proclaiming ultimate victory over universal time, Oxford specifically attacks the government-controlled "registers" or "records" of contemporary events that will be used to create official versions of this history: "Thy registers and thee I both defy," he writes to Time, not wond'ring at the present, nor the past, for *thy records and what we see doth lie*"—as clear an indictment of the perpetrators (Elizabeth, James and Cecil) as possible within this "noted weed" or familiar costume of poetry. "This I do vow and this shall ever be," he continues, concluding: "I will be true, despite thy scythe and thee!"

All that's left now in this grand summation is, first, to restate the subject matter in no uncertain terms. In doing so he refers to his royal son as "my dear love" who was a "child of state" (prince by birth) who might have been "fortune's bastard"

"King James has succeeded to the throne at the expense of Southampton, the divinely ordained prince, so this 'policy' is sacrilegious or 'that Heretic.'"

(Elizabeth's unacknowledged son and heir) had not Oxford himself taken pains on his behalf:

> If my dear love were but the child of state,
> It might for fortune's bastard be unfathered…

No, the memory of Southampton's blood right has been carefully preserved by the building of this monument; therefore it will withstand all forces that attempt to dictate what is true or untrue:

> No, it was builded far from accident,
> It suffers not in smiling pomp, nor falls
> Under the blow of thrilled discontent,
> Whereto th'inviting time our fashion calls

Because of this monument, the truth of his life has no fear of being destroyed by the government's lies according to any political strategies of the moment:

> It fears not policy, that *Heretic*,
> Which works on leases of short numb'red hours,
> But all alone stands hugely politic…

King James has succeeded to the throne at the expense of Southampton, the divinely ordained prince, so this "policy" is sacrilegious or "that Heretic." Nonetheless he will live "all alone" (echoing his motto *One for All, All for One*) in posterity as "hugely politic" or as rightful king; and now Oxford calls upon all parties involved in the treason trial—those who died because of the well-meaning Essex Rebellion and those who committed the more serious "crime" against England's royal-sacred blood:

> To this I witness call the fools of time,
> Which die for goodness, who have lived for crime.

The above sonnet is arranged to correspond with April 27, 1603, the day before the scheduled funeral of Elizabeth and as he was simultaneously completing his letter to Cecil about "this common shipwreck." To his former brother-in-law he expresses different and even contradictory emotions, but they are nonetheless genuine, reflecting his religious or spiritual view of England's great change of both reign and dynasty:

"I cannot but find a great grief in myself to remember the Mistress we have lost, under whom both you and myself from our greenest years have been in a manner brought up; and although it hath pleased God after an earthly kingdom to take her up into a more permanent and heavenly state, wherein I do not doubt but she is crowned with glory, and to give us a Prince wise, learned, and enriched with all virtues," he tells Cecil, adding on a more personal note that because of "the long time which we spent in her service, we cannot look for so much left of our days as to bestow upon another, neither the long acquaintance and kind familiarities

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Year in the Life (continued from page 31)
wherewith she did use us, we are not ever to expect from another prince..."

Oxford has been a captive party to the transaction bringing James to the throne. It's a result he never wanted, but one he nonetheless views as legitimate and in England's best interests—however bitter his private feelings reserved for these verses. And in Sonnet 125, corresponding to the funeral for the late Queen, he glances at "the canopy" borne in procession over Elizabeth's effigy and coffin; but he does so by way of scoffing at all "outward" forms of "honoring" that have proven to be "more short [less strong] than waste or ruining." His real purpose, however, is to reject such ceremonies in favor of this inward "oblation" or sacrifice made for his beloved son:

> No, let me be obsequious in thy heart,
> And take thou my oblation poor but free,
> Which is not mixed with seconds, knows no art,
> But mutual render only me for thee.

From now on, Southampton must act as a "suborned informer" bearing false witness against his own royal blood:

> Hence, thou suborn'd *Informer*, a true soul
> When most impeached stands least in thy control.

Sonnet 126 concludes the 100-sonnet center of this "monument" to preserve "the living record" of Southampton. Oxford delivers his final envoy to "my lovely Boy, who in thy power dost hold time's fickle glass, his sickle hour, who hast by waning grown"—continued to grow in real life and within these sonnets, according to the constant waning of the Moon or Elizabeth. Her life, reign and dynasty have served as the ever-dwindling Time of this chronicle; and she was also Nature, because her mortal body was always eroding and leading to her death, the critical moment of succession; but after all her long delay, ultimately even the late Queen ("sovereign mistress over wrack") will have to "render" Henry Wriothesley as King Henry IX of England:

> If Nature (sovereign mistress over wrack)
> As thou goest onwards still will pluck thee back,
> She keeps thee to this purpose, that her skill
> May time disgrace, and wretched minute kill.
> Yet fear her O thou minion of her pleasure,
> She may detain, but still not keep her treasure.
> Her *Audit* (though delayed) answer'd must be,
> And her *Quietus* is to render thee.

So ends the Chronicle of the Sonnets addressed to Southampton as the Fair Youth, to be followed by the increasingly bitter verses to Elizabeth as the Dark Lady; and here we take a break from our ongoing column, *A Year in the Life*, in hopes that the true history within Oxford's monument of gentle verse will be recognized—at least by 2009, upon the four hundredth anniversary of the 1609 quarto, which continues its long journey to us on the sea of time.

"...but after all her long delay, ultimately even the late Queen ('sovereign mistress over wrack') will have to 'render' Henry Wriothesley as King Henry IX of England."

*(For those who would like to stay in touch with the story of the sonnets, visit us at: **www.ShakespearesMonument.com**—HW)*

Endnotes

[1] Looney, J. Thomas, *"Shakespeare" Identified* (Port Washington, NY: Kennikat Press, 1975, for Minos Publishing Co., copyright 1920), 332.

[2] Looney, Ibid., 335, writing that Sonnet 125 "seems to be pointing to De Vere's officiating at Queen Elizabeth's funeral." Probably, however, Oxford was not among those who "bore the canopy" but was simply marking the occasion of the funeral procession. Sonnet 125 "may be taken as his last sonnet," Looney added, "for 126 is really not a sonnet but a stanza composed of six couplets, in which he appears to be addressing a parting message to his young friend."

[3] The anonymous author of *Treatise of Treasons* in 1572 had referred to "the *alteration* of the succession of the crown."

[4] Their father-son bond is a metaphorical "marriage" of souls, as when the Spanish monarch in *King John* tells the Pope's legate: "This royal hand and mine are newly knit, and in the conjunction of our inward souls, *married in league, coupled and linked together*" – 3.1.152. Oxford had written to Cecil in May 1601 and had referred to "words in *faithful minds*" – Chiljan, Katherine, *Letters and Poems of Edward, Earl of Oxford*, 1998, 65, citing Cecil Papers 181.80.

[5] Ibid., Chiljan, 77, Oxford to Cecil, April 25/27, 1603. By "common shipwreck" Oxford refers to the Queen's death and, undoubtedly between the lines, to the "alteration" of the succession.

[6] "O know, sweet love, I always write of you, and *you and love are still my argument*" – Sonnet 76, line 10.

[7] It's my conviction that Southampton himself carried out Oxford's wishes, with the help of publisher Thomas Thorpe and printer George Eld, by getting the Sonnets printed in 1609.

[8] Oxford had written a postscript to William Cecil, Lord Burghley in his own hand on October 30, 1584, reminding him, "I serve Her Majesty, and I am that I am, and by alliance near to your Lordship, but free, and scorn to be offered that injury to think I am so weak of government as to be ruled by servants..." And here is a good example of how, especially in these latter verses of the Fair Youth sonnets, he appears to be reaching back into the past for greater resonance.

[9] "Why is my verse so barren of new pride/ So far from variation or quick change?/ Why *with the time* do I not glance aside/ To new-found methods, and to compounds strange" – Sonnet 76, lines 1-4; "When in the Chronicle of wasted time" – Sonnet 106, line 1.

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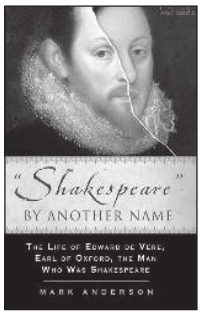
Book Notes

Shakespeare by Another Name

New biography of Oxford now in bookstores



Mark Anderson's new biography of Edward de Vere, 17th Earl of Oxford (*Shakespeare By Another Name*) is now in bookstores around the country, and Mark has been traveling around the country doing the usual author book tour/book signing promotional events, and drawing some good crowds in cities ranging from Brookline (MA) to Chicago, to his alma mater Carleton College in Northfield, Minnesota. As part of the publicity campaign for the book he has also been sending out email updates on the book's reception and his adventures as an Oxfordian author touring the land.

The reviews so far have been mixed, with some of the usual suspects dismissing the book as just another authorship tract. "Absolute nonsense" and "sheer snobbery" said the critic in the Minneapolis *Star Tribune*. The work of a "manic conspiracy theorist," said the *New York Sun*.

However, there have been some very good reviews already in papers such as the Atlanta *Journal-Constitution* (Aug. 8th), and *The New York Times* (Aug. 30th). One of the more intriguing early reviews came right here in Somerville (MA) where the newsletter is published. Alexander Stevens, in the *Somerville Journal* (Aug. 3rd), wrote "If Edward de Vere is Shakespeare, don't tell me." He continued:

> I want no part of it. I, like the proverbial ostrich, am choosing instead to stick my head in the warm and soft sands of ignorance. I don't want Edward de Vere to be Shakespeare. I want William Shakespeare to be Shakespeare.

Well, whether this review is straight-up sincere or a bit of satire, Stevens certainly speaks what some Oxfordians think is the unspoken truth about the state of the debate these days, when newly-minted orthodox biographies seem to be coming out about once a week.

Another interesting topic that came up in Anderson's latest email update was the Prince Tudor (PT) theory. Dr. Paul Altrocchi (see his article, "Royal Shame," page one) was one of several letter writers asking Anderson why he chose to tell the "Oxford as Shakespeare" story without bringing in the theory.

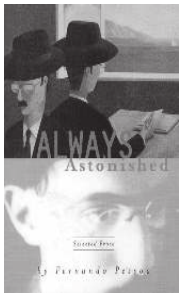
Anderson answered by noting that the PT hypothesis is a "controversy within a controversy," one in which "the debate can get very heated." He acknowledged both Hank Whittemore's recent work in *The Monument* (supporting the theory), and such anti-PT articles as Christopher Paul's in the 2002 *Oxfordian*.

However, Anderson then writes, he sees all discussion of PT as "the concern of researchers and specialists in the field," whereas his chief goal in writing *SBAN* was "reaching a lay audience, so it was felt ... the topic was best left out of *SBAN*."

His decision is similar to the one Charlton Ogburn, Jr., made 20 years ago (in *The Mysterious William Shakespeare*), when he also downplayed it in order to concentrate on the less controversial aspects of the story. And recall, too, that B.M. Ward in his 1928 Oxford biography chose to not even discuss Oxford as Shakespeare in order to introduce Oxford to the world.

Nothing is easy in the authorship debate. —WBoyle

Shakespeare Fellowship - Books and Gifts



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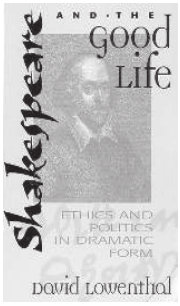

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Research Notes

Insights on Shakespeare's sources fuel lively debate at Concordia Seminar

By Stuart Marlow

At the Concordia University Shakespeare Authorship Studies Seminar (August 2005) there was a lively and heated series of debates revisiting the sources of the history plays, plus several sessions giving Hank Whittemore "the third degree" from an academic standpoint over his radical approach to the sonnets (presented in the recently published *The Monument*). The resulting exchanges and spontaneous cross-referencing generated key dis-cussions focusing on the broader political context of the de Vere/"Shake-speare" canon. During the course of an interesting and productive week participants watched two plays (*King John* and *Richard II*), and videotaped talks on several sonnets.

History and family

The seminar began by drawing attention to the pivotal link between family name de Vere and the Earldoms of Oxford. Queen Elizabeth was an ardent proponent of traditional hierarchical continuity, and this may well have been part of the rationale behind her decision to subsidize Edward de Vere in the face of his astronomical loss of family wealth. The de Vere name, as the oldest continuous Anglo-Norman line, served as a key icon to the survival of the aristocratic hegemony, which was under constantly increasing strain.

This argument backs Prof. Dan Wright's idea of de Vere's narrative manipulation of the Oxford heritage in the history plays, so that the legacy is seen in a positive light. The assumption that Holinshed was a source from which Shakespeare constructed the history plays was also scrutinized. The history plays portray mostly nobles and monarchs, and thus reflect the subjectivity and rhetoric of the official chroniclers, whose function was to categorize the rulers into those that did or did or not meet up to the expectations placed upon them, and to reduce any non-aristocrats who challenged the established order to either clowns, subordinate figures or evildoers. This applies to the chronicles of the Peasants' Revolt through to Tudor chroniclers of the Norfolk Rebellion, into whose immediate aftermath Edward de Vere was born, and beyond. De Vere, Holinshed, and others were involved in projects directly or indirectly sponsored by the monarchy. This may serve to indicate they may have shared both sources and pressures towards censorship, but not that de Vere simply borrowed from Holinshed.

"It is likely that de Vere's understanding of Machiavelli was more scholarly."

A source for *Richard II*

A key example of possible common sources is that of the fifteenth-century chronicler Adam of Usk. Stratfordian scholars make little reference to him. Typically, Geoffrey Bullough's comprehensive *Narrative and Dramatic Sources of Shakespeare* assumes:

> Many of the manuscript chronicles such as Adam of Usk's chronicle were unavailable to Shakespeare. (354)

Adam of Usk wrote an eyewitness account of the deposition of Richard II, which was not published in until 1904. Not only does the emotionality of the account resemble Shakespeare's *Richard II*, but its structure predicts Shakespeare's play. Usk starts by listing the grounds for Richard's deposition, but later condemns the act as unjustified. His shift in position is presented as being due to the chronicler's experience of Richard's lamentations:

> Richard, farewell king indeed (If I may call Thee so), most mighty for after death all might praise thee, hadst thou with the help of God and thy people, so ordered thy deeds as to deserve such praise. But though fair as Absalom, though glorious as Ahaseuerus … didst thou in the midst of thy glory, as Fortune turned her wheel fall most miserably into the hands of Duke Henry, amidst the curses of thy people. (Ross, 280)

The crisis of rebellions

Oxfordian researcher Robert Detobel recently discovered a passage in Christopher Haigh's *English Reformations* which underlines the power shifts which undermined the aristocracy throughout Elizabeth's reign. In April 1553 the 16th Earl of Oxford gave in to extreme pressure to drop his support for Jane Grey and Northumberland in favor of Mary. This was in the aftermath of the 1548 Norfolk Rebellion, an uprising of yeomen and peasants against enclosure. John Dudley, Duke of Northumberland, had to bring in German soldiers to suppress the rebellion. The rebels were led by a yeoman, Robert Kett, who on impulse dropped his support for the landowners and led the dispossessed in protest. Discontent had been focused on the Duke of Nothumberland and the Protestant backers of Lady Jane Grey. For the 16th Earl of Oxford, the unrest in North Essex—proposing Mary as the legitimate ruler—became so serious that even servants turned against the pro-Northumberland gentry.

> "In north Essex it was the earl of Oxford's household servants who forced him to defect to Mary, and imprisoned the gentry who had been trying to organize aid for Northumberland." (Haigh, 204)

Machiavelli and Shakespeare

At this point the seminar discussion turned to linking this history with the whole of the underlying debate generated throughout the history plays, particularly considering allusions to Machiavelli in Shakespeare's work:

> The worst that a prince may expect from a hostile people is to be abandoned by them; but from hostile nobles he has not only to fear abandonment, but also that they will rise against him; for they, being in these affairs more far-seeing and astute, always

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> come forward in time to save themselves, and to obtain favours from him whom they expect to prevail. (Machiavelli, Chapter IX)

The breakup of feudalism began with the peasant's revolt, and the Anglo-Norman oligarchy would continue to face religious wars and popular uprisings until the declaration of the first English republic under Cromwell in 1643. Prince Hal's snobbish disdain for the common folk upon whom he sharpens his teeth, has puzzled critics, who never manage to come up with a satisfactory explanation of the duplicity expressed in his soliloquy:

> By so shall I falsify men's hopes,
> And, like bright metal on sullen ground
> My reformation glittering o'er my fault.
> *I Henry IV* (I,ii,200)

This element of political cunning can be understood in relation to Machiavelli's *The Prince*. There is also a school of thought that sees *The Prince* as bitter satire. Machiavelli reduces the idea of good rule to purely strategic thinking. Falstaff, for example, mirrors the paradox central to *The Prince*. Machiavellian logic is essentially amoral and mocks notions of honor. Falstaff's amoral bluffing parodies the hypocrisies of Henry's usurpation and Hal's succession. *The Prince* was published in England in 1532 but was not properly translated into English until 1640 (although according to Meyer there was a poorly translated English manuscript in circulation by 1577):

> Scarcely were a few pages perused, when it became perfectly evident, that this was the book from which the dramatists drew: a careful study of the same, together with a discovery that an English translation was made by one Simone Patericke in 1577, the year after its appearance in French, has proved Gentillet, beyond a doubt, the source of all the Elizabethan misunderstanding." (Meyer. x)

It is likely that de Vere's understanding of Machiavelli was more scholarly. The manuscripts had been making the rounds at Oxbridge as important contemporary texts since 1532. De Vere was known to have acquired a knowledge of Italian. By 1559 *The Prince* had been placed on the Papal Index of Prohibited Books and thus would have been of great interest to English reformists. Of special relevance in this context are the Wars of the Roses. Their effect on the Vere's hereditary fortunes reflect Shakespeare's intense debates on the question of hereditary power. These potentially explosive debates on the legitimacy of monarchical rule would prohibit any but the most privileged of authors from publicly exploring such issues in the form of a stage play.

The Sonnets

Following this debate, the last phase of the seminar was dedicated to Hank Whittemore's bold and challenging analysis of the Sonnets. Whittemore has challenged conventional literary scholarship in a number of ways by rooting the works in a specific political and emotional context. The key discussion centered on comparing his analytical concepts with the range of approaches used by selected scholars in the BBC video presentations which became the standard media source of the 1980s. These included Gore Vidal, Stephen Spender and Arnold Wesker, among others. Not one of the critics on this tape could be spared from the accusation of speculation and overtly subjective identification.

The real acid test for Whittemore's chronological patterns was the cross referencing with Stephen Booth's 1977 comprehensive analysis. Booth's analytic commentary is detailed and precise, although his plea is for a flexible multi-layered approach to the interpretation of the sonnets. Although Booth's approach to the analysis is diametrically opposed to Whittemore's, surprisingly much of Booth's contextual and grammatical analysis does support Whittemore's ostensibly bold chronological approach. There are certainly those who will continue to question the Prince Tudor theory, but Hank Whittemore's broader assertion that the sonnets emerged from the intensity of de Vere's personal and political problems within specific historical contexts may well win broader recognition.

The final part of the session assumed the form of an interrogative debate in which the idea was posited that finding a "correct" contextual starting point for the

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Authorship Trust (continued from page 5)
in its composition, *Pericles, Prince of Tyre*.

On Sunday, following morning coffee and tea, the conference spent the early hours of the day discussing the play of the former evening, with particular attention given to distinguishing the parts of Shakespeare's *Pericles* that were Shakespeare's and those that were not (or arguably not). The early afternoon of the conference's final day was dedicated to alerting conference guests to new publications on the Shakespeare Authorship Question, including such books as the pro-Stratfordian Scott McCrea's *The Case for Shakespeare: The End of the Authorship Question*; Bertram Fields' agnostic survey of the authorship issue, *Players: The Mysterious Identity of William Shakespeare*; Peter Dawkins' most recent Baconian text, *The Shakespeare Enigma*; Robin Williams' forthcoming book, *Sweet Swan of Avon: Mary Sidney*; and Marlovian Alex Jack's book, *Hamlet by Marlowe and Shakespeare*. Elizabeth Imlay and Kevin Gilvary of the De Vere Society introduced the new compilation of essays on the Oxfordian thesis, *Great Oxford: Essays on the Life and Work of Edward de Vere*. In the absence of the American Oxfordian authors, Professor Wright alerted conference guests to the high importance of the just-published work *The Monument* by Hank Whittemore, and Mark Anderson's superb biography of Edward de Vere, *Shakespeare by Another Name*.

The second half of the afternoon was spent in Mark Rylance's interview with Professor Daniel Wright on a host of topics, some of which focused on methods for analyzing the issue of Shakespeare's collaboration with other writers, the importance of *Pericles* in the Shakespeare canon, and the challenge that many academics face in trying to introduce and legitimize discussion of the Shakespeare Authorship Question within university communities.

The conference closed with Mark Rylance's assurance that the SAT Conference will continue despite his forthcoming resignation as Artistic Director of the Globe Theatre.

Ruth Loyd Miller

Just as we were going to press we learned of the passing of one of the major figures in the Oxfordian movement over the past 50 years—Ruth Loyd Miller of Jennings, Louisiana, at age 83.

Her research and publications have informed and enlightened several generations of Oxfordians. She will be missed, and we send our condolences to her family and all her friends.

Seminar (continued from page 35)
sonnets was too restrictive and clashed with most schools of literary criticism save that of early Marxism. Hank argued back that his approach was broader than that. He credits Shakespeare's exploration of many levels of poetic meaning and literary-historical references, but insists that the biographical origin must be identified before the sonnets can be comprehensively understood.

Whittemore is energetically adding more supportive pillars to his case. An interesting example of how his work on the sonnets is still evolving occurred while the seminar was examining sonnet 67 and the word "indirectly" in line 7. "Indirect' turns out to be a word used in the history plays to mean a weak or "indirect" blood claim to the throne. This particular definition was implied in the current edition of *The Monument;* it will be expanded upon in the next edition, with examples.

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