



Shakespeare Matters

"The Voice of the Shakespeare Fellowship"



SOS President John Hamill and SF President Tom Regnier make the unification official by signing the bylaws of the new Shakespeare Oxford Fellowship in Toronto on October 20.

Anderson Keynotes, Stritmatter Honored at 9th Annual Joint Authorship Conference

by Howard Schumann

Coppin State University professor Roger Stritmatter was given the Oxfordian of the Year award for the groundbreaking new book, *On the Date, Sources, and Design of Shakespeare's The Tempest*, co-written by Stritmatter and award-winning author Lynne Kositsky. The award was presented at the banquet of the 9th annual Joint Conference of the Shakespeare Oxford Society and the Shakespeare Fellowship at the Metropolitan Hotel in Toronto, Ontario, October 17 to 20, 2013.

Accepting the award, Stritmatter recalled his first Oxfordian conference in 1991, attended by about thirty-five people. There he learned that Edward de Vere's Geneva Bible was at the Folger Library; that opened up a new path of scholarship for him which led to the present moment. Sponsored by the theatre and drama departments of York University and Guelph University, the conference included scholars from Germany, the UK, US, and Canada, as well as students from York and Guelph Universities.

(Continued on page 10)

Unification!

As expected, the memberships of both the Shakespeare Fellowship and the Shakespeare Oxford Society approved the unification of the two organizations by overwhelming majorities. The ballots were counted at the respective groups' annual meetings during the Joint Conference, and the final tally was 212 in favor, 6 opposed, 2 abstained (the SOS vote was 138-2-2, and the SF vote was 74-4-0).

On Sunday, October 20, SOS President John Hamill and SF President Tom Regnier signed the bylaws for the new organization, which will be known as the Shakespeare Oxford Fellowship. The SOF will come into legal existence upon the filing of appropriate documents in the State of New York; the Shakespeare Oxford Society will continue to exist as a legal entity (a non-profit corporation chartered in New York), but will file a "doing business as (dba)" notice in New York, stating that it is now doing business as the Shakespeare Oxford Fellowship. The Shakespeare Fellowship, chartered as a non-profit corporation in Massachusetts, will formally dissolve at the end of 2013 and will transfer its assets to the SOS.

(Continued on page 33)

On the Trail of Edward de Vere: June 18-28, 2013

by Ann Zakelj

Our journey actually began two years ago, when several Oxfordians convened virtually on a Facebook forum and expressed interest in traveling the Edward de Vere Trail. Philip Dean of PAX Travel in London fashioned an itinerary for us, using as a template Ruth Loyd Miller's *Oxfordian Odyssey*. Her tour was pared down considerably to include the absolute must-sees on a basic seven-day tour, with an optional four-day extension. In England, Dorna Bewley became the liaison for the Cambridge preparations and for our visits to such esoteric points of interest as Bures and Tilbury Juxta Clare. The vanguard group of twenty-seven pilgrims, ranging in age from 13 to 92, hailed from ten US states and Germany.

(Continued on page 21)

From the Editors: Goodbye and Hello!

This is the last issue of *Shakespeare Matters*. As you've read elsewhere in this issue, the unification of the Shakespeare Fellowship and the Shakespeare Oxford Society was overwhelmingly approved in October, which means that the Shakespeare Fellowship will go out of existence in a few weeks and (under the legal auspices of the SOS) a new organization, the Shakespeare Oxford Fellowship, will emerge.

We've put out some 47 issues of *Shakespeare Matters* in the last dozen years. I am pleased to have had some involvement with virtually every one of them, and it has been a privilege to be the editor for the past three years. I'd like to thank my two predecessors, Bill Boyle and Roger Stritmatter, for their work as editors.

Bill and Roger were co-editors for the first few years, after which Roger carried on as sole editor through 2010. When I took over as editor in 2011, Roger remained as design editor, which means he's been responsible for the look and layout of this publication. In case you've ever wondered, I send Roger the articles for each issue; he lays them out and sends me back a pdf version, which I proofread and send corrections back to him. It's a laborious process (and we don't catch everything – see below), but Roger has shown exemplary diligence and patience. In addition to all that, of course, Roger is the general editor of *Brief Chronicles*, the annual academic journal launched by the Shakespeare Fellowship in 2009.

You haven't seen the last of either of us. Under the new Shakespeare Oxford Fellowship, Roger will continue to edit *Brief Chronicles* (members of the new organization will have access to two academic journals, *Brief Chronicles* and *The Oxfordian*). And I'm honored to have been asked to be editor of the SOF newsletter, which will continue to be known as *The Shakespeare Oxford Newsletter*.

As we said in the very first issue of *Shakespeare Matters*, "We won't ignore

the unfortunate necessity of sometimes engaging the debate with those who want to foreclose discussion by attacking the legitimacy of the very subject of authorship, or by reflexive appeals to the authoritarian pronouncements of leading Stratfordian scholars." And we haven't. While many of the same attitudes persist within the mainstream academic community, much has changed and will continue to change. We'll continue to do our part to help effect that change.

— Alex McNeil

It has been an honor and a privilege to serve, first as general editor, and then design editor, of *Shakespeare Matters* over recent years. Now that the hard work of the two boards of the Shakespeare Fellowship and the Shakespeare Oxford Society has brought an opportunity for the two organizations to merge, the Oxfordian movement as a whole can look forward to increased efficiency and economies of scale that should contribute to continued growth and development of both our numbers and our resources, both material and intellectual.

Although I hope to remain active in the new newsletter of the united organiza-

tion, we are fortunate to have the services of Alex McNeil to carry forward the traditions of excellence established by William Boyle as the first editor. One of the hallmarks of *Shakespeare Matters* since its inception in Fall 2001 has been stability of leadership. Since that time we have had only three editors. Likewise, the publication has been blessed since its origin with a rich abundance of contributions and we have, over the years, published many important and enduring articles that will continue to be influential contributions to the discourse of Shakespeare authorship, we believe, for many decades to come. Thanks are due to members, writers, and contributing editors for this impressive achievement.

— Roger Stritmatter

Correction: In the Summer 2013 issue of *Shakespeare Matters*, we inadvertently cut off the conclusion of James Norwood's review of the PBS series *Shakespeare Uncovered*. The final paragraph (on p. 34) should read: "*Shakespeare Uncovered* asks the right questions and correctly identifies *Hamlet* and *The Tempest* at the heart of the author's self-portrait. But the answers

(Continued on p. 35)

Shakespeare Matters

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

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

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

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

From the [Lame Duck] President: An End . . . And a New Beginning

by Tom Regnier

It is with mixed emotions that I write my last “From the President” as the President of the Shakespeare Fellowship. As a result of the unification of the Shakespeare Fellowship and the Shakespeare Oxford Society, which the members of both groups approved by majorities of 95% or more, the Shakespeare Fellowship now exists as an independent entity only for the purposes of publishing this last issue of *Shakespeare Matters* and winding up its operations so that it may merge with the Shakespeare Oxford Society to form a

I have already assumed my duties as the First Vice President of the Shakespeare Oxford Fellowship, under the leadership of John Hamill as President, and I am excited about the prospects for the new organization and for the future of the Oxfordian movement.

new entity called the Shakespeare Oxford Fellowship. It has been a joy to be on the Board of Trustees of the Shakespeare Fellowship for the last few years and a great honor to be your president for the last year.

I have already assumed my duties as the First Vice President of the Shakespeare Oxford Fellowship, under the leadership of John Hamill as President, and I am excited about the prospects for the new organization and for the future of the Oxfordian movement. By uniting the two organizations, we are able to operate more efficiently, and in 2014, we will be

sending you, our members, printed copies of both of our annual journals, *Brief Chronicles* and *The Oxfordian*, as well as the quarterly newsletter, *The Shakespeare Oxford Newsletter*, as part of your membership package. I strongly encourage you to renew your membership when you receive a renewal notice later this year and, and even to make an additional donation if you so choose. The greater our numbers and the greater our means, the more we may promote further research and spread the Oxfordian message.

In addition to helping unify the two main Oxfordian organizations in North America, I am also proud of our achievement in launching a newly redesigned website. Jennifer Newton, who hosts the Shakespeare Underground website, designed our new site. It is much more visual and user-friendly than our previous website, which served us well for many years but had become outdated. As I write, we are in the process of transforming our new website into the official website of the new organization, the Shakespeare Oxford Fellowship at www.shakespeareoxfordfellowship.com. This process will be well underway when you receive this newsletter. Please explore the new website and tell your friends about it. It is now an inviting place to send people who are new to the Shakespeare authorship question and would like to learn more.

Our annual conference this year in Toronto was a great success, organized by Shakespeare Fellowship trustee Don Rubin, a professor at York University in Toronto. The presentations were fascinating, and we topped it off by announcing the ratifying votes of our members and by awarding the title of Oxfordian of the Year to the richly deserving Roger Stritmatter, whose book, *On the Date, Sources and Design of Shakespeare's The Tempest*, co-authored with Lynne Kositsky, demolishes the theory that Oxford could not have

written *The Tempest*.

I could not end my summary of the year without acknowledging the wonderful support I have received from the trustees of the Shakespeare Fellowship Board of Trustees of 2012-13: Earl Showerman, Don Rubin, Alex McNeil, Kathryn Sharpe, Ben

I am also proud of our achievement in launching a newly redesigned website. Jennifer Newton, who hosts the Shakespeare Underground website, designed our new site. It is much more visual and user-friendly than our previous website, which served us well for many years but had become outdated.... This [redesign] process will be well underway when you receive this newsletter. Please explore the new website and tell your friends about it.

August, Bonner Miller Cutting, Michael Morse, and William Ray. Their advice and counsel have been magnificent, and I thank them for helping to make this such a productive year.

Let's all look forward to a prosperous new year as members and supporters of the Shakespeare Oxford Fellowship!

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

Ontario Media Blast 2013 Conference

In most years, the Joint Annual Conferences of the Shakespeare Fellowship and the Shakespeare Oxford Society don't attract any media coverage. This year proved to be the exception, as at least two local newspapers ran negative articles about the Conference, specifically criticizing York University and the University of Guelph, the two universities which had provided modest amounts of funding for their students to attend the Conference.

On October 17, the opening day of the Conference, page one of the Toronto *Globe and Mail* featured an article by its theater critic, J. Kelly Nestruck, who derided the "so-called Oxfordian theory" of authorship as one "pursued by a mix of cranks and celebrities." After noting the two universities' sponsorship, he quoted York University Prof. David Goldstein, who said that "It's real blow to the scholarly credibility of the university." He also quoted York Prof. Elizabeth Pentland, who attempted to straddle the fence by saying, "Insofar as York University is supporting free and open inquiry and asking of questions, that's great. Insofar as we are lending credence to a theory that is very dubious – and dubious at best, and not founded on rigorous scholarship – I find it troubling."

Nestruck then set his sights on Prof. Don Rubin, who is on the York faculty and was the chief organizer of the Conference

Teresa Przybylski, acting chair of York's Theatre Department, supported the university's provision of funds, and Alan Filewod, chair of English and Theatre Studies at Guelph, stated that "The university is not allowed, unless there's a breach of ethics, to tell a professor what to research and what not to research. To withhold funding . . . would be a violation of academic freedom."

(Rubin is also a Shakespeare Fellowship trustee). Nestruck took pains to note that Rubin is in York's Theatre Department (not the English Department), that "Shakespeare is not his area of expertise," and that Rubin "does not have a PhD."



York University theater students Michael Atlin and Jade Lattanzi illustrated Gerit Quealy's Conference talk wearing t-shirts she designed based on the Droeshout engraving in the First Folio.

Photo: Linda Theil.

Nestruck, who knows Rubin personally, then opined that, by organizing such an event, Rubin "may be shredding" his reputation and that "of the department he helped to start as well." Nestruck and Rubin met for coffee shortly before the Conference, but Nestruck categorically dismissed the arguments cited by Rubin against the Stratford case as "the discredited ones that have circulated for decades."

In fairness, Nestruck did quote two academics who defended academic freedom and doubted their schools' reputations would be harmed, though their remarks were buried deep within the article. Teresa Przybylski, acting chair of York's Theatre Department, supported the university's provision of funds, and Alan Filewod, chair of English and Theatre Studies at Guelph, stated that "The university is not allowed, unless there's a breach of ethics, to tell a professor what to research and what not to research. To withhold funding . . . would be a violation of academic freedom."

A second media blast came on Saturday, October 19, when the Guelph *Mercury* ran an article criticizing the University of Guelph's partial sponsorship of the Conference and noting the participation at the Conference of Guelph faculty member Sky Gilbert. The *Mercury* interviewed two Guelph English professors. One of them, Prof. Andrew Bretz, stated that "the university's decision to sponsor this conference could end up hurting its academic reputation among other scholars," and noted further that the "authorship debate has already been settled."

Professor Daniel Fischlin agreed, expressing his concern "about students only being given 'the Oxfordians' extremely dubious, unsubstantial by any serious scholarship, and incorrect points of view." Both professors did state that they didn't mind if students attended the Conference but weren't swayed by anything they were exposed to. "Bretz said he wouldn't take issue with students attending . . . if they approached it as a lesson in critical thinking and tore apart the arguments as they were presented." Fischlin concurred, stating he was "OK with it . . . if students get good information and can learn from being exposed to how academic red herrings like this get produced and disseminated."

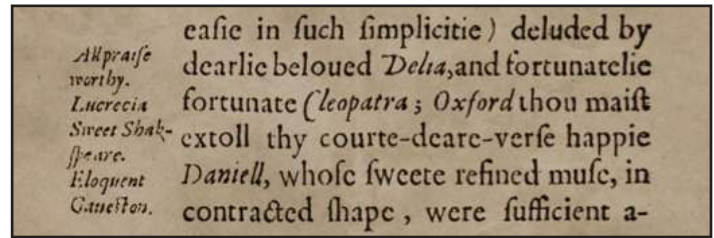
Hmmm. We'll bet that the students who did attend the 2013 Conference learned a *lot* about critical thinking and how to spot academic red herrings; a little critical thinking and less speculation leads to the inevitable conclusion that the red herrings have been piling up for centuries in the Stratfordians' fish kettles.

And if you'd like to know more about Prof. Andrew Bretz, we suggest visiting ratemyprofessors.com, one of the online web sites where students rate their instructors. Although Bretz does have some very favorable reviews, you'll also see some prescient student comments that typify him as closed-minded: "When he says he wants your opinions, he doesn't actually. . . . Overly hard and full of himself. . . . While he says he wants 'your interpretation,' he does not seem to. You will lose marks for not approaching the material with his own historical method of understanding. I find him to be more closed-minded than he conceives. Bretz needs someone to knock him off his high horse."

Authorship Clue Printed in *Polimanteia*?

As reported in the *De Vere Society Newsletter* (October 2013) and other media, an important clue in the Shakespeare authorship question has been uncovered by British scholar and writer Alexander Waugh. It appears as a printed annotation in the margin of a 1595 book, *Polimanteia*, written by William Covell. The marginal note reads: "All praise worthy. Lucrecia Sweet Shak-speare. Eloquent Gaveston." ("Shak-speare" is hyphenated in the text because of a line break).

This allusion to "Shak-speare" has long been known and is often cited by traditional scholars. However, when Waugh took the trouble to examine a copy of the original work, he was able to relate it to the main text which it accompanies, and thus to put it into a larger and more meaningful context. He found that the three-line phrase "Lucrecia/ Sweet Shak-/speare" appears in the margin immediately to the left of these two lines in the text: "fortunate *Cleopatra; Oxford* thou maist/ extoll thy courte-deare-



The "Shakespeare" excerpt from *Polimanteia* (1595) includes the awkward phrase "court-deare-verse," a perfect 16-letter anagram of "our de Vere a secret" alongside the marginal note "sweet Shak-speare."

verse happie. . . ."

Taking special note of the odd hyphenated phrase "courte-deare-verse," Waugh noticed several things: first, that the marginal words "Sweet Shak-speare" are printed directly next to the line in which the phrase appears; second, that the phrase appears directly underneath the italicized word "*Oxford*" in the main text; third, that the letters spelling "our de vere" appear in sequence within the phrase; and fourth, that the remaining letters of the phrase (c, t, e, a, r, e, s) are an anagram of "a secret." Thus, Waugh concludes, the marginal annotation, when read together with the text to which it is appended, supplied a clue – at least to the cognoscenti – that, yes, Oxford is Shakespeare.

The article in the *De Vere Society Newsletter* was specially adapted by Waugh from his book *Shakespeare's Bastard*, which will be published by Bloomsbury in 2014. Waugh is also the co-editor, with John Shahan, of the 2013 book *Shakespeare Beyond Doubt? Exposing an Industry in Denial* (reviewed elsewhere in this issue). He is also editing the 42-volume complete works of his grandfather, Evelyn Waugh, for the Oxford University Press.

Waugh's discovery was picked up by some mainstream media in the UK, including *The Spectator*. Waugh reports that the *Spectator* received more than 200 comments on its web site, including at least two by Stratfordians conceding that the annotation does indeed allude to Oxford, though they try to minimize its significance.

Mark Rylance Named Honorary Trustee

The Shakespeare Fellowship is pleased to announce that actor and director Mark Rylance has been named an Honorary Lifetime Trustee. Rylance has been interested in the Shakespeare Authorship Question for quite a few years and has often discussed the matter publicly.

In a September 2013 interview in the *Financial Times* – conducted while Rylance was directing a production of *Much Ado About Nothing* that starred James Earl Jones, 82, and Vanessa Redgrave, 76, as Benedick and Beatrice – Rylance stated that he deliberately cast two older actors in those roles because it gave

(Continued on p. 6)

(News, cont. from p. 5)



Web design guru Newton was among those instrumental in creating the new SOF website. You can also find Jennifer at <http://www.theshakespeareunderground.com>. Photo: Linda Theil.

the audience “two people who don’t want to lose control of their loves, who don’t want the fuss of the other gender, Older people get away with a lot more. They can swear and shout.” Rylance also took note of some details in the plays that are often overlooked. “In the first folio of Hamlet, there are ‘Oh’s’ after Hamlet’s death. I got told off by Ian McKellen for not shutting up after ‘The rest is silence.’”

The conversation then turned to authorship. Rylance suggested that the Shakespeare canon may have been written by a collaboration of several writers, but added, “I am not certain about any of it. . . . I am anti-Shakespeare in some people’s eyes [referring to the characterization of authorship doubters as “anti-Shakespearean” by the authors of the 2013 book *Shakespeare Beyond Doubt*]. It is like being a plumber and being accused of being anti-water, or anti-pipes.”

In November 2013, Rylance was in New York, rehearsing for repertory productions of both *Richard III* (in which he’ll play the title role) and *Twelfth Night* (in which he’ll play Olivia). Interviewed by Hispanic Business.com, Rylance rejoiced in the opportunity to present Shakespeare

in an intimate atmosphere. The New York productions feature minimal use of props and lighting, and few set changes; the actors even appear onstage before the play begins to don their costumes and makeup. “We give the audience a lot of space to use their imaginations,” said Rylance, noting that “fidelity to the ambience of Elizabethan theater enhances our connections to the plays.” Turning again to the question of authorship, Rylance stated, “My mind is open at the moment. . . . I’ve found the arguments for Francis Bacon illuminating, and there’s also Oxford, and Mary Sidney.” Rylance again entertained the possibility that the works may have been collaborative efforts.

Fellowship Website gets Dramatic Facelift

For many months the Shakespeare Fellowship’s publications committee, working with lead designer Jennifer Newton, has been perfecting a new design for the SF website, which with the merger of the SOS and the SF will become the primary site of the new merged Shakespeare Oxford Fellowship (SOF). If you have not yet checked out the new design, please point your browser to www.ShakespeareOxfordFellowship.org and spend some time enjoying the new design.

Newton, creator of the influential *Shakespeare Underground* (www.theshakespeareunderground.com) podcast site, worked with members of the on the new design. The old sites will be archived so that offsite links to original pages will remain live links. Material from both old SF and SOS sites will be archived and available on the new site. For a preview of the space that will be the official home of the new Shakespeare Oxford Fellowship on the Web (www.ShakespeareOxfordFellowship.org), check out it out. Way to go, design team!

Shakespeare Authorship Returns to PBS with *Last Will. & Testament*

First Folio Pictures, PBS Distribution and PBS International have announced the official release of *Last Will. & Testament* on DVD in the US, Canada and United Kingdom.

The award winning documentary film about the Shakespeare authorship question from Executive Producer Roland Emmerich and directors Lisa Wilson and Laura Wilson Matthias was released October 15, 2013.

The full-length (85-minute) HD

PBS and PBS International now represent *Last Will. & Testament* worldwide. Directors Lisa Wilson and Laura Wilson Matthias proudly stated that “*Last Will. & Testament* represents decades of research and commitment. To end up partnering with PBS is a dream come true. Our journey began with Frontline’s “*The Shakespeare Mystery*” and in 1997 we made a promise to Oxfordian pioneer Charlton Ogburn to take our cause back to PBS. This was a gratifying promise to keep.”

DVD is available now for purchase from PBS Distribution at www.shoppbs.org for \$24.99; it can also be purchased directly from First Folio Pictures for \$20 (plus shipping) by emailing mail@firstfoliopictures.com. Limited edition autographed copies are also available upon request for \$25.

PBS also produced an educational version of *Last Will. & Testament* for schools, universities and libraries. Visit <http://teacher.shop.pbs.org> for more information.

On September 9, 2013, PBS America

released *Last Will. & Testament* on DVD in the United Kingdom; this region zero international version can be purchased from First Folio Pictures by emailing mail@firstfoliopictures.com or online at www.amazon.co.uk.

Finally, the documentary had its US broadcast premiere on October 15, when PBS Plus began feeding a 60-minute version to its 350 member stations for local broadcast. Check local listings.

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Outtakes from *Last Will. & Testament* will be available throughout 2014 on the official website (www.firstfoliopictures.com).

***Last Will. & Testament* Engages Audiences on Historic Tour**

Last Will. & Testament (LWT) has already engaged audiences worldwide in the Shakespeare authorship question, and it was in that spirit that directors Lisa Wilson and Laura Wilson Matthias embarked on a UK Historic Houses Tour in October 2013. Each screening was followed by a Q&A, at which Wilson and Matthias were joined by Charles Beauclerk, author of *Shakespeare's Lost Kingdom*.

The tour commenced October 4 at Burghley House, built by William Cecil. The evening began with a reception hosted by trustees Orlando and Miranda Rock and special guests Jon Culverhouse, Burghley Curator, and Philip Gompertz, House Manager Burghley. The screening took place in the Great Hall. As Gompertz noted, "The evening threw up many questions, doubts and left all who attended thirsty to find out more."

The following day Lisa Wilson

The new SOF site features dynamic scripted content linking to the latest and most sophisticated Oxfordian scholarship, a trailer of *Last Will. & Testament*, and much, much more.

returned to Burghley, and was introduced to docents who had been invited to the screening so that they would have a fuller understanding of Edward de Vere when giving tours. Before departing she enjoyed a climb up the Roman Staircase to the roof to wind Lord Burghley's Elizabethan clock.

On October 9, the tour moved to Hedingham Castle, ancestral home of the de Vere family. Castle owners Jason and Demetra Lindsay welcomed guests at a reception on the first floor of the Norman Keep and engaged in lively discussion during the Q&A. Jason Lindsay remarked that hosting the screening to a packed house in the castle's Banqueting Hall "was one of the highlights of our 2013 season. It was a privilege to have it presented by its makers, Lisa Wilson and Laura Matthias, who have composed a brilliantly researched, eloquent and compelling documentary, that leaves the viewer in no doubt who Shakespeare really was."

The tour then headed south to the Hampshire New Forest where, on October 13, Lord Montagu and his

son, The Honorable Ralph Montagu, hosted the final screening at Beaulieu (pronounced "Bewley"), an estate once owned by Henry Wriothesley, 3rd Earl of Southampton. In the afternoon guests were invited to explore Beaulieu and nearby Titchfield. At sunset, the lights dimmed in the Beaulieu Abbey Domus for an evening of cinema and Shakespeare authorship history. Said the younger Montagu: "As the owner of a historic house which opens to the public I am always keen to find out more about my ancestors and share this with our visitors. This film sheds new light on a fascinating subject which doesn't just have significance for descendants of the characters involved but for everyone who wants to understand how the greatest works of English literature came to us."

This exciting outreach was realized through the generosity of tour sponsors Ben August (a Shakespeare Fellowship trustee), 1604 Productions, the Beaulieu Estate and another Bewley named Dorna. Dorna Bewley was head of tour marketing and promotions and is credited with

(Continued on p. 8)

(News, cont. from p. 7)

securing some of the first ever “Home Page” advertising of Shakespeare Authorship (including the official *LWT* trailer) on key UK tourism sites.

The tour was extended to include a special engagement screening of *Last Will. & Testament* together with *Anonymous* (Columbia Pictures) at the prestigious USC School of Cinematic

The tour was extended to include a special engagement screening of *Last Will. & Testament* together with *Anonymous* (Columbia Pictures) at the prestigious USC School of Cinematic Arts in Los Angeles on October 22. Following the double bill, the audience was treated to candid conversation with *LWT* producers Lisa Wilson, Laura Matthias and Aaron Boyd, and *Anonymous* director Roland Emmerich and screenwriter John Orloff.

Arts in Los Angeles on October 22. Following the double bill, the audience was treated to candid conversation with *LWT* producers Lisa Wilson, Laura Matthias and Aaron Boyd, and *Anonymous* director Roland Emmerich and screenwriter John Orloff.

Reminiscing back to 2004, Laura Matthias remarked, “The making of *Last Will. & Testament* is a dream come true for us; and with this USC screening, our journey has come full circle, ending where it began with a meeting between Roland Emmerich, John Orloff and Aaron Boyd.” After the event John Orloff wrote, “You have made the definitive film on the subject, and as *Frontline* was to our generation of Oxfordians — inspiring a generation of researchers — so too will your film.”

Building on the success of the UK pilot tour, Lisa and Laura plan to continue this type of Shakespeare authorship outreach worldwide. At present they are canvassing interested partners, including major universities, film societies and the International English-Speaking Union for sponsorship. A film sequel is also in development.

Naked Shakespeare Wins “Indie Fest” Award

While *Last Will. & Testament* has been dominating North American and British markets, another authorship documentary, *The Naked Shakespeare*, directed by Claus Bredenbock and largely financed by ARTE-TV, a Franco-German television network, has

been airing in Europe. Featuring continental literary experts and devoting much attention to Shakespeare’s “Italian connection,” the film premiered on ARTE-TV in March 2013. It was then submitted by the German producer WDR (Westdeutscher Rundfunk) to the “Indie Fest,” based in La Jolla, CA, a showcase for independent cinema which recognizes the works of filmmakers, actors and other creative people who create fresh films, television programs, documentaries and new media. On November 10, *The Naked Shakespeare* won the Indie Fest’s “Award of Excellence.”

Here is ARTE’s description of *The Naked Shakespeare*:

Over the centuries, a rumor has been established as a fact: A businessman from Stratford-upon-Avon called William Shakespeare is regarded as the author of the most versatile text production of modern times. From him no handwritten manuscripts are available, no letters or notes. For example, the writers Mark Twain, Henry James and Vladimir Nabokov, didn’t regard the man from Stratford as the author of the works of “Shakespeare.” In ten of his plays the action of the drama takes place in Italy. Shakespeare studies so far assumed that the locations of plays such as “Romeo and Juliet,” “The Merchant of Venice” and “Othello” came up in his brilliant imagination. Claus Bredenbock shows in his documentary film that now it can be shown conclusively that Verona, Milan, Pisa, Padua, Venice and Florence had in fact been visited by the author. Thus, the number of

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eligible persons as an author are drastically reduced. The documentary clearly shows that academic examination of Shakespeare still holds exciting questions and the age of the Renaissance can appear in a new light.



Albert Burgstahler (1928-2013): A Remembrance by William J. Ray

Albert Burgstahler, who distinguished himself as a world-class chemist in the fluoride field and pursued several avocations, among them the Shakespeare identity inquiry, died October 12, 2013, at his home in Lawrence, Kansas. He had taught at the University of Kansas for fifty-seven years.

He brought to every study a meticulous and relentless orderliness in problem solving, which

The late Professor Albert Burgstahler (1928-2013), chemist, Oxfordian, polymath.

proved invaluable when he took up the Shakespeare inquiry in 1997. He created and modified a system of plotting what he believed were coded references to Edward de Vere in the original printed versions of Shakespeare's and others' works. He called them Diagonal Vere Alignments (DVA's).

In 1999, at the Shakespeare Oxford Society's 23rd Annual Conference in Newton, Massachusetts, he presented a paper, "Encrypted Testimony of Ben Jonson and His Contemporaries For Who 'William Shakespeare' Really Was."

This was a concealed system Dr. Burgstahler associated with the extensive incorporation of covert signals and identifying contrivances known as acrostics in Elizabethan literature, occurring especially in poems. With the advent of print, acrostics and other typographic tricks became a prevalent interest and area of competition among the educated elite at Elizabeth's court and the literari.

DVA's had a single object, the identification of the Earl of Oxford. By diagonally connecting letters in a poem sequence that resulted in the name-formations "Vere," "Veer" or "Ever," he traced ensuing lines that crudely spelled the initials "EO" or "E O X." He found these DVA's with such frequency that their incidence statistically far overcame random occurrence.

It was a theory too new to evaluate, and difficult to believe. But it fills a gap in our understanding, the reason for some, or perhaps much, of the curiously arbitrary, formulaic, and abstruse language in Elizabethan texts, Oxford's and others. Having two symbolical directions and only one syntax means compromising clarity in order to communicate both levels of meaning.

Dr. Burgstahler never attempted to answer these considerations, but only maintained that empirically the results were there. The implication is that numerous authors knew and used the system in reference to Edward de Vere, 17th Earl of Oxford, but left no independent record of the practice. The last such message he detected was in a 1640 encomium to "Shakespeare"

by John Milton.

His Oxfordian presentations at Newton and again in 2011 at Washington, DC ("Verifying Edward de Vere's Shakespeare Authorship"), were received coolly, for several reasons. The first is the general lack of knowledge about covert messaging practices that characterized English socio-political history and writing, 1575-1640. Acrostics, puns, anagrams, number-cues, diplomatic code, and the Cardano Grille were used extensively throughout that period but abruptly disappeared as literary matter with the Puritans and English Civil Wars.

The second reason derives from the credibility stigma of the Bacon Code fraud still felt by many authorship doubters. Anything that smacks of "codes" is a turnoff. Possibly there is a natural human taboo against these devices because they appear to be a dark art that misuses the Word to deceive. Secret manipulation of symbols for power in the Middle Ages was considered black magic. But adepts felt that only the deserving should have access to secret Knowledge, that it would be dangerous in the hands of the uninitiated.

Aside from the DVA specialty, Dr. Burgstahler's computer calculations assisted Dr. David L. Roper in demonstrating the existence of a single covert message in the text of the Stratford Monument. He showed that the Cardano Grille message that Roper discovered was the only possible linguistic solution and that the other possible grids produced meaningless wording. The Monument's subtextual message stated: "IB (Ben Jonson)" vowed "So Test Him De Vere Is Shakspeare." This astounding author identifier sentence was confirmed elsewhere in the Monument by a subsidiary skip-message embedded in the Latin translation of the phrase "Quick Nature Died," an all but meaningless trope in English. But Roper suggested that in Latin it alludes to Lucretius's major work "De Natura Rerum," and translates as "Summa De Velocium Rerum Natura." Taking the first part of each word from that Latin phrase produces the sentence, Sum De Ve Re Natu, "I am De Vere by birth."

Jonson's trick-Latin wording was not unique. It is a device not unlike the "Vere" word cluster in William Covell's 1595 *Polimanteia* recently noted by Alexander Waugh. Waugh found the words "our de Vere" embedded within an otherwise indecipherable and hyphenated English phrase: "courte-deare-verse." The remaining seven letters spelled "a secret." The side-scripts "Sweet Lucretia" and "Shak-speare" lay close by and "Oxford" above (see p. 5 this issue).

Dr. Burgstahler also introduced the works of Dr. James Ferris, among them the decoding of the inscrutable Sonnet 76. In part, the difficulty of reading the sonnet was because of the author's hidden task of embedding a compressed self-reference. The Cardano-Grille revealed sentence is: "My names erle de Vere." Ferris' solution also contains the spelled numbers "seven" and "ten" joined into a V shape. Why seven and ten? There is some indication that de Vere considered himself Edward VII. And the other prong of the wordplay, ten, in algebraic script is 10, resembling IO, or "I" in Italian, sounding phonetically as EE'O. This verbal blaze was a feature of Oxford's self-identifying notation

(Continued on p. 33)

(Conference, cont. from p. 1)

During the four-day weekend, familiar and first-time presenters spoke on a wide range of topics under the conference theme “Shakespeare and the Living Theater.” Highlights included the keynote address from leading Oxfordian author Mark Anderson, an update from Shakespeare Authorship Coalition Chairperson John Shahan, and the Canadian premieres of two Oxfordian documentaries, Claus Bredenbrock’s *The Naked Shakespeare* from Germany and Lisa Wilson’s and Laura Wilson Matthias’ *Last Will. & Testament. The Naked Shakespeare* shows locations in Italy mentioned in Shakespeare’s plays such as *The Merchant of Venice* and verified by author Richard Paul Roe in his book, *The Shakespeare Guide to Italy*.

Shakespeare was called “an incomprehensible genius” by Samuel Schoenbaum on the 1989 *Frontline* program, “The Shakespeare Mystery.” Anderson cited a new study of genius (Darrin McMahon’s *Divine Fury: A History of Genius*) that claims our modern notion of genius is an 18th century invention that filled the vacuum previously occupied by saints and other religious icons. Our “superhuman” notion of genius, Anderson said, is built not as much on rational thought as religious belief; examining some of the overlooked features of each genius’s life, he said, paints a fuller picture that humanizes them and renders their life and works more accessible.

A scheduled debate between Oxfordians and Stratfordians had to be canceled when it became clear that no Stratfordian in the province of Ontario would debate the issue.

One highlight was a bus trip to Stratford, Ontario, to see the Stratford Festival’s outstanding production of *The Merchant of Venice* and to discuss the presentation with Festival Director Antoni Cimolino. He told the group that the production was set in pre-war Italy when Mussolini was in power. He said that if the play was set in the 16th century, its anti-Semitic aspects would have been enhanced. The response from the Jewish community to his production has been positive.

Keynote: Shakespeare, Newton, and Einstein: Listening to the Obsessions of Genius

In his keynote talk, Mark Anderson, author of *Shakespeare By Another Name*, the epic biography of Edward de Vere, looked at three towering geniuses – William Shakespeare, Sir Isaac Newton, and Albert Einstein and the subjects they were obsessed with. In all three cases, Anderson stated, some of their greatest obsessions are often papered over today – in part “because their obsessions revealed inconvenient truths about their worlds and about our world, too.”

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Anderson remarked that Shakespeare was obsessed with anonymity and authorship and cited the secrets and ghosts in *Hamlet*, and the disguises in *Twelfth Night*, *Measure for Measure*, *All’s Well That Ends Well*, *The Merchant of Venice*, *King Lear*, and *Titus Andronicus*.

Newton, according to Anderson, was untraveled, tight-fisted, and secretive, yet one of the world’s most influential geniuses. It is not widely known that Newton was an alchemist who wrote more about that subject than physics. Anderson said that Newton, in his search for the philosopher’s stone and the transmutation of base metals into gold, was seeking chemical knowledge and was actually doing early modern chemistry. Newton scholars object, however, to Newton’s alchemical writings; economist John Maynard Keynes called them “wholly magical and devoid of scientific value.” Anderson pointed out that transmutation has begun to appear increasingly possible within the last few years and stated that if a source of low-energy neutrons could be found, it could become a reality. Einstein developed widely accepted theories of relativity and gravity; his obsession was self-consistency. He was highly influenced by his teacher Hermann Minkowski, who formalized relativity and recognized the unity of space-time, which Minkowski referred to as a “radical idea.” Anderson said space-time is indeed so radical an idea that the revolution Minkowski began may not be complete today. Fortunately, Anderson said, the culmination of Minkowski’s ideas may be imminent with the publication of astrophysicist Alexander F. Mayer’s forthcoming book, *On the Geometry of Time in Physics and Cosmology*.

Mayer, whose theories run counter to over eighty years of accepted scientific belief, maintains that if time is treated as a real dimension like space, then a natural consequence, under principles of general relativity, is the redshifting of light over cosmic distances. Observations of redshift, he says, have been misinterpreted as evidence for the physical motion of galaxies

and, ultimately, for the Big Bang itself. According to Mayer, the universe may well be static as Einstein had in fact once suspected. Of course, suggesting that today in academic science departments is as heretical as saying “Shakspeare didn’t write Shakespeare” in an English department. Anderson noted that, so far, cosmologists have responded predictably to Mayer’s theories.

Astrological symbolism, knowledge of stellar influences, and the meaning of signs of the zodiac are pervasive in Shakespeare’s works, influencing his plots and indicating a deep understanding of the believed relationship between the heavenly bodies and human experience. For example, Mercutio is named after the planet Mercury; Venice is considered to be the city of Venus and was founded when Venus was in the ascendant; in *A Midsummer Night’s Dream*, lunar references abound and the moon is even a character. Costello asked how would de Vere have known about the more sophisticated level of this subject. While almanacs and handbooks were available, she noted that Oxford had access to William Cecil’s vast library and was tutored by Sir Thomas Smith, a classical scholar with a knowledge of astrology.

Shakespeare’s Astrological Knowledge

The conference’s first presenter was professional astrologer Priscilla Costello, who reminded her audience that astrology was extremely popular in the Elizabethan age given the dominance of esoteric tradition. Astrological symbolism, knowledge of stellar influences, and the meaning of signs of the zodiac are pervasive in Shakespeare’s works, influencing his plots and indicating a deep understanding of the believed relationship between the heavenly bodies and human experience. For example, Mercutio is named after the planet Mercury; Venice is considered to be the city of Venus and was founded when

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Costello further compared speculative astrological charts of Edward de Vere and Shakspeare and found from them that de Vere was the more likely author of the Shakespeare canon. While both Shaksper and Oxford’s chart have a Sun in Taurus, she said, Oxford’s chart displays a link to the outer planets, key influences for gifted individuals. In contrast, the chart of William Shaksper of Stratford is consistent with that of an ordinary businessman.

The Outcast State: Oxford’s Passion for the Theatre

Delivering the paper of editor and publicist Robert Detobel from Frankfurt, Germany, German scholar Hanno Wember pointed out that, according to researcher Peter Moore, Edward de Vere received many votes to become a member of the Order of the Garter between 1569 and 1590 (except c. 1581-83); but between 1590 and 1603 he received none. This may be related to a scandal alluded to throughout Shakespeare’s Sonnets. For example, in Sonnet 25 (the poet is barred from “public honour and proud titles”); Sonnet 72 (he wants his name to be buried with his body); Sonnet 121 (he knows himself to be “vile esteemed”); and in Sonnet 110, his sense of personal disgrace is highlighted when he writes that he made himself “a motley to the view.”

Detobel’s paper argues that “a motley to the view” means that de Vere exposed himself to the vulgar by acting upon the public stage, committing a serious breach of aristocratic protocol. Those performances led to Oxford’s “outcast state” (Sonnet 29) and in Sonnet 111 where he alludes to

The guilty goddess of my harmful deeds,
That did not better for my life provide
Than public means which public manners breeds.
Thence comes it that my name receives a brand

Oxford’s public career is also referred to in John Davies of Hereford’s epigram “To our English Terence: Mr. Will. Shakespeare,” which states that he “played kingly parts in sport.” Detobel (via Wember) argued that the necessity of finding a front man derived from Oxford’s having acquired the negative public image of a playwright and actor. He stated, however, that transferring the image of the actor and playwright to another was tolerated if the true writer-actor remained masked and disguised.

In the lawsuit brought by Robert Keysar against the King’s Men regarding a dispute over the Blackfriars Theatre, shareholders were listed as “Burbage, Heminges, Condell and others.”

(Continued on page 12)

(Conference, cont. from p. 11)



In his “Death of a Dictator: The Dangerous Timeliness of *Julius Caesar* and the Authorship Question” Ron Halstead posed a serious challenge to Shakespearean Orthodoxy: why were there no evident political repercussions to a play depicting the equivalent of regicide?

Photo: Linda Theil.

The only two known “others” were Thomas Evans and William Shakespeare, but they were not listed. Detobel characterized the absence of Shakespeare’s name as “completely incomprehensible.” He argued that Oxford was the beneficial shareholder in the Lord Chamberlain’s Men while William of Stratford was the legal shareholder, a front for him.

***Julius Caesar* and the Authorship Question**

Teacher and long-time Oxfordian Ron Halstead presented “Death of a Dictator: The Dangerous Timeliness of *Julius Caesar* and the Authorship Question.” He posed the question: What happens when a play raises questions about the very right to rule? Playwrights Thomas Kyd and John Hayward were questioned by the authorities and Ben Jonson, who used Tacitus’ *Annals* in his play *Sejanus His Fall*, was called before the Privy Council. Halstead wondered why the government did not interrogate Shakespeare about *Julius Caesar*, a dangerous play that called for the overthrow of the tyrant and the restoration of the Roman Republic.

Halstead pointed out that Roman historians Tacitus and Plutarch, who defended Brutus and Cassius, were important

sources for Shakespeare’s play; he noted that Oxford’s tutor Sir Thomas Smith and author John Dee had copies of Tacitus in their libraries, which de Vere would have been able to access. Halstead concluded by asserting that the implied threat to authority inherent in *Julius Caesar* made concealment of the author’s name a necessity. Oxford helped preserve the memory of Brutus and Cassius, but had to give up his own name.

What’s Your Authority for that Statement?

Walter K. Hurst, Professor of English and Drama and Director of the Norris Theatre at Louisburg College in North Carolina, examined the question of historical evidence as related to authorship in his talk, “What’s Your Authority for that Statement?” In considering the reality of authorship evidence, Hurst distinguished between external evidence such as diaries, records, letters, affiliations, the title page, court documents, and earlier attributions, and internal evidence such as form and style, wording, structure, and patterns contrasted with other works.

Hurst pointed out several fallacies commonly involved in the interpretation of historical evidence: (1) Misplacing the burden of proof; (2) *Ad ignorantium* – if you cannot disprove a claim, it is true; (3) *Ad hominem* – attacking the messenger while failing to refute the message; (4) Either/or – forcing the acceptance of the negative; (5) *Post hoc ergo propter hoc* – coming to a conclusion based *solely* on the order of events; (6) Circular reasoning – restating the premise as the conclusion; and (7) *Reductio ad absurdum* – refuting an argument by carrying it to an extreme conclusion which, if false, means that the entire argument is false.

In addition to identifying these fallacies, he said that the following forms of cognitive biases must also be considered: confirmation bias, hindsight bias, self-justification bias, attribution bias, in-group bias, negativity bias, and the “Not Invented Here” bias. According to Hurst, if there is a conflict between external and internal evidence, the key to establishing a logical, consistent, and objective way of examining external evidence is to ask: who, what, when, where, why, and how? Answering these questions, he said, may help in establishing what is “good authorship evidence” and what is not.

The Shakespeare Grain Dealer Uprou

Michael Egan, Professor of English and editor of *The Oxfordian*, talked about the uproar over revelations recently “discovered” by researchers from Aberystwyth University in Wales that William Shakspeare of Stratford was a tax dodger, money lender, and grain hoarder. According to Egan, Shakspeare’s unscrupulous business dealings clearly show that the author Shakespeare and the businessman are two distinct individuals, especially when compared with plays such as *King Lear*. This information about Shakspeare is not new; but Egan noted the news reports of the academics’ research have been quickly swept under the rug by the Stratford establishment, which indicates signs of fear on the Stratfordian side.

One of the researchers, Jayne Archer, a lecturer in medieval and Renaissance literature at Aberystwyth, said that knowledge

of the era's food insecurity can cast new light on Shakespeare's plays, including *Coriolanus*, which is set in an ancient Rome wracked by famine. Egan dismissed that comparison as "clearly false" and the view of *Coriolanus* as "wrong-headed."

Egan also discussed the 2013 book, *Shakespeare Beyond Doubt*, edited by Paul Edmondson and Stanley Wells. He first pointed out that the front cover photo (of Joseph Fiennes from the fictional movie *Shakespeare in Love*) itself conveys deceit and indicates that the anthology is a fake. According to Egan, the book contains no answer as to how Shakspeare was able to become the greatest writer in the English language, and the obvious conclusion is that he didn't. Egan then examined the chapter on Shakspeare's education, written by Professor Carol Rutter of Warwick. There Rutter asserts that the education the Stratford man received was adequate to produce the plays, suggesting that Stratford's grammar school was the equivalent of today's university.

Rutter asserted that the school's syllabus included literature and drama and ways of ethical thinking and could easily account for the profundity of Shakespeare's thinking. Egan declared this to be "utter nonsense," and asked if anyone at the school noticed Shaksper or saw anything remarkable? Did he impress anyone? To Egan, the main purpose of the book is to suppress the authorship question, a question that is vital to reach an understanding of the Elizabethan age.

Could Ben Johnson Think Like a Lawyer?

Attorney Tom Regnier, author of "Could Shakespeare Think Like a Lawyer?" and President of the Shakespeare Fellowship, spoke on the subject, "Could Ben Jonson Think Like a Lawyer? Taking a Closer Look at Clarkson and Warren." In 1942, Clarkson and Warren published a study of references to property law in Elizabethan drama, including Shakespeare's works and those of seventeen other playwrights. They made notes on 8000 index cards of legalisms in 300 plays, including 1100 references to property law. The authors claimed that about half of the playwrights employed more legalisms

than Shakespeare. Although their book is often cited to disparage Shakespeare's legal knowledge, Regnier revealed the faulty premises underlying their conclusions.

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Regnier pointed out that the Preface to the Second Edition boasts that the findings of the book have not been challenged and have been accepted as truth. Mark Andre Alexander in "Shakespeare's

Knowledge of Law: A Journey through the History of the Argument," in *The Oxfordian* (vol. 4, 2001), was perhaps the first to challenge their methodology and conclusions.

Regnier noted that Clarkson and Warren's conclusion that about half of Shakespeare's fellow playwrights used more legalisms than he did was not supported by the raw data in their book, which showed far more legalisms in Shakespeare than in any other playwright of his time. Even if one were to calculate the average number of legalisms *per play* using their data, Shakespeare would be among the top two.

Regnier refuted Clarkson and Warren's paltry few examples of alleged legal "errors" in Shakespeare's works and argued that the depth and quality of his legal knowledge shows that he could "think like a lawyer," i.e., his works show that he was adept at legal reasoning. Ben Jonson, on the other hand, while showing an affinity for legal terms, did not show that he could use them to fashion a legal argument. Regnier concluded that Shakespeare fully understood the legal principles that lie behind his words.

Justice and Mercy in *The Merchant of Venice*

In a special presentation for those on the bus going to see *The Merchant of Venice* in Stratford, Regnier revealed his insights into the law in Shakespeare's works based on his experience teaching "Shakespeare and the Law" at the University of Miami School of Law. He stated that legal issues appear in almost every Shakespeare play, and discussed legal themes and imagery in *The Merchant of Venice*.

Regnier distinguished between law and equity. It is the difference between a strict interpretation of the law and the practice of human beings reinterpreting the law in light of changed circumstances. Equity courts adjust rules, often applying mercy, discretion, natural law, and a looser construction of legal tenets. According to Regnier, *The Merchant of Venice* has the most famous trial scene in literature, and reveals the author's deep understanding of

(Continued on page 14)

(Conference, cont. from p. 13)

the law – both English and Roman.

Underlying the play's action is the distinction between law and equity, which translates into the dramatic themes of justice and mercy. Regnier pointed out that Shylock, in the famous trial scene, stands for strict legalism, saying, "There is no force in the decrees of Venice. I stand for *judgment*." Significantly, orders from law courts are called "judgments," while those from equity courts are called "decrees." On the other hand, Portia represents equity and mercy. Bassanio echoes this theme in his plea on behalf of Antonio: "To do a great right, do a little wrong." In other words, to do the great right of saving a life, do the little wrong of bending the rule.

Coleridge gave us the Shakespeare we now know. His writings show that he was aware of Shakespeare's true authorial dimensions and grasped the prodigious scale of mentality implicit in the works, especially in relation to *Hamlet* and to "Gentleman Poets" such as Mercutio and Biron. The Shakespeare phenomenon which Coleridge conveyed to us consists of a new poetic that evokes process and the historicity of consciousness, poetic drama that he created single-handedly, an evaluation of the classical inheritance, the first true tragedy for 2000 years, and the vast range of lived knowledge.

Coleridge and the Implications of Authorial Self-Awareness in Shakespeare

London-based psychotherapist and literary scholar Heward Wilkinson was the first speaker on Friday, with the topic "Coleridge and the Implications of Authorial Self-Awareness in Shakespeare." According to Wilkinson, historical phenomena can only be grasped when historicity becomes accessible, defining historicity as "the reflexive recognition, woven consequently into our very sense of the phenomena, of irreversible process and event, in experience, civilization, and ethos." It is entirely possible for a phenomenon, even one as vast and profound as the Shakespeare phenomenon, to have a significance only incompletely understood by its own creator in his own time; its contribution to our sense of time and



De Vere Society member Heward Wilkinson (PhD), psychotherapist and literary scholar, spoke on "Coleridge and the Implications of Authorial Self-Awareness in Shakespeare."

history is in a sense posthumous and retroactive.

As an example Wilkinson offered Macbeth's speech, "If it were done when 'twere done....," which profoundly evokes his failing abysmally, self-deceivingly, to access his potential and enacted self-knowledge. Similarly, Jane Austen's *Emma* realizes her own self-deception when she finally figures that Mr. Knightley has loved her all along. He stated that such moments in fiction, reciprocally influenced by Shakespeare, and influencing our awareness of him, enable us more clearly to grasp what Shakespeare achieved. In Europe, the principles of historicity were pioneered by Giambattista Vico, the Neapolitan historical philosopher, and in England by the poet Samuel Taylor Coleridge.

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In Wilkinson's view, the person who wrote the Shakespeare canon could not have less consciousness than his characters. There is no sign, he said, that the Stratford man embodied such consciousness but substantial direct and indirect testimony that Oxford did.

Studying Authorship: Why it Matters for Actors; The Road to Revelation

Journalist/actor and Elizabethan researcher Gerit Quealy spoke on the subject “Studying Authorship: Why it Matters for Actors; The Road to Revelation.” Her presentation included performances from *Twelfth Night*, *Henry IV* and *V*, *Two Gentlemen of Verona*, and selected scene stagings and readings by two student actors from York University, Michael Atlin and Jade Lattanzi, both members of Professor Rubin’s authorship course. Quealy began by commenting on the *Globe and Mail* article attacking the Conference (see p. 4 of this issue) and called attention to what is now the “thin line between journalism and blogging.” Discussing the authorship question, she said that we need “a more embracing attitude towards scholarly inquiry.” One problem that academics and the general public face is overfamiliarity; a long relationship with Shakespeare as the Stratford man generates an inability to see the issue with fresh eyes. According to Quealy, authorship research can inform and illuminate the acting of the text. Performing with authorship in mind has led to the discovery of a character revelation, a dating marker in *Henry V*, and a key to the publishing puzzle.

Quealy said that the conflict between Stratfordians and Oxfordians has become exhausting and is reminiscent of the constant fighting between the Earl of Oxford and Philip Sidney. She pointed out that Sidney is lampooned in *Henry V*, which had to be written before 1586 when Philip Sidney died. In *Twelfth Night*, the character of Andrew Aguecheek is also a satire on Sidney, who is also lampooned in *Love’s Labours Lost*, a play that refers to their infamous tennis court quarrel. She stated that “The Poet War” with Sidney was taken up by his adherents after his death.

This is evident, she said, in a back-and-forth timeline in which the publication of *Venus and Adonis* and *The Rape of Lucrece* coincide with the introduction of the pseudonym William Shakespeare in order to perpetuate the quarrel on Oxford’s side, a quarrel that continued until the publication of the First Folio in 1623.

Oxford’s Bisexuality and the Elizabethan Theatre

According to Saturday’s first speaker, independent filmmaker and scholar Cheryl Eagan-Donovan, many gay and bisexual writers have used pseudonyms to protect their identities, including several prominent poets and playwrights, a practice that existed in the 16th century and continues to this day. In her talk, “The Reason for the Alias: Oxford’s Bisexuality and the Elizabethan Theatre,” she explored the evidence for Edward de Vere’s bisexuality as it relates to the pseudonym “Shakespeare.” Her presentation was based on her collaboration with John Hamill for a forthcoming book.

Eagan-Donovan reviewed the use of pen names such as Carol Morgan, George Sand, and Tennessee Williams to gain new insight into the motivation of the author of Shakespeare’s works in adopting the pseudonym, as well as the possible motives of his heirs in preserving the alias. She also spoke about Elizabethan and late 20th century theater in the context of social mores about

gender identity. She cited New York *Times* theater critic Howard Taubman who, in a 1961 article, noted the increased influence of homosexuality in the American theater.

Eagan-Donovan mentioned Edward Albee’s play *Who’s Afraid of Virginia Woolf?* which critics theorized was really about gay men disguised as a straight couple. She noted that in 1966, Stanley Kauffmann, another *Times* theater critic, wrote that gays are drawn to the theater but conventions have forced them to wear masks. Indeed, sexuality was also a factor in the Elizabethan stage, which was associated with prostitution and illicit behavior, in part due to the proximity of the theaters to brothels. She concluded

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that the reputation of Elizabethan theater in particular, based on the purported sexual behavior of actors and audience members, supports the argument that Oxford’s sexuality, and the social stigma associated with bisexuality, were primary reasons for his use of a pseudonym.

The Unbroken Line: Oxford, Acting Companies and the Phenomenon of Shakespeare

Author, playwright, and actor Hank Whittemore in his talk, “The Unbroken Line: Oxford, Acting Companies and the Phenomenon of Shakespeare,” discussed the three most important acting companies of Elizabeth’s reign and gave evidence for Edward de Vere as the guiding hand behind them. Whittemore pointed out that Oxford was the first modern dramatist and that he oversaw his development as a dramatist with careful planning and support -- political, financial, material and artistic. According to Whittemore, in addition to having acting companies under his own name, Oxford was the unseen driving force behind the three

(Continued on page 16)

(Conference, cont. from p. 15)

most important troupes:

- (1) The Lord Chamberlain's Men under Thomas Radcliffe, 3rd Earl of Sussex (1572-83);
- (2) Queen Elizabeth's Men (1583-94), patronized by the monarch; and
- (3) The Lord Chamberlain's Men (1594-1603), "Shakespeare's company," under Henry Carey, First Lord Hunsdon, and then his son George Carey, Second Lord Hunsdon.

Whittemore declared that because there were no mass media in Elizabethan times, the theater was such a powerful source of public and political influence that Oxford and Secretary Robert Cecil fought behind the scenes for control over it. The fight was not only for control of the companies, houses, and publishers, he said, but also of the "Shakespeare" pen name.

The patrons of these companies were all related to each other and to the Queen, and all were close to William Cecil, Lord Burghley, Secretary Francis Walsingham and Oxford. The companies functioned as vehicles for the publication of stage works by Oxford. From 1590 to 1603, the name "Shakespeare" is referred to only twice as a member of the Lord Chamberlain's Men under Hunsdon: as a payee/shareholder in 1595 and as a shareholder in the lease of land in 1599 for the Globe Theatre. Whittemore suggested that in these documents the "Shakespeare" name actually refers to Oxford. The government portrayal of the author "Shakespeare" as an actor began only after King James came to power and when the Chamberlain's Men had become the King's Men.

Since Oxford began to use his then anonymous plays to deal with the growing issue of succession to the throne, it was imperative that they not be traced back to Edward de Vere and the royal court. In 1598, Secretary Cecil wanted Oxford and "Shakespeare" to be publicly perceived as two separate men, so he arranged for the insertion of such a distinction in Meres' *Palladis Tamia*. Whittemore suggested that after the Essex Rebellion, the triumphant Cecil forced Oxford into a deal that included the suspension of all authorized publications of still-unpublished Shakespeare plays.

Whittemore also argued that Cecil began to use William Shakspeare of Stratford in 1596 or 1597 as an informant, reporting on Catholic activities in Warwickshire. The similarity of this man's name to "William Shakespeare" was potentially useful; but, Whittemore said, it was not necessary to use him as an active "front man" during his lifetime, and the first attempt to do so was in the First Folio of 1623.

"And Therefore, as a Stranger Give it Welcome": *The Tempest*, the Oxfordians, and the Critics

After reading from the introduction by journalist William Niederkorn to their new book, *On the Date, Sources and Design of William Shakespeare's The Tempest*, Professor Roger Stritmatter of Coppin State University and award-winning author and poet Lynne Kositsky shared their experience about dealing with the



Virginia Tech scholar and writing instructor Shelly Maycock presented her work-in-progress on the Earl of Essex and the problem of "popularity" in Elizabethan politics.

Photo: Linda Theil.

World Shakespeare Association and the Shakespeare Association of America. In 2007 they had sent an abstract about their *Tempest* work to organizers for both conferences, asking to be presenters. They fully believed that orthodox Shakespeareans might take an interest in their view that Shakespeare had relied not on Strachey for *The Tempest*, but on Richard Eden's *De Orbe Novo* (1555). At first, they received positive feedback.

They then gave a humorous, dramatized presentation citing the tangled history of their exchanges with representatives of the two organizations. After a lengthy correspondence, Stritmatter and Kositsky found themselves disinvited from the conferences.

Essex, Oxford and the Concept of Popularity in Late Elizabethan Discourse

In her paper, "Essex, Oxford and the Concept of Popularity in Late Elizabethan Discourse," Virginia Tech English instructor Shelly Maycock discussed how the scholarship on "popularity" can be recast from an Oxfordian perspective. Referring to *Richard II* and other political documents of the time, she stated that revising Essex's story in the light of recent historiography as well as with Oxford as the true author of the plays results in a different story about what may have happened to Essex and his followers.

According to Maycock, a clearer view of Essex, and what others thought about his actions and intentions at the time, affects assessments of how the concept of "popularity" evolved or influenced political thinking in the public sphere, and necessitates a reappraisal of the bases for interpreting the political currency of cultural material, including the plays. She discussed

Essex's rise and fall, noting the nature of the rebellion itself, and the complete absence of involvement by William Shakespeare. Regarding *Richard II* and its role in the Essex Rebellion, Maycock explained that it is necessary to reappraise the motives of those who staged the play and whether it was intended as a catalyst or as cautionary tale.

There is no clear consensus on the nature of the government of Queen Elizabeth, Maycock said. Opinion ranges from pragmatic to Machiavellian malevolence; authorship studies would benefit from an awareness that democracy studies have intersected with Shakespeare scholarship. Author Paul E.J. Hammer, in his book, *The Polarization of Elizabethan Politics*, writes about factionalism in Elizabeth's reign and an espionage-fueled distrust. Oppression and censorship existed, as well as torture and capital punishment for sedition and treason. Censorship meant that any political communications had to be coded, open texts subject to multiple interpretations. This includes texts related to Essex.

As an example, Maycock cited the closing of the Swan theatre following the performance of Ben Jonson's *Isle of Dogs*. She stated that Essex's story is more complicated than is generally assumed and there has been a recent effort to restore his reputation. His image as a playboy favorite is not entirely accurate. She believes, however, that, although he was a good bureaucrat, and Shakespeare saw him as truly a soldier, in his last years he exhibited paranoia and mental illness. She intends to more completely study Essex's final years and what happened in Ireland.

From Crackpot to Mainstream: Evolution of the Authorship Question

Are all the doubts about the man from Stratford's authorship now becoming mainstream? Can Shakespeare Authorship studies become the norm at colleges and universities? Will absolute certainty about the Bard be replaced by reasonable doubt? Montreal-based actor and writer Keir Cutler submitted that the answer to these questions is "Yes!" in his entertaining talk, "From Crackpot to Mainstream: Evolution of the Authorship Question."

He began by sharing a story about a composition his nephew submitted in a high school English class questioning Shakespeare's attendance at the Stratford Grammar School. As his nephew researched Shakespeare biographies for evidence of Shakespeare's attendance at the local grammar school, he found such phrases as "almost certainly," "safe to believe" and the double negative "no reason not to assume." He wrote an insightful composition, but was shocked to learn that his paper was rejected; the teacher told him she had visited the Stratford School, where she saw Shakespeare's actual desk in the classroom. She ordered him to write another composition dealing with historical fact. Cutler then noted that when he attended Dr. Rubin's authorship course at York University, he heard David Prosser, Director of Communications for the Stratford Festival, claim that discussing Shakespeare's authorship is as ridiculous as discussing whether the Holocaust didn't occur. Both Prosser and Professor Stanley Wells have used the term "conspiracy theory" to deny the legitimacy of the authorship question.

In their thinking, all conspiracy theories are false and the Shakespeare Birthplace Trust calls the authorship doubters "an entirely parasitic phenomenon." Cutler cited examples of conspiracy theories that turned out to be historical fact, such as Nixon's Watergate coverup and the notion that Thomas Jefferson had sex with a slave girl, which was later proven by DNA evidence (those events are, coincidentally, no longer called "conspiracy theories"). For the authorship question, Cutler argued, DNA

Morse compared this influence with Oxford's purchase of the property known as Fisher's Folly in 1580. This luxurious personal residence in Bishopsgate Without, a symbol of one man's fiscal improvidence, emerged as the focal point of Oxford's ambient world. Within a one-half mile radius of Fisher's Folly was the mental hospital known as Bedlam, surroundings that may have provided themes of mental illness in the plays. Though commoners were not allowed to enter Bedlam, nobles were, and de Vere would have been welcome to visit. In *King Lear*, there is a scene by the heath filled with madness and thunder, perhaps motivated by Oxford's proximity both to Bedlam and to a proving ground for testing cannons that created a serious noise problem for the surrounding residents.

has already been found: the Shakespeare Authorship Coalition's Declaration of Reasonable Doubt, a document Cutler called "very powerful," which shows true scholarship in explaining both sides of the debate.

Cutler went on to remind us that universities are dedicated to critical thinking, but almost none will consider the authorship question. According to them, there is no argument; the issue is settled. To Cutler, the ultimate DNA is the 2013 book *Shakespeare Beyond Doubt: Evidence, Argument, Controversy*, edited by Edmonson and Wells. It fails to even mention two prominent writers on the authorship question – Diana Price (*Shakespeare's Unauthorized Biography*) and Richard Roe (*The Shakespeare*

(Continued on page 18)

(Conference, cont. from p. 17)

Guide to Italy, which Cutler called “incredibly important”). In Cutler’s opinion, the Edmonson-Wells book is not scholarship, but propaganda.

Cutler feels all Shakespeare students should learn at the very least that there are no surviving plays, poems, diaries or letters

King Leir was written even earlier, as the teenaged de Vere’s first version of the story, a simple and uncomplicated romance steeped in Christian pieties in which no violence occurred. It ended happily, with Leir and his youngest daughter Cordella reconciled and in control of their kingdom. In his last decade, the mature dramatist rewrote the entire play—changing its genre, its message and its outcome, freely reusing words, ideas, dramatic devices and characters from his earlier version. Nine of the main characters in *Leir* have direct counterparts in the later version.

in the man from Stratford’s own hand, that his three-page will never mentions he was a writer, and that of the 25 best known writers of the period, Shakespeare is the only alleged author who left behind no independent contemporaneous evidence of his career as a professional writer.

[Cutler’s talk at the Conference can

be seen in its entirety on Youtube via the new Shakespeare Oxford Fellowship site.]

Shakespeare’s Two Lear Plays

Ramon Jiménez began Sunday’s presentations. In “Shakespeare’s Two Lear Plays: How the Playwright Transformed His First Romance into His Last Tragedy,” he presented evidence that the author of *King Lear* was also the author of the anonymous *True Chronicle History of King Leir* that was registered and performed in 1594, and printed in 1605. He argued that *King Leir* was written even earlier, as the teenaged de Vere’s first version of the story, a simple and uncomplicated romance steeped in Christian pieties in which no violence occurred. It ended happily, with Leir and his youngest daughter Cordella reconciled and in control of their kingdom.

In his last decade, the mature dramatist rewrote the entire play—changing its genre, its message and its outcome, freely reusing words, ideas, dramatic devices and characters from his earlier version. Nine of the main characters in *Leir* have direct counterparts in the later version. He retained the basic plot, but added several characters and a subplot, and located his play in a pagan setting where the presence of justice, both poetic and divine, is routinely questioned. The result was a transformation of a simple tale into a powerful and violent tragedy that reflected the author’s own bitterness and disillusionment. Interestingly, the publishers and printers of the anonymous *King Leir*, as well as the actors, all had connections with plays in the Shakespeare canon.

What the Thunder Said

Attorney, independent researcher, and writer Michael Morse spoke on “What the Thunder Said: Oxford, *Lear* and the Ambient World of Fisher’s Folly,” and “Tom o’Bedlam’s Song: The Case for Oxford’s Authorship.” Morse first observed that an author divorced from his work leaves “nothing but self-gratifying activity devoid of content.” He noted how author J.R.R. Tolkien’s childhood move to Worcester strongly influenced his epic work, *The Lord of the Rings*.

Morse compared this influence with Oxford’s purchase of the property known as Fisher’s Folly in 1580. This luxurious personal residence in Bishopsgate Without, a symbol of one man’s fiscal improvidence, emerged as the focal point of Oxford’s ambient world. Within a one-half mile radius of Fisher’s Folly was the mental hospital known as Bedlam, surroundings that may have provided themes of mental illness in the plays.

Though commoners were not allowed to enter Bedlam, nobles were, and de Vere would have been welcome to visit. In *King Lear*, there is a scene by the heath filled with madness and thunder, perhaps motivated by Oxford’s proximity both to Bedlam and to a proving ground for testing cannons that created a serious noise problem for the surrounding residents. Morse also discussed the influence of Cecil House in the Strand (1562-1571) and its physical surroundings that impacted de Vere’s artistic growth. He showed a picture of the floor plan from 1565 that showed a tennis court, indicating that de Vere had access to one from the time he arrived there at age twelve.

Shakespeare mentions the game early *Henry V*. Also, Polonius’ line in *Hamlet* of “young men falling out at tennis” is arguably an autobiographical reference to de Vere’s notorious tennis court squabble with Sidney. According to Morse, however, bowling is the most frequently mentioned sport in Shakespeare, who shows an unusually detailed knowledge of the game. We know that Fisher’s Folly had a bowling alley, again suggesting a direct link to Edward de Vere.

Was Shakespeare a Euphuist?

Sky Gilbert, writer, director, and Associate Professor University Research Chair in Creative Writing and Theatre Studies at the University of Guelph, spoke on the subject, “Was Shakespeare a Euphuist?” a look at the connection between William Shakespeare and Oxford’s secretary John Lyly. Lyly was the patron of Oxford’s two acting troupes and wrote plays for them—displaying the influence of romance languages. They were effeminate and affected, meant to be spoken aloud. According to



Guelph University Professor Sky Gilbert, scholar, actor, and critically acclaimed fiction writer, spoke on the importance of Shakespeare's Euphuistic influences. His paper, "Was Shakespeare a Euphuist?" has been accepted for publication in the 2014 *Brief Chronicles*. Photo: Linda Theil.

Gilbert, though Shakespeare is rarely spoken of as a Euphuist, the preponderance of style over content in many Shakespeare plays suggests Lyly's influence. As an example, he pointed to the foppery of delicate language in *Love's Labours Lost* and asserted that Shakespeare's connection with Lyly is not accidental. According to Gilbert, the two men's styles are similar in the melding of form and content, synthesis and antithesis, vocal ornaments, over-embellished language, rhetorical devices, lack of rhyme, and associations with sexuality. Further, there is a concurrence of subjects in the work of the two men and the use of many of the same words. Gilbert also said that this delicate balance between content and form descends from a tradition that is deeply conservative in the context of the time period, and was an element in the famous Oxford/Sydney quarrel.

A Midsummer Night's Dream: Shakespeare's Aristophanic Comedy

Earl Showerman, former President of the Shakespeare Fellowship, in his talk, "*A Midsummer Night's Dream: Shakespeare's Aristophanic Comedy*," explored the influence of Aristophanes' *The Birds* on Shakespeare's *A Midsummer Night's Dream*. He described Aristophanes as a political satirist whose comedies attacked politicians, philosophers such as Socrates, poets and playwrights like Euripides, and other icons of Greek culture. Since none of the works of Aeschylus, Sophocles, Euripides, or Aristophanes had been translated into English at the time, traditional scholars maintain that Shakespeare could not have employed Greek dramatic sources for his plays.

Indeed, Robert Kilburn Root wrote in his 1903 book, *Classical Mythology in Shakespeare*, "It is... certain that he nowhere alludes to any characters or episodes of Greek drama, that they extended no influence whatsoever on his conception of mythology." A contrary opinion, however, has been offered by Myron Stagman in *The Burlesque Comedies of Aristophanes*: "In all literature, no one has acquired as much well-earned notoriety for humorous obscenity as Aristophanes. Shakespeare is his rival and, I contend, deliberate disciple."

Showerman maintains that *The Birds* is a direct source for Shakespeare's *Dream* and that Edward de Vere knew the comedies of Aristophanes through his tutor, Sir Thomas Smith. Like *The Birds*, *A Midsummer Night's Dream* is patterned on a Dionysian celebration and contains braggarts, cross-dressers, animal characters, and bawdy language. Both plays are festive, utopian comedies resulting

in consecrated marriages with epilogues. Both have protagonists who are refugees from Athenian laws, and both feature animal metamorphism and magical plants.

According to Showerman, Bottom is represented as a satiric Herculean hero who, like Hercules in *The Birds*, is a bully and glutton, a grandiose man who achieves his ends through supernatural means and garbled speeches. Further, Bottom's bird song that awakens Titania is likely to have been directly influenced by a similar bird song in Aristophanes' comedy. In *Shakespeare and Elizabeth: The Meeting of Two Myths* (2009), Helen Hackett stated that the clearest reference to Queen Elizabeth in Shakespeare's works is arguably Oberon's vision in *Dream*. In fact, as Eva Turner Clark has shown, characters including Titania, Bottom, Peter Quince and several other rude mechanicals reflect historical personalities including the Queen, her ardent suitor, the Duke of Alencon, and members of his entourage.

Shakespeare Authorship Coalition Campaign

The concluding speaker at the Conference Banquet was John Shahan, Chairman and CEO of the Shakespeare Authorship Coalition and co-editor with Alexander Waugh of the recent book *Shakespeare Beyond Doubt? Exposing an Industry in Denial*. He discussed the response to the new book and the next steps in the SAC's campaign to legitimize the Authorship Issue.

No decision has been made as to the date and time of next year's Conference but a suggestion was made that it be held in Madison, Wisconsin.



Will Shaksper's Death: The Coroner's Inquest Held on May 14, 1616

An Account into the cause of death of Will Shaksper, Gent.

by Lance Fogan, M.D.

We, the coroners of Warwickshire, convene this inquest under the glory of God and of our King, to ascribe the cause of death of the noted gentleman, Will Shaksper. He was a leading light of our town of Stratford-upon-Avon, and of our nation's theater world. Death took him in the evening of

Mr. Pace, village barber-surgeon, arose from his seat and declared, "We knowest that Mr. Shaksper supped with Michael Drayton and Ben Jonson, and later that evening, he developed ague and fever, and he died. We found the liver to be small, pale, and hardened, like seen in heavy imbibers of Rhenish wine, ale, sack and other monarchs of the vine. 'Tis my finding that a wind draft, compounded by a mild effluvia from the bowels.

St. George's Day, April 23rd, in the year of our Lord 1616. What sayeth the three learned men of physic, surgery, and the secret arts, who performed the necropsy? What conclusions made you?"

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Dr. Harden then stood, faced Mr. Pace, and declared this initial opinion as plausible, but incomplete. "We all noted the swelling

of the rising aorta, squeezing and pinching tubes and the nerve strings passing up to the voice box. Indeed, Mr. Shaksper was known to have an occasional croak in his voice. Therein the result of this syphilis, this affliction begotten by the loins' covetness so many years ago when his face and limbs and corpor were sealed o'er with the weeping pox. A small sore of the upper mouth, the palate, sirs, was found, a predisposing to the open channels into the nose that cause so many afflicted with the late pox to speak through the nose, and to discharge drink and fluids as waterfalls cascading down onto the upper lip. This great pox killed the gentleman." Dr. Harden nodded and sat down.

The magistrates now looked to Dr. John Hall, physician, and

All these perturbations resulted from London businesses most foul, and because of a disquiet from the Welcombe enclosure affair here in the town. Poisons, and blest infusions tied in silken bags, abounded in the household, derived from herbalists in London towne, and we know for a fact that Ben Jonson, who quenched tottering thirst with the deceased that very evening, carried vials of toxic, lust-inducing, sleep-procuring, and other lethal substances for his own peculiar pertinences.

son-in-law, to Mr. Shaksper. "And what profess you, sir, for you were the third medical man to assist in the necropsy?"

Dr. Hall looked quickly over his shoulder to his weeping wife, Susanna, a daughter of the deceased, and spoke.

"My father-in-law was known to be with this miserable passion, to be in a great life-loathing melancholy, accountable to the

mischievous excess of effusion of black bile. For some many months prior to his death, sleep, that sore labor's bath, nature's sweet nurse, and the balm of hurt minds, escaped him; his appetite absconded, for he ate what would not even fill a titmouse, sirs. He overly partook of sack. All these perturbations resulted from London businesses most foul, and because of a disquiet from the Welcombe enclosure affair here in the town. Poisons, and blest infusions tied in silken bags, abounded in the household, derived from herbalists in London town, and we know for a fact that Ben Jonson, who quenched tottering thirst with the deceased that very evening, carried vials of toxic, lust-inducing, sleep-procuring, and other lethal substances for his own peculiar pertinences. The necropsy revealed the organs to be full and congested and mottled. Galen, sirs, noted just those changes from ingesting the leaves of the yew tree. It is my opinion that Will was tired of this existence, and I could not minister to that mind diseased, I could not pluck from his memory rooted sorrows, nor raze out the written troubles of the brain. I had not that sweet oblivious antidote that could cleanse his stuff'd bosom of that perilous stuff which weighed upon his heart. Death seized him, as was his wont, and he ended it all, the heartache, and the thousand natural shocks that his flesh was heir to. That was his soul's desire, sirs, that center of his sinful earth. Having his veins run with this cold and lethal humor, the remediless poison affected his organs that was deadly to the partied, and stopped all functions, rewarding, a merciful, shrouded release for him, nay but for his family, an unmerciful calamity." Dr. Hall glanced at his wife, both now with tears, and retook his seat.

The coroners declared that all three learned opinions would be listed as contributory influences to the death of one Will Shaksper, Gentleman.

[Lance Fogan is Clinical Professor of Neurology at the David Geffen School of Medicine at UCLA. He was a featured speaker at the SF/SOS Joint Conference in Pasadena in 2012.]

GOOD FRENDE FOR IESVS SAKE FORBEARE,
TO DIGG THE DVST ENCLOSED HARE:
BLESE BE YE MAN Y SPARES HES STONES,
AND CVRST BE HEY MOVES MY BONES.

(de Vere Tour, cont. from p. 1)

Stansted

Everyone arrived at the Stansted Radisson Blu in time to enjoy a reception, where we were warmly welcomed by Philip Dean and our tour manager, Rev. Charles Bradshaw. Joining us there were Dorna Bewley and Graham and Sue Ambridge from the De Vere Society, whose members met our group at various sites during our tour to graciously provide insights and nourishment. The Blu was a convenient base for day trips to both Essex and London.

Day One – Tilbury Juxta Clare & Hedingham

There was an air of anticipation as we boarded the coach and headed for Tilbury Juxta Clare and St. Margaret Church. There we were met by Charles Bird of the DVS, the first of our many

There was an air of anticipation as we boarded the coach and headed for Tilbury Juxta Clare and St. Margaret Church. There we were met by Charles Bird of the DVS, the first of our many guides and one of the few who put a distinctly Oxfordian slant to the commentary. Standing under the Tudor tower donated by Elizabeth, Countess of Oxford, Charles expounded on the various de Vere connections to an attentive audience. A quarter-mile to the southwest is 16th century Tilbury Hall, home to Francisco and Horatio, “The Fighting Veres.”

guides and one of the few who put a distinctly Oxfordian slant to the commentary. Standing under the Tudor tower donated by Elizabeth, Countess of Oxford, Charles expounded on the various de Vere connections to an attentive audience. A quarter-mile to the southwest is 16th century Tilbury Hall, home to Francisco and Horatio, “The Fighting Veres.” The colorful stencils, some added as late as Victorian times, did not detract from the simplicity of the church, the focal point of which was the small, unembellished altar in front of the east window. Our visit to St. Margaret's was a pleasant beginning to a wonderful week.

We made our way to the village of Hedingham, within view of Hedingham Castle high on a hill overlooking the rolling land-

(Continued on p. 22)



“We happy few” from the first 2013 de Vere Country Tour, at Bures Chapel, ancestral tomb of the Earls of Oxford: (rear, left to right), John Camerinos, James and Anneliese Gimpel, Jack Cutting, Bonner Cutting, Justin Menard, Michael Morse, Jacquelyn Mason, Kathryn Sharpe, Jennifer Newton, Sonja Foxe, Lindy Burnham, unknown, Earl Showerman, Ruth Bronsema, Sue Ambridge, Hanno Wember, Roger Stritmatter, Geoffrey Green, Dorna Bewley, Graham Ambridge, Charles Bradshaw, (front, left to right), Joella Werlin, Kevin Gilvary, Anna Zakelj, Berit Lindboe, Kathleen Wilson, Mary Berkowitz, and Sarah Brennan-Green.

(de Vere Tour, cont. from p. 21)

scapes of Essex. The village streets were lined with thatched-roofed houses, country gardens and quaint cottages. One, named Veres Cottage, offered passers-by a color brochure: *On the Trail of the 17th Earl of Oxford*, compiled and published by The Hedingham Heritage Society. Another displayed a poster advertising a Summer Fayre sponsored by the De Vere Primary School. We truly were in de Vere country!

A small village, Hedingham boasts the grand parish Church of St. Nicholas. The 12th c. Norman structure owes much of its grandeur to the powerful Benedictines and to Oxfordian largesse. An exterior window has above it a stone frieze comprised of several of the Oxford Earls' badges: a five-pointed star, or *molet*; a boar; and a ratchet for grilling called a pot “jack,” a pun on John the 13th Earl's nickname. Also of interest were a bawdy gargoyle and the chancel's rare wheel window constructed of wooden spokes. Once inside, Charles Bird surprised us with a comprehensive exhibit on the history of the de Veres, and an elegant wax effigy of a young Edward de Vere. Along the wall of the chancel is the family tomb of John the 15th Earl, its black marble carved with his image and those of his countess, Elizabeth Trussell, and their four daughters.

We gathered on the Hedingham Castle grounds and listened to Charles, *Domesday Book* in hand, as he shared his knowledge of the de Vere landholdings. After a short hike through the woods below the castle, we came to a wide expanse of lawn surrounding the 12th c. Norman keep, ancestral home of the earls of Oxford and birthplace of Edward de Vere. We passed several costumed actors in life-sized dioramas as they packed up for the day; Hedingham Castle is not only a destination for history buffs, but a popular venue for weddings and student field trips. The Banqueting Hall with its massive arch was festooned with banners proclaiming the names of personages associated with the castle. One of these was emblazoned with: “*Shakespeare. Could his plays have been written here by the 17th Earl of Oxford Edward de Vere? Some scholars do think so.*” On display was a familiar yet striking piece of art: Paula Slater's bronze bust of Edward de Vere, donated several years ago by the sculptor's patron, Shakespeare Fellowship trustee Ben August. After spending a couple of hours exploring the keep's four stories, we assembled before the imposing structure for our first group photo.

Day Two – Great Canfield & Hatfield

Our morning destination was Great Canfield's St. Mary the Virgin Church. Of the 140 churches in Essex, it is one of the few dating from the 12th century to have escaped alterations and additions. The sparse population at that time and its proximity to Hedingham Castle indicate that it was not a parish, but linked exclusively to the de Veres. Of significance is the subtle fresco of Our Lady and the Holy Child, which was spared miraculously during the wholesale destruction of churches at the time of the Reformation. Hidden from view on the narrow ledge of the chancel arch and visible only by means of a long-handled mirror, is a mythical creature carved in stone, part of an Anglo-Scandinavian burial slab dating to the mid-11th century. The ladies of the parish feted us with tea and biscuits, a kind gesture replicated in many of the churches we saw along the Trail.

After lunch at the venerable 15th c. King's Head Pub in Halstead, we made our way to Hatfield's St. Mary the Virgin Church (also known as Hatfield Broad Oak Church). There we learned of its association with the Benedictine priory founded by Aubrey de Vere II and dissolved by Henry VIII. In the chancel, illuminated by the light filtered through the stained glass windows, is the stone effigy of Robert the 3rd Earl. A five-pointed star could be seen on the earl's shield and on the shield carved into the panel at his feet. It was Robert's wife, Isabel Bolebec, who brought that title to the de Vere family line.

Hatfield House was next, with a tour of Robert Cecil's showpiece, New House, home to two well-known paintings of Elizabeth I: the Rainbow Portrait and the Ermine Portrait. Beyond New House, the Old Palace with its intricate medieval brickwork, the manicured formal gardens and the 25 acres of Hatfield Park Farm were a serene escape from the opulence of Cecil's stately home.

Day Three – Westminster Abbey

Awaiting us at Westminster was Kevin Gilvary, resplendent in his red and yellow color-block shirt mimicking the de Vere family crest, and wearing a button declaring: *Oxford is Shakespeare*. The highlights were Poets' Corner, the Cecil family chapel and the magnificent tombs of the royals. Our guide dispensed with the "no cameras allowed" rule and permitted us to take photos, inconspicuously, in the Chapel of St. John the Evangelist, which houses the monument to Sir Francis Vere. The chapel is relatively small, but nonetheless stunning. The thrill of being allowed to photograph the chapel was short-lived when I realized that we had overlooked what may well have been Edward de Vere's final resting place, under our feet where a slab was inscribed with the cryptic words: *Stone coffin underneath*.

Day Four – Lavenham and Wivenhoe

Lavenham has more than 340 houses dating from the 15th century, many of which are perpendicularly challenged. One of them was digitalized by Hollywood into Godric's Hollow, birthplace of Harry Potter. Next to the door was affixed a brass plaque proclaiming: De Vere House. This was Oxford's hunting lodge.

The construction of Lavenham's Church of Sts. Peter and Paul was subsidized by John the 13th Earl, Lord of the Manor of Lavenham, in thanksgiving for the victory at Bosworth Field. The de Vere symbols are evident both on the interior and exterior of the church, famed as being one of England's finest and a powerful reminder of the wealth acquired via the town's wool industry. The merchants here sell a town guide, *Love Lavenham*, containing indispensable information for tourists. It includes a concise account of the de Vere connections, but singularly atypical is the inclusion of a few paragraphs on the Authorship Question.

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In nearby Wivenhoe we walked down De Vere Lane, past De Vere Close, to the waterfront on an estuary of the River Colne. It was here, downriver from the city of Colchester, that Oxford's forebears had their shipbuilding industry during the War of the Roses. At the Nottage Heritage Institute we were welcomed by Wivenhoe's mayor. A wedding at Wivenhoe's Church of St. Mary the Virgin prevented us from seeing its famous brass effigies. As we passed the churchyard filled with guests, I ran into the emptied church and was given permission by the sexton to photograph

(Continued on p. 24)

(de Vere Tour, cont. from p. 23)

the brasses. The memorials embedded in the floor before the main altar are those of William, Viscount Beaumont and his wife Elizabeth, *née* Scrope, who later married John the 13th Earl and became Countess of Oxford. The sexton then led me to the side of the altar and removed a chair and rug revealing a small brass effigy of Thomas Westeley, Elizabeth's chaplain.

An after-dinner treat this evening was viewing *The Naked Shakespeare*, a video on the Authorship Question produced by

Bures, straddling Suffolk and Essex counties, is quite remote. The Oxford earls owned much of this land and during the Dissolution, many of the de Vere family tombs in the local church were destroyed, desecrated or moved. Centuries later, some effigies were rescued by Colonel Oliver Probert and his wife, who housed them in a small structure on their property affectionately called the Chapel Barn. Tradition holds that on this very site in 855, 14-year-old St. Edmunds was crowned king of the East Angles by Bishop Humbert of Elmham. The chapel was consecrated as St. Stephen's in 1218. The current owner, Geoffrey Probert, recounted some of its history and ushered us into the chapel, the oldest structure in Bures.

our German colleagues and presented by fellow pilgrim Hanno Wember (see p. 8 of this issue).

Day Five – Cambridge

Today's sojourn began with Elisabeth Everitt and Dorna Bewley leading a walking tour, starting on the Queen's Road along the River Cam. As we crossed one of the many footbridges into this ancient university town, we saw the famous punts leisurely making their way downriver. The old town is a feast for the eyes, with architecture from every century since its founding in the mid-15th. DVS members Eddi Jolly, Richard Malim and Heward

Wilkinson accompanied us on a tour of King's College Chapel, followed by a visit to St. John's College, where young Oxford matriculated in 1558.

Gonville and Caius College was the venue for our much anticipated Oxfordian conference. Chairman Kevin Gilvary welcomed us and introduced the speakers and the DVS members in attendance. Presenters included: Earl Showerman on "Shakespeare and Medicine"; Bonner Cutting on "Let the Punishment Fit the Crime"; and Roger Stritmatter on "Wer't Ought to me I Bore the Canopy": Eliza Triumphans and the Shakespearean Question."

We were privileged to visit Queens' Old Library and pored over many of its precious books housed under glass, a few of which were signed by Sir Thomas Smith. Also on display was Smith's astronomical globe. The conference resumed with an informative talk by Jennifer Newton on her online project, "The Shakespeare Underground." The DVS presented each of us with a welcome packet containing brochures, newsletters, maps and other publications. We were all touched by their gesture of Oxfordian collegiality.

Much of the evening was spent in the convivial atmosphere of The Eagle, a 15th c. pub where Oxford and Marlowe once raised a glass. It lies within feet of where Watson and Crick made the first public announcement of their discovery of DNA. Over pints of ale, we shared stories and recounted the day's extraordinary activities, focusing on the significance of this first-ever US-UK Oxfordian conference.

Day Six – Bures & Earls Colne

Bures, straddling Suffolk and Essex counties, is quite remote. The Oxford earls owned much of this land and during the Dissolution, many of the de Vere family tombs in the local church were destroyed, desecrated or moved. Centuries later, some effigies were rescued by Colonel Oliver Probert and his wife, who housed them in a small structure on their property affectionately called the Chapel Barn. Tradition holds that on this very site in 855, 14-year-old St. Edmunds was crowned king of the East Angles by Bishop Humbert of Elmham. The chapel was consecrated as St. Stephen's in 1218.

The current owner, Geoffrey Probert, recounted some of its history and ushered us into the chapel, the oldest structure in Bures. Three exquisite effigies are situated along the center aisle: those of Thomas the 8th Earl, a "Fighting Vere" who fought with Edward III; Richard the 11th Earl, commander under Henry V at Agincourt; and Richard's wife, Alice Sergeaux. Nearby are the stone figure of Robert the 5th Earl, who fought in the Second Barons' rebellion, and the remnants of the tomb of Alberic de Vere, father of Aubrey the 1st Earl, builder of Hedingham Castle. Standing at the edge of the green is a tree with a kind of desk attached containing a guest book. I added my name to the long list of pilgrims, along with the notation: *24 June 2013 - 409th anniversary of the 17th Earl's death – Oxford was Shake-speare.*

Our first stop in Earls Colne was the Heritage Museum, where the history of the town is beautifully displayed. Walls covered with informational panels on the de Veres and some charming projects by the school children give evidence that the

Oxford legacy is alive and well here. Walking down High Street, we saw yet again the ubiquitous *molet* carved into the wooden overhang of a half-timbered house. At St. Andrew Church we were received by its aptly named pastor, Rev. Hugh Mothersole, and were served cream tea and homemade scones by Sue Ambridge and the ladies of the parish. An Oxfordian treasure hunt ensued as we searched for and found several pews with end panels carved with family badges.

Day Seven – Stamford

On this first day of the extended Trail, we bade farewell to half of the original group and continued on, boarding the train to Stamford with our new tour manager, Paul Crossey. Speeding alongside what was once the Great North Road, we enjoyed panoramas of farmland and pastures dotted with sheep, fields of yellow rapeseed and far-off Ely Cathedral. Stamford is an attractive town, rendered a mellow golden by the native Lincolnshire limestone used in many of its buildings.

Our exploration of sprawling, gilded Burghley House began with a video history lesson projected on the walls of its anteroom. We saw Marcus Gheeraerts the Younger's portraits of Burghley, Elizabeth I and Henry VIII, wall-sized canvases, ornate ceilings, as well as many period pieces and artifacts. In the Great Hall, amidst the books collected by the 5th Earl of Exeter, I engaged the docent in a conversation about the Authorship Question. He admitted that he didn't know much about it or Edward de Vere. When asked if he was familiar with Cecil's motto as it relates to Corambis/Polonius, he pointed out a large bas relief of the motto and crest above the fireplace. How ironic that someone so close to authorship evidence was so unaware of its significance.

Stamford's St. Martin's Church contains Burghley's elaborate tomb, its three panels inscribed with lengthy tributes in Latin, one of which mentions his daughter "*Anne, married to Edward, Earl of Oxford.*" Nonetheless spectacular is the white marble tomb of his great-great-grandson, John Cecil, known as the Travelling Earl. Before the chancel is a gorgeous wooden pulpit, intricately carved with pairs of angels supporting alcoves containing three-dimensional figures of saints.

Day Eight – Bosworth Battlefield & Warwick

Today's field trip began in Bosworth Battlefield Heritage Centre and Country Park. The museum's interactive exhibits offer visitors a detailed history of the War of the Roses, as well as references to the prominent role of the 13th Earl. On the heels of the discovery of Richard III's remains, the museum was chosen to display the now famous 3-D model of his head.

Warwick Castle struck me as an upscale version of a Medieval Faire, with its jousting arena, trebuchet, and dozens of other entertainments geared toward children and students of medieval history. It was easy to imagine our earl directing the mock battle scenes on the vast expanse of green in the center of the castle grounds. The exhibits within the castle were fascinating as well. Alternating between salons filled with priceless artwork were life-sized vignettes populated by wax figures reflecting three distinct

eras of Warwick history: the time of the "Kingmaker," the Earl of Warwick; that of Henry VIII; and the Edwardian period. As a grand finale, a climb to the towers and a walk along the ramparts for a bird's eye view of the town and the castle grounds was a daunting endeavor, but well worth the exertion.

Day Nine – Wilton House

Stonehenge's monoliths could be seen in the distance as we traversed the plateau of Salisbury Plain. Our destination was Wilton House, home of the "incomparable pair of brethren," William and Philip Herbert, Earls of Pembroke and Montgomery. Their mother, Mary Sidney, was a patron to many writers, including the "Great Author." Evidence of her patronage is found immediately upon entry, for dominating the Front Hall is a huge statue of... William Shakspeare!

We filed down halls, past bedchambers and dressing closets, through the Single Cube to the Double Cube Room. Perfectly proportioned and opulently appointed, it is regarded as one of the grandest in England. Our focus in this room filled with Van Dyck paintings was his *pièce de résistance*, the Pembroke family portrait. Talking with an infectious but somewhat misdirected passion, our docent elaborated on the symbolism behind the painting, the grouping of subjects and the artist's use of color. She identified the family members depicted, including Anne Clifford as the countess. At the end of this official description, Bonner Cutting presented *her* version of the story: The countess portrayed is not the earl's second wife, but rather his first, Susan Vere. A lively discussion ensued.

Day Ten – Hampton Court

Our final day on the Trail was spent at sumptuous Hampton Court, appropriated by Henry VIII from Cardinal Wolsey. The wealth of treasures to be found here cannot be overstated. While in the Great Watching Chamber marveling at some of the palace's 2,000 tapestries, we were surprised by an impromptu visit by Henry VIII himself! If there was a high point of this visit, it was the Chapel Royal, crowned with a magnificent blue and gold vaulted ceiling. The last hour saw us exploring the Great Fountain Garden beyond the Georgian palace, the acres of Tudor and Baroque gardens, the Great Vine and the famous Maze.

End of the Trail

While some have described our tour as a "once-in-a-lifetime" event, I prefer to think of it as the first of many, unique only in that no subsequent tour could ever match the euphoria of that very first day on the Trail. Philip Dean of PAX Travel was asked not to discard his itinerary notes, and there was talk of a *Shakespeare in Italy* tour sometime in the near future. After achieving this first success, anything is possible. To all who made *On the Trail of Edward de Vere* a reality and to all my fellow pilgrims who took that Great Leap of Faith, thank you!

Book Review

***Shakespeare Beyond Doubt? Exposing an Industry in Denial,*
John M. Shahan & Alexander Waugh, eds.
(Tamarac, Florida: Llumina Press, 2013)**

Reviewed by Michael St. Clair

Readers who are unacquainted with the Authorship Question in Shakespeare studies might be pleased to learn about two recently published books that present polar opposite views on the subject. One, *Shakespeare Beyond Doubt: Evidence, Argument, Controversy*, edited by Paul Edmondson & Stanley Wells (Cambridge University Press, 2013), is referred here as the Birthplace Trust book. It lays out the conventional, traditional view that the man from Stratford is identical with the author of those plays and poems we attribute to William Shakespeare. The second book, published within weeks of the Birthplace Trust book and in response to its claims, is *Shakespeare Beyond Doubt? Exposing an Industry in Denial*. This book, which I'll call the Authorship Coalition book, presents arguments and evidence *against* the man from Stratford as the author of the plays and poems. It refers to the man from Stratford as "Will Shakspeare," and refers to the author of the plays and poems as "William Shakespeare."

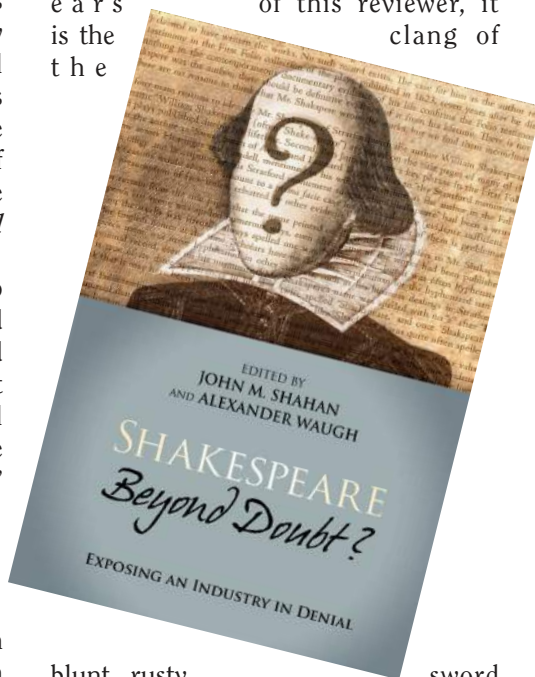
Readers unacquainted with the authorship evidence and arguments will come away from the Birthplace Trust book thinking, "Oh, that's all plausible and familiar; *of course* William Shakespeare wrote the works of William Shakespeare." However, if they move on to the Authorship Coalition book, their innocent eyes will be opened, opened wide: "Oooh! I hadn't realized *that*. Whoever wrote the plays didn't come from Stratford. Why didn't they say that in the first book?" (Good question, Innocent Reader!)

Both books should be read, not only to see the content of the arguments but also to analyze the methods of assembling and presenting evidence.

The Authorship Coalition book is a rapid response to the Birthplace Trust book and adapted a similar title, but with

a question mark, to make the point that there is indeed room, plenty of room, for doubt about the traditional author from Stratford. Its prime assertion is that there is indeed an Authorship Issue, that reasonable doubt exists about whether Will Shakspeare is William Shakespeare.

This is the issue, this is where clang of dueling swords is heard. And, in the ears of this reviewer, it is the clang of the



blunt, rusty sword of the Birthplace Trust book against the gleaming Excalibur of the Authorship Coalition book.

What is the argument? The Birthplace Trust book argues that Shakespeare's plays and poems have little if any connection with the life of the author. The assumption is that Will Shakspeare of Stratford is William Shakespeare, author. Those who assembled the Birthplace Trust book keep repeating the same old arguments about William Shakespeare and seem to be unaware of the growing discussion and serious doubts about who actually wrote

the plays and poems. And, unfortunately, their tone can sometimes become snarly and cantankerous, as if having a discussion about authorship is an affront to the grandeur of the Shakespearean corpus.

For a reader newly entering into the jousting over authorship, the first two chapters of the Authorship Coalition book ("Twenty-one Good Reasons to Doubt that Shakspeare was 'Shakespeare'" and "Introduction to Part I: Overview of reasons to doubt") offer a succinct, thoughtful summary of the evidence for doubt. John M. Shahan, the chairman and CEO of the Authorship Coalition, gathers and shapes material worked up over years by writers sifting historical and literary data.

Wading into more depth of detail are subsequent chapters on specific topics that, brick by brick, build a solid argument against Will Shakspeare as author. For instance, the actor-businessman William Shakspeare of Stratford left no evidence that he was a literary man, that he sought to be remembered as a writer, that he read books, or that he ever spelled his name as Shakespeare (which was the name on the 1623 First Folio of the 36 plays). No evidence exists for Will Shakspeare ever leaving England or having intimate contact with members of the royal court. Careful reading of the plays reveals a level of education, travel experience, legal and medical knowledge, and familiarity with the top tier of society that is far beyond what is plausible for the man who grew up in Stratford. Waugh's chapter, "Keeping Shakespeare out of Italy," piles compelling detail after detail to show that the author of the plays had a firsthand knowledge of Italy.

Reading in the Birthplace Trust book, for example, Stanley Wells' chapter, "Allusions to Shakespeare to 1642," our innocent reader might think it plausible

(continued on p. 35)

Book Review

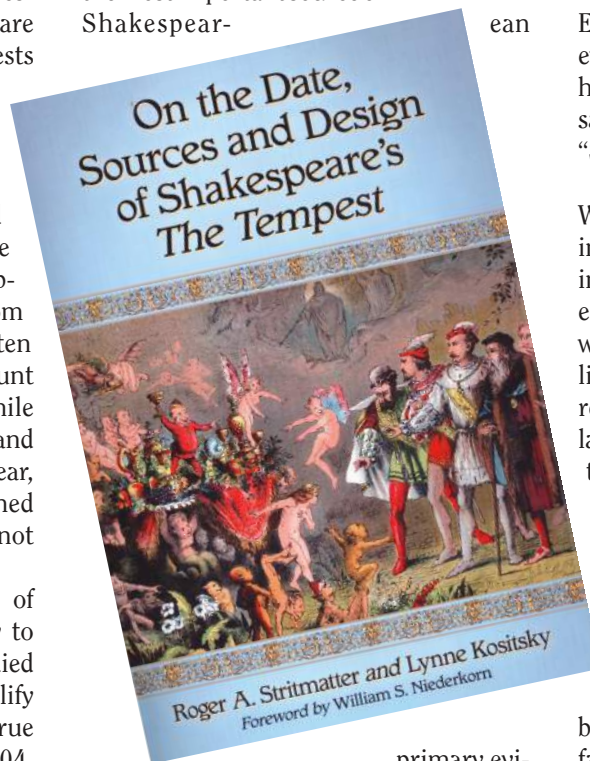
On the Date, Sources and Design of Shakespeare's The Tempest
by Roger A. Stritmatter and Lynne Kositsky,
Foreword by William S. Nieder Korn
(McFarland & Co., 2013)

Reviewed by William J. Ray

This book has the potential to turn Shakespeare studies right-side up historically, regarding *The Tempest* by the Poet-Magus of Elizabethan England, "Shakespeare." Its theories were controversial eight years before its publication. The stakes in prestige and tourist money in the Shakespeare industry are serious. Entrenched interests play dirty by definition. The book eliminates any historical support for the notion that the play could have been written in 1610-11. That supposition, which has been generally accepted among traditional scholars since the 1800s, is primarily based on the assumption that the play is largely derived from an account of a 1609 shipwreck written by William Strachey; Strachey's account is thought to have been written while Strachey was in Jamestown in 1609, and was sent back to London later that year, where Shakespeare somehow obtained access to it (Strachey's narrative was not published until 1625).

The assumed composition date of 1610-11 date arbitrarily ties the play to William Shakspeare of Stratford, who died in 1616, and is often cited to disqualify Edward de Vere's candidacy as the true Bard, because de Vere died in 1604. The book's thesis reads as simply as an accident report. Every source for *The Tempest* existed long before Strachey, a notorious plagiarist working as a colonial secretary in Virginia, wrote his exaggerated account about the *Sea Venture's* shipwreck in the Bermudas. Any resemblance to the play's first scene is anachronistic error. The play came first. Despite the book's clarifying revelations, we do not know if the Shakespeare industry will right its own ship to accord with the

facts. But the authors have done their part. They have presented the literary history and the intertextuality of the sources. This is a pioneering book which shows enormous tenacity on the part of the creators. Roger Stritmatter had already found the most important source of Shakespeare-



primary evidence in 400 years--the Geneva Bible belonging to and annotated by a high English nobleman, Edward de Vere, 17th Earl of Oxford. The reward Stritmatter got for this discovery, evincing a kind of relentless genius, was to be made the scapegoat of the Shakespeare industry. James Shapiro's *Contested Will* went right to the border of libel law trying to marginalize him and what he found. But that is not unusual in the course of cultural evolution. To resist is hu-

man; to comprehend remarkable. As Freud put it somewhat differently, talent is universal; only character is rare. Lynne Kositsky is a skilled writer, richly awarded and highly esteemed in her native country Canada. The dense scholastic material comes through without strain. Every general reader will learn much, and every English specialist should expand his bibliography to include its necessary source material--whereby after all "Shakespeare" created this work of art.

What does the authors' ten-year search into 16th century travel narratives mean in the broad picture? Well, for starters he entire chronology of Shakespearean plays, which substitutes for the accepted author's literary and spiritual growth, must be reassessed, throwing out any playwriting later than 1604. This date coincides with the death of de Vere, considered in his time the Mind of the Age and L'ateur de la Lyre, the Originator of Poetry. The authors present a strong case that *The Tempest* was originally known as *The Tragedy of the Spanish Maze*, and was intended as Shrovetide entertainment to mark the end of the Revels and the beginning of Lent, not as the playwright's farewell to the theater.

(I must note here that the authors do not mention the name of de Vere in their 261 pages of text, except to quote a derogatory reference about him by *Shakespeare Quarterly* editor Gail Kern Paster.) Another revered chestnut, the unsupported assumption that the Italian plays were all made up, despite containing inexplicable social and architectural details of the land and people, seems to be deteriorating under

(Continued on p. 28)

(*Tempest* review, cont. from p. 27)

the impact of Richard Roe's odyssey, *The Shakespeare Guide to Italy*. Katherine Chiljan's *Shakespeare Suppressed* uncovered references to Shakespeare plays decades before Shakspere arrived on the scene.

Ramon Jiménez's forthcoming study of the early dates of Shakespeare plays promises to establish a more accurate play chronology. In fact, the most exciting scholarly Canon work in recent years has occurred outside the Academy, to the point that the Shakespeare Birthplace Trust has resorted to classic propaganda methods of repetition and conformist sanction to quell the new thinking's vitality. It has not worked. The bottom-feeders in the social media, for instance in Wikipedia Shakespeare pages, have created increasing doubt for the traditional position with their strident bias.

The distinguished social critic William S. Nieder Korn, who himself was made a pariah in the media because he took note of a wave of historical inquiry about Shakespeare the person, contributes an erudite Foreword to this study. His history of the cultural etiology by which Western civilization has adopted a fictitious Canon author is also forthcoming. Whether the Shakespeare chronology clarifies or merely continues in error, stunting our understanding of Tudor history and culture, and leaving us with a fake Prince of literature, remains to be seen. The authors take no extended position on that. There is no doubt, though, that we are band and herd animals accustomed to sense for the cues of the lead shadows to tell us whether to shift or stampede in panic, or just keep ruminating.

The present generation of Shakespeare scholars has not had the courage to reassess their stultified field of knowledge. Perhaps the next will have new energy and reason to do so. But regardless, the play *The Tempest* is unchanged. Only we by virtue of our sincere search for understanding will change. This yearning for spiritual expansion is much aided by perceiving the personal human motivation that created the play. The author was a soul of enormous learning and classical depth. Hermetically, *The Tempest* portrays Man's various convictions about

the "Island," i.e., Temporal material Reality. Each character sees a different place, based on his own character. Even Ariel the protective angel, formerly under the power of grossly dark Sycorax, sees things differently under the magic compassion of Prospero, whose name in Latin (Prospero: on behalf of- Hope) symbolizes a

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lighted horizon for us where before the Island was spiritually cold. Gonzalo sees Fortune smiling, that they landed safely ashore. Sebastian sees the dollar, whose linguistic mate is "dolor," sadness. Antonio mocks whatever situation befalls, good or bad. The auxiliary characters listen to their passions, fears, emotions, not to balanced humility which ultimately distills into reason, as close to the Cosmic Order as

mortal man can aspire. The "Maze," the labyrinth of ritualized self-discovery and transformation, figures into this hermetic mystery and its human deliverances.

We can see here too an application to the authorship controversy--the heart versus the head. All historical authority pressures man into a conforming direction so as to maintain order and legitimacy, which becomes circular error, or ideology, when it has lost touch with the methods of reason, tempered by goodness. The latter is Prospero's path. Stritmatter and Kositsky employ reason painstakingly, for the sake of the unknown Other. We can join them in the hope, like Prospero's, that we shall be delivered together of temporal error. The play's title, as Shakespeare's titles often do, gives a key to its deepest meaning. In the physical sense the "Tempest" is Nature's Chaos irrevocably transforming the human condition. But in Latin *tempest* means "time is." So, like the master artist's dovetailing of beginning tumult with the play's concluding sea-calm and the protagonist's last prayer, even Chaos is contained in Cosmic Time's Order, a higher order than man's petty calamities and strife.

To quote the occulted Mind behind the visor of pseudonymity, "Time's glory is to calm contending kings, To unmask falsehood and bring truth to light, To stamp the seal of time in aged things, To wake the morn of sentinel the night, To wrong the wronger till he render right, To rinate proud buildings with thy hour And smear with dust their glittering golden towers" (*The Rape of Lucrece*). Substitute "authorities" for "Kings" and we have reached the very great benefits this courageous work of scholarship offers future minds. Though the book is somewhat expensive, it is recommended for the specialist, libraries, as well as the lay reader. The book's brilliant argument is in the first hundred pages; the second hundred is the authors' response to critics and detractors, who heretofore have had complete and unjust control over available resources, media, publishing, and academic acceptance regarding this controversy.

Snatches from History

A Play in Five Acts

by Margaret Becker

[Editor's note: Here are the final two acts of Margaret Becker's play. The first three acts appeared in the Summer 2013 issue of *Shakespeare Matters*. As we noted there, Ms. Becker is a direct descendant of Edward de Vere. Her branch of the family came to America before the Revolution. Ms. Becker lives in Pennsylvania.]

ACT FOUR

Scene 1 (*Holy Trinity Church, Stratford-on-Avon, 1605*)

(*Will pays church tithes*):

RALPH HUBAND: I put down that you paid 440 pounds for the tithes.

WILL: I have decided to put an epitaph on the top of the tomb. So have this put on it. This is to go on the tomb; it's my original composition:

Good friend for iewus sake forebare,
To dig the dust enclosed here.

Blest be the man that spares these stones
And cursed be he that moves my bones.
I do not want to happen, what happened to
his Lordship's Oxford's ancestors.

HUBAND: Say the verse again and go slower.

WILL: (*slowly*) Goodfriendforiesussake
forebare, To dig the dust enclosed here.

HUBAND: I need to fix my quill; wait until
I put that down. (*Pause while he fixes his
pen and writes.*) All right, go ahead.

WILL: (*slowly*) Blest be the man that
spares these stones And cursed be he that
moves my bones.

HUBAND: For the amount you paid you
can also get a wall monument.

WILL: That will be a good idea. Put me
down for that also. You can do it for my
father, John Shaksper.

Scene 2 (*Quartos published; Players
at the Globe Theatre, 1606; actors
backstage*)

JOHN HEMINGES: They sent a lot of old
plays over here, but I don't know what
we'll do with them. They're moving the
Lord Revels' Office.

HENRY CONDELL: Say, you know, we

could use some money. Why don't we get
them printed?

HEMINGES: They don't have any names
on them, but I'll talk to the other fellows.
(*Goes out to the practice stage and asks
them.*) Would you fellows go along with
the printing of the old plays?

OTHER ACTORS: Yes, we'll go along with
it; sounds good.

HEMINGES: All in favor say, "Aye."

ALL ACTORS: Aye!

HEMINGES: All against say, "Nay." (*No
reply*) Unanimous for "Aye."

(*at the theatre; later the next day*)

HEMINGES: I took the plays to the
printer, but he says they should have a
name of who wrote them and I said I'd
find out.

CONDELL: There used to be a gentleman
acted onetime in a play. He brought them
in, do you remember?

JOHN LOWIN: I think I know who you
mean. Rob, what was that fellow's name
brought the plays all the time?

ROBERT ARMIN: Oh! I know, name was
Will. Ask Burbage, he knows more than
we do.

LOWIN: I wouldn't think you would forget
something like that being an actor 'n all.

ARMIN: We didn't forget; nobody asked.
(*backstage - Sometime later*)

HEMINGES: I asked Burbage, he says he
thinks his name was Shaksper, but not
certain.

CONDELL: Well, if that is what he says that
is good enough for me. Tell the printer Will
Shaksper.

Scene 3 (*at Print Shop, 1606*)

PRINTER: I will ask Mr. Ben Jonson to
write the dedication. He writes most of
our dedications.

HENRY CONDELL: This fellow Shake-
spere was in a couple of his plays.

(*a little later*)

PRINTER: I have some more good plays
here. They don't have a name on them, but
fellows told me to put William Shakespeare
on them. I'll print them into quartos.

BEN JONSON: I don't believe I know him.
PRINTER: They said he was in a couple
of your plays.

JONSON: For the life of me I don't remem-
ber him; I wish I did. They are really nice
plays, writing very good. Tell me what you
know about him.

PRINTER: He moved back to Stratford-
on-Avon after his lordship died. Said he
couldn't get any more plays.

JONSON: I've seen these plays before,
but I don't actually remember this Will
Shakespeare. They tell me that he had a
part or two in a couple of my plays, but I
can't actually remember him distinctly;
wish I could. Anyway I'll write a nice
dedication for the book because they are
certainly fine plays.

PRINTER: Maybe you remember writing
of someone else's.

JONSON: Ah yes! The Plays! Now I've got
it; the Earl of Oxford! I don't blame him for
using a pen name; after all I myself was in
prison for a play I wrote and also Thomas
Kyd, who came to a bad end, and others,
too. Some were even done in like Marlowe.

Scene 4 (*Will sees Mr. Fletcher, theatre
manager, about unfinished plays, 1607*)

WILL: Mr. Fletcher, there are two plays
here that aren't finished and I was hoping
that I could find somebody that might be
able to finish them.

FLETCHER: I might be able to work on
these since there are drafts with them. I
haven't actually written a play recently,
but I might try turning my hand at this.
Did you ever hear of a play "A Woman's
Prize"; I wrote that.

WILL: No, I hadn't.

FLETCHER: I had asked the Earl of
Oxford if he could give me some tips on
writing plays and he said he would give
me a plot, much like "Taming of the
Shrew" only in reverse, and described the
characters and I could go on from there.

(Continued on p. 30)

(*Snatches from History, cont. from p. 29*)

Scene 5 (in Mr. Thorpe's printing office, 1609)

WILL: Was just thinking, Mr. Thorpe, that I would get you to print these little poems. That's what people had told me that they were. They were just mixed in with the unfinished plays and her Ladyship, the Countess of Oxford, found them behind the Earl's furniture when she sold King's Place. Since I have already sold all the plays except one or two unfinished, it seems to me that this would be the only way to make any money from them.

THORPE: Have you read them; do you know what's in them?

WILL: One time they were dedicated to Lord Southampton; that is all I know.

THORPE: I see that they are sonnets. Yes, I agree they should be printed. Poems sell very well and you should make a nice amount of money. It seems that we should use the name that is already on here. Maybe we could reverse the initials in the

**SUSAN: She said not to throw them away
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and in league with the devil! And that it was
a shameful disgusting embarrassment and a
blemish on the family.**

dedication.

WILL: His Lordship has died these many years ago.

THORPE: We usually say "ever-living" for that.

Scene 6 (Lady Oxford's house, in her drawing room)

FRANCIS TRENTHAM: Since the revenue is doing so well, anyway if you would like we could go around and ask the Cecils if you could buy Hedingham for his Lordship, Henry.

COUNTESS OF OXFORD: I've been thinking the same thing; we should get Hedingham for Henry.

ACT FIVE

Scene 1 (1621, Many years later after the death of Will Shakespeare in 1616, in a room at Wilton House, birthplace of Philip Herbert Lord Montgomery. Lord Montgomery is speaking with his wife, Lady Susan, Countess of Montgomery. She is the daughter of Edward de Vere, 17th Earl of Oxford. The room is furnished with several large tables, chests along the wall; rolls of manuscripts cover and are stacked on the tables, have a chest open filled with manuscripts; a roll for every act of thirty plays.)

LADY SUSAN: I was thinking of turning this room into a school-room for the children and a library. Here are all these old crum-

bling manuscripts that my stepmother gave me. They are all over the tables and in the chests, too. I was thinking maybe we could have them printed.

LORD MONTGOMERY: Yes, I agree that would be a very good idea.

SUSAN: She said not to throw them away because my father wrote them. Grandfather, Lord Burleigh, always said and my grandmother, too, that playwriting was evil, ungodly and in league with the devil! And that it was a shameful disgusting embarrassment and a blemish on the family. They were quite puritanical.

MONTGOMERY: And you're not? (*pause*) It seems like you might have all the plays here.

SUSAN: The others wouldn't take them. I was the youngest daughter and Henry was too young and I got stuck with them. I believe though that Lady Elizabeth would have one of them; the one that they played at her wedding which was "*A Midsummer Night's Dream*."

MONTGOMERY: They really should not be discarded.

SUSAN: I'm embarrassed to be associated with them. Take them away, I don't want to see them anymore.

MONTGOMERY: I will speak to my brother, William, Lord Pembroke, and we could have them printed. They are really too good to ignore and should be preserved.

SUSAN: Well then, don't put our name on them; we would be mortified. People would talk.

MONTGOMERY: We could use this Shakespeare name that is on one or two of them or the poems.

SUSAN: I guess that would be alright.

MONTGOMERY: You told me that Lord Derby took the unfinished drafts and plays in order to finish them, and Thomas Middleton too, because they used to write plays.

SUSAN: Yes, that's true, they finished them as well as writing part of *Sir Thomas More*.

Scene 2 (at dining table, Later)

LADY SUSAN: I just got *A Midsummer Night's Dream* from Lady Elizabeth yesterday. You can see that all the handwriting is the same on all the plays, which means my father wrote them all. There is also some handwriting by Mr. Munday and Mr. Lyly, too. All the other people think they were written by Will Shakespeare, since he dispensed the plays for all those years and they usually did not know any different. It has given everyone the mistaken notion that they were written by Will Shakespeare all that time.

LORD MONTGOMERY: So now this means we ought to be ready to go. What could we be having for dinner?

SUSAN: We are having woodcock and roast larks with bacon for noon dinner.

MONTGOMERY: I believe we should stick with using the Shakespeare name because your father would have preferred it that way. Anyway, it's kind of become his pen-name. Not only that, the *Sonnets* have already been published with the dedication to W. H. on the title page, whoever that might have been, but it had to be suppressed. I don't think my brother would approve otherwise.

SUSAN: I guess you're right.

MONTGOMERY: Many people considered the *Sonnets* as "passing odd." Although there was no association between his Lordship, the Earl of Pembroke, and your father, there are those who would

surely make a suspicious connection unfairly between William Herbert and your father. There most certainly could be unintended consequences.

SUSAN: Will Shakespeare got plays that were ready at the time Father died, as well as a couple that were unfinished that were with them. Those last ones are the ones that the King's Men should have, even ones that Thomas Middleton finished. (*pause*) This evening for dinner we'll be having braised pig's cheeks and pigeon breast salad.

MONTGOMERY: Will we need any more birds this week; do you think? We should see if the acting troupe, The King's Men, have any manuscripts to join with these. I will ask my brother to join in and write to Edward Blount to organize something, maybe with William Jaggard.

SUSAN: Remember the Globe Theatre burned down about five or ten years ago; they won't have anything. We could ask Ben Jonson to edit the ones I have; he could come out here to Wilton House and stay with us. Yes, maybe a few more birds wouldn't hurt. We have a gooseberry fool and Shrewsbury cakes for dessert.

MONTGOMERY: Yes, I'll write to Ben also and ask him to come out to Wilton House.

Scene 3 (*drawing room at Wilton House, day*)

BEN JONSON: I printed my own folio edition, which was an assortment, a few years ago. This could be like I had done before when I wrote those other introductions for the different Complete Works. Yes, I remember I wrote an introduction for some other plays too. These are such wonderful plays; they should be good money makers, too.

(*Later, Earl of Montgomery and Earl of Pembroke conversing*)

MONTGOMERY: Ben Jonson found some missing pages that went to another play, *Richard III*, I think, mixed in with the others. In talking to Ben Jonson it appears that he was exceedingly envious of the Earl of Oxford's writing.

PEMBROKE: I suggested that he might use a line in the dedication about the Earl, but he said it would not be appropriate, of

which I took exception.

MONTGOMERY: Jonson told me he didn't see why we should publish the Earl of Oxford's plays, and I said we were going to do it anyway. He said, "He can't make a fool out of me and get away with it. I will do the dedication for the pen name 'Shakespeare,' but not for the Earl; I'll hide the Earl. De Vere can have a secret puzzle in the dedication. I ask you, what is a better payback than to have the last word?"

PEMBROKE: I suppose in the end it could hardly make a difference since he's only editing plays and writing a dedication. Jonson is very smooth, clever and convincing and no one would suspect anything. He looks upon it as a sort of joke.

MONTGOMERY: Remember, Jonson had been put into prison for being outrageous.

PEMBROKE: The thing is that if we don't say anything no one will ever know the truth, or you could say that it is to know the truth from the Devil!

MONTGOMERY: But a person's work is not known by them; they are known by their work. Have you ever wondered why Ben Jonson wrote in the dedication the sentence "Thou art a monument without a tomb"?

PEMBROKE: So why did he write "Thou art a monument without a tomb"?

MONTGOMERY: He did that to be profound. The work is the greater monument, even Oxford himself used this expression, it's figurative.

PEMBROKE: Yes, but it might not be, and "without a tomb?" What does that mean? There is some other meaning there. A person isn't exactly a monument or a monument.

MONTGOMERY: Well, think of it this way, that's because the real author of the plays, the Earl of Oxford, is not entombed at Stratford-on-Avon; so the monument is without a tomb.

PEMBROKE: You think that could be the real meaning? Or is he? No, that wouldn't be right.

MONTGOMERY: Yes, I do. Maybe sometime we could straighten it out.

PEMBROKE: Another double meaning left to interpretation.

MONTGOMERY: You would think you could say, "A monument without a monument"?

PEMBROKE: No, that doesn't have the same ring to it, and there is actually a monument there.

MONTGOMERY: How about "Sweet Swan of Avon"?

PEMBROKE: Well, you know that does not necessarily mean Avon River per se, because the word "avon" itself is another word for river. It can actually be any river, so Jonson says the Thames. He could have said Sweet Swan of the River instead. Besides that, we ourselves have Stratford on Avon here in Wiltshire with the river flowing by our garden.

MONTGOMERY: He also uses the expression "gentle Shakespeare," and "gentle" is never used except in reference to the nobility; it would be improper, so he is alluding to de Vere, the Earl of Oxford.

PEMBROKE: He also says "shaking a lance".

MONTGOMERY: That's an allusion to Minerva shaking a spear, the same as Oxford used. That is the meaning of his penname Shake-speare, and also they say "shake a spear at ignorance". The Earl of Oxford was also quite good at jousting and they would cry out when they win, "Spear-Shaker!" and that was his nickname.

PEMBROKE: "Minerva shaking a spear" is because at the Parthenon the statue of Athena, the goddess of wisdom and patron goddess of Athens, held a gilded spear where it appeared to be shaking when the sunlight was glancing from it. And one more thing, tell Susan not to take the children into London to see Mother. We received word that she has smallpox.

Scene 4 (*St. Paul's Cathedral, London, 1621*)

BISHOP: (*To the sexton*) We must ring the bells for Mary Sydney Herbert, the Countess of Pembroke. Services will be held here at St. Paul's with a torchlight procession to Wiltshire, where she will be buried at Salisbury Cathedral.

Scene 5 (*later at the theatre; Condell speaking to the Earl of Montgomery*)

CONDELL: Along with the few that we found here we have arranged them into

(*Continued on p. 32*)

(Snatches from History, cont. from p. 31)

Comedies, Tragedies and Histories. We will also be writing a dedication, but we never did find the play *King Henry VII*, which you were looking for. It was probably lost in some way, maybe in the fire several years ago.

Scene 6 (1622; Condell and others take plays to the printer, William Jaggard)

JAGGARD: Yes, Ben Jonson writes most introductions. A lot of these plays do not have an author.

CONDELL: William Shakespeare is going to be used for the author. Lord Montgomery had said that he thought there should be a portrait if possible.

JAGGARD: I know just the person that can do it. I could get a young man, Mr. Droeshout, to do a copper engraving. Being a large folio, it should have a portrait.

CONDELL: They said the Countess of Derby, I believe, has three portraits of her father that have been altered to make them look older for this purpose, and one is to be chosen as the example for the engraving. She said one had been painted by Mr. Janssen and one by Mr. Ketel and another one by somebody else.

Scene 7 (Later at print shop)

JAGGARD: We will be doing *The Tempest* as the first play in the book, because Lady Montgomery's father had written it for her to be performed at her wedding banquet. I understand that each of the children had a new play to be acted when they were married, and not only that, but he wrote his sister a play, *The Taming of the Shrew*, when she was married and for his oldest daughter, *A Midsummer's Night Dream*.

HEMINGES: And how large is the printing going to be?

JAGGARD: The first printing will be a folio of all the plays. There are going to be thirty-six plays altogether and we will be making a thousand copies. It should take a few years until we are finished. This will be, after all, the *First Folio* that will have a thousand pages.

CONDELL: And to whom are we making the dedication?

JAGGARD: It is going to be dedicated to their Lordships the Earl of Pembroke and his brother, the Earl of Montgomery, for

they have sought to preserve them.

BLOUNT: I have heard that they have found seventeen new plays, how was that?

CONDELL: Yes, half of the plays in the book are all new plays. The Countess had them in her possession. Should the King's

**PEMBROKE:....For instance,
at the end of it when he says
"I see a constellation in the
hemisphere" where there is
a star, et cetera. He said that
he thought this is not just a
star like the gods in the Greek
tradition, the pantheon in the
firmament, and he remembered
a new star having been discov-
ered; there was actually a really
new star in the heavens after
Oxford died. It was that sam
year.**

**MONTGOMERY: Of course,
I remember something about
that; in 1604 Mr. Kepler found
a new star and not only that; it
was visible in the daytime.**

**COUNTESS: Have some mar-
malade of apricots, and don't
forget the de Vere coat of arms
has a star.**

Men or any other acting troupes have had any of the newly discovered plays, or for that matter anyone else like Will Shaksper, they would have already been performed publicly and also printed and fortunes made from them; there would not have been any new plays after all this time.

HEMINGES: If it had not been for the

Countess of Montgomery, we would never have had any plays that her father wrote at all, for she is the only one who had the archive of plays in her keeping.

Scene 8 (looking at the new Folio, Wilton House, 1623)

MONTGOMERY: Wouldn't Mother have enjoyed the completion of this project? It's too bad she couldn't have seen the finished product.

PEMBROKE: Yes, she would have greatly enjoyed it, since she had done practically the same thing with Uncle Philip Sidney's work.

MONTGOMERY: Do you think so? Even though I know Uncle Philip criticized these plays for mixing comedy and tragedy, but I don't see anything wrong with that, do you?

PEMBROKE: It's a shame that we couldn't have done this sooner to carry on; so to speak, Mary Sidney Herbert's the Countess of Pembroke's tradition. In fact maybe that is what we actually did.

MONTGOMERY: I didn't know that Susan had these plays. I guess she got them from her stepmother and then more or less forgot about them.

Scene 9 (at Wilton House in the drawing room a couple of years after the publication of the Folio; a fire is burning in the fireplace and in the dining room. The Earl of Pembroke has just arrived)

PEMBROKE: Have Thompson bring my things in.

MONTGOMERY: Sit down; we've been holding dinner and will go in to eat in a few minutes.

They go in and are seated the dining room,
COUNTESS OF MONTGOMERY: Amy will be serving Yorkshire pudding.

MONTGOMERY: So tell us about your trip.
PEMBROKE: Well, when I was in London I stayed with Lord Derby and the Countess and finished up the last part of mother's affairs.

COUNTESS: How about some wine? We have mulled wine this evening.

PEMBROKE: Yes, I'll take some. We were talking about the *Folio* and Lord Derby said that he thought that at the end of Ben Jonson's dedication that he was not just using imaginary ideas. For instance, at the end of it when he says "I see a constellation

in the hemisphere” where there is a star, et cetera. He said that he thought this is not just a star like the gods in the Greek tradition, the pantheon in the firmament, and he remembered a new star having been discovered; there was actually a really new star in the heavens after Oxford died. It was that same year.

MONTGOMERY: Of course, I remember something about that; in 1604 Mr. Kepler found a new star and not only that; it was visible in the daytime.

COUNTESS: Have some marmalade of apricots, and don't forget the de Vere coat of arms has a star.

PEMBROKE: Yes, that's true, which is a factor. Lord Derby had Sir Francis Bacon, Baron Verulam there for dinner that evening, or I should say cousin; he is Susan's cousin. He mentioned it and I asked him what his opinion was of the idea and he agreed with the analysis. He also said that the reference to the hemisphere is certainly more geographic or scientific than just saying “in the sky,” and that more or less leaves no mistake that he was referring to Oxford.

COUNTESS: How is Cousin Francis and what did you have for dinner? Elizabeth always puts on a very good dinner.

PEMBROKE: I would say Cousin Francis seems pretty well, although getting along in years. He sends his regards and wishes to be remembered to everyone. We had a wonderful dinner of baked swan and quail with quail sauce, also Canary wine and violet cakes.

MONTGOMERY: That sounds delicious. Yes, it was Johannes Kepler and he studied the star and wrote a book about it.

COUNTESS: Won't you have some quaking pudding?

PEMBROKE: Then Jonson was actually referring to a real star from the same year that Oxford died. Yes, I will take some pudding.

MONTGOMERY: Certainly, and that makes the poem the real proof that the dedication is to Oxford and not anyone else. You could say that it is a kind of scientific proof.

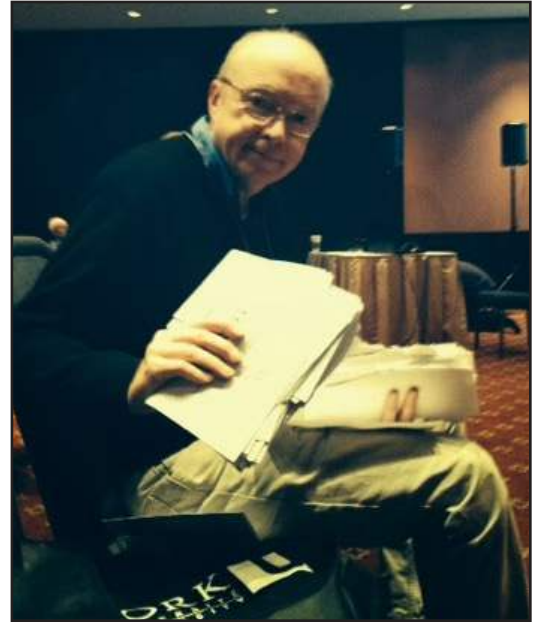
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(Unification, cont. from p. 1)

As a matter of convenience, the mailing address of the SOF will be P.O. Box 66083, Auburndale MA 02466 (which was the mailing address of the SF). The current mailing address for the SOS in Yorktown Heights, NY, will not be effective after December 31, and mail received after that date will be forwarded to the Massachusetts address. There is a single website for the SOF. The web addresses for the SOS and SF will be maintained, but will redirect persons to the SOF page. The URL for the new Shakespeare Oxford Fellowship site is www.shakespeareoxfordfellowship.com.

Members of both the SF and the SOS should expect to receive a mailing this fall with complete information about membership in the Shakespeare Oxford Fellowship. For 2014, regular membership will include four quarterly issues of the SOF newsletter (which will continue to be called the *Shakespeare Oxford Newsletter*) and hard copies of its two annual academic journals, *The Oxfordian* and *Brief Chronicles*.

Under the Plan of Unification adopted by the SF and the SOS, the Shakespeare Oxford Fellowship will be governed by a nine-member board of trustees. The members of the board are: John Hamill, President; Tom Regnier, First Vice President; Joan Leon, Second Vice President; Michael Morse, Treasurer; Richard Joyrich, Secretary; Ramon Jiménez; Lynne Kositsky; Tom Rucker; and Earl Showerman. As further specified in the Plan of Unification, Leon, Morse and Rucker will serve three-year terms as members of the board; Joyrich, Kositsky and Regnier will serve two-year terms; and Hamill, Jiménez and Showerman will serve one-year terms. Three successor trustees will be selected to join the board for three-year terms in the fall of 2014.



Alex McNeil holds unification votes at SF annual meeting October 20, 2013: 74 yes, four no. Photo: Linda Theil.

(News, cont. from p. 9)

from the beginning of his career (“Sitting Upon My Thought in Melancholy Mood”). And, of course, the sum of seven and ten is seventeen; de Vere was the seventeenth Earl of Oxford.

Albert Burgstahler manifested early as a first-rate scientific mind. A devout Catholic, he attended the University of Notre Dame, then Harvard, where he took higher degrees with honors. He also studied at the University of Wisconsin, his home state, and the University of London before coming to the University of Kansas as an Associate Professor of Chemistry in 1956; in 1965 he became a full Professor.

He became a world authority on fluoride. He was the academic rarity, an activist who campaigned worldwide against the use of fluoride in public water systems. In 2006 he received an award from the Fluoride Action Network, given annually to scientists upholding the highest standards of scientific integrity in the effort to end fluoridation worldwide. The award became known as the Albert Burgstahler Scientific Integrity Award.

(Continued on p. 35)

PRAISE FOR
THE SECOND OXFORDIAN EDITION OF
MACBETH

“The best available interpretation of the play, . . . including some entirely new insights. Recommended without reservation to layman and expert alike.”

-- Dr. Paul Altrocchi, co-editor of *Building the Case for Edward de Vere as Shakespeare*

“A masterly performance. Bravo!”

-- Dr. Michael Egan, editor *The Shakespeare Oxford Newsletter* (spring 2013)

“Offers illuminating historical and textual insights that could be a boon for theater artists and the stage.”

-- Dr. Felicia Londre, curators’ professor of theater, University of Missouri-Kansas City

“Should be read not just by appreciative Oxfordians but by every director, actor and reader who aspires to understanding Shakespeare.”

-- William Ray in *Shakespeare Matters* (spring 2013)

“This second edition would make an outstanding playbook for a modern production of *Macbeth* for it offers a totally new perspective on the story, plot and characters that traditional scholars have so far overlooked.”

-- The Bruce on Amazon.com

Revised and greatly expanded, the second Oxfordian edition of *Macbeth* (2013) is edited and annotated by Richard F. Whalen, co-general editor of the Oxfordian Shakespeare Series with Daniel L. Wright of Concordia University, Portland, Oregon. Whalen’s 2007 edition of the play was the first Oxfordian edition of any Shakespeare play. This second edition is filled with new insights and more detailed annotations and source descriptions. The entirely new introduction describes Macbeth’s surprising lack of ambition and how ill-equipped he is by experience and temperament to cope with court intrigues, assassinate his kinsman king and rule Scotland.

Copies available at [www.Llumina Press](http://www.LluminaPress.com), with a credit card (866 229 9244) or at www.Llumina.com/store/macbeth (no caps). Or at Amazon.com. Also available is the first Oxfordian edition of *Othello* (2010), edited by Ren Draya of Blackburn College and Whalen. It shows how Oxford drew on his visit to Venice and especially on the Italian farcical satire *commedia dell’arte*, which has been ignored by traditional scholarship. More Shakespeare plays in the Oxfordian Shakespeare Series, edited and annotated by university professors, are forthcoming.

Paid advertisement.

(News, cont. from p. 33)

This was in direct opposition to the chemical industry. But for years, right up to his death, he was editor-in-chief of *Fluoride*, the quarterly research journal of the International Society for Fluoride Research.

As a professor, he was a master teacher, beloved by his students. He devised a variety of undergraduate chemistry experiments and lecture demonstrations, providing a comprehensive display of organic and molecular chemistry theory.

In addition to academic work, public action, and a devoted family life, he pursued several avocations, not just the Shakespeare issue. He had a driving impulse to find the truth.

For example, Dr. Burgstahler delivered erudite papers to the Velikovsky Society, validating that controversial scientist's predictions that Venus's atmosphere would be hydro-carbon heavy, extremely hot, and yellow due to sulphur content. Those predictions were confirmed by NASA interplanetary exploration observations. He was knowledgeable also concerning the ancient Egyptian El Amrana Letters, confirming a date for their 14th century BCE writing, rather than Velikovsky's claim of the 9th century BCE.

One could say Albert Burgstahler was an authentic Renaissance mind. And I humbly testify, based on our professional and personal correspondence, that he was a good man through and through. When his wife Patricia died in 2010 he told me he could not concentrate. But though grieving, he bravely persevered, slowly regained faith, and in time was able to work again. Their family of three daughters, two sons, ten grandchildren and five great-grandchildren was his greatest joy.

Recalling his gracious manner and talent for friendship as well as for empirical investigation, I am reminded of Richard Feynman, also a polymath—who was innovative in fields as diverse as the Mayan calendar, the nature of bubbles, and the color temperature of stars. Feynman said shortly before he died that he sometimes felt bad about it, but that by this time, in a way his essence had reached other people, so that was a kind of immortal life.

Universal souls don't need to live forever.

(From the editors, cont. from p. 2)

to those questions are not “uncovered” in the series. Much more plausible answers are provided in the articles, lectures, books, and films of Oxfordian scholars. The answers are there for any interested students if they are only willing to invest the time.” We apologize to Mr. Norwood.

(Shakespeare Beyond Doubt, cont. from p. 26)

that there were plenty of contemporary references to the author of the plays and poems—until the reader encounters the Authorship Coalition book's scalpel-like chapters three (“The Missing Literary Paper Trail”) and four (“Shaksper in Stratford and London: Ten Eyewitnesses Who Saw Nothing”), which compellingly make the case that there is virtually *no* evidence from documents or writers of Shakespeare's time that connect the man from Stratford with the author of the plays and poems.

The strength of the Authorship Coalition book is the careful use of evidence to undermine and demolish the arguments in the Birthplace Trust book. It is hard to think that the reader of both books would not begin to have serious and thoughtful doubts about authorship.

Reading in the Birthplace Trust book, for example, Stanley Wells' chapter, “Allusions to Shakespeare to 1642,” our innocent reader might think it plausible that there were plenty of contemporary references to the author of the plays and poems—until the reader encounters the Authorship Coalition book's scalpel-like chapters three (“The Missing Literary Paper Trail”) and four (“Shaksper in Stratford and London: Ten Eyewitnesses Who Saw Nothing”)

Another quality of the Authorship Coalition book is its openness to discussion and lack of scurrilous, demeaning tone in debate.

A weakness of the book, I think, is its awkward structure, but I believe this is the desire to respond, piece by piece, to arguments made in the Birthplace Trust book. There is a Part I and a Part II with subcategories and appendices. Perhaps this is the nature of dueling and literary arguments.

The Authorship Coalition book will leave the innocent reader hungry for more. Yes, it appears that the case for Will from Stratford is doubtful; now let's engage with the issue of who is the real author. Let us hope that the Authorship Coalition comes up with another book that lays out, with the same carefulness, the best evidence for the true identity of the author.

[Michael St. Clair is a professor emeritus, Emmanuel College. He is currently researching and writing a book on how Chinese art came to America between 1860 and 1949.]



Last Will. & Testament directors Lisa Wilson (left) and Laura Wilson Matthias (right) flank Roland Emmerich and *Anonymous* screenwriter John Orloff. See details, news, p. 6.

Inside this issue:

<i>Annual Conference Report</i>	1
<i>S7/SOS Unification Confirmed</i>	1
<i>On the de Vere Trail</i>	1
<i>News</i>	4
<i>A Coroner's Inquest</i>	20
<i>Book Review: Shakespeare Beyond Doubt?</i>	26
<i>Book Review: On the Sources, Date and Design of the Tempest</i>	27
<i>Snatches from History, Part 99</i>	29



A Birthday Gift for the Shakespeare Oxford Fellowship?

On New Year's Day 2014 the Shakespeare Oxford Fellowship will begin its first calendar year of operation. A birthday present from you would be most welcome! Your dues would be great, and a Founding Donation to help the 2014 work of the Fellowship would be especially welcome. Thank you and Happy Birthday SOF, and congratulations to the proud parents, SOS and SF! New friends and credit-card users can also join online at www.shakespeareoxfordfellowship.org.

We have new membership options. Please check one:

- \$65 for **Regular Membership** U.S. & Canada (includes voting rights, quarterly newsletter, printed copies of annual *The Oxfordian* journal and *Brief Chronicles* journal)
- \$80 for **Regular International Membership** (voting rights, quarterly newsletter, printed copies of annual *The Oxfordian* journal and *Brief Chronicles* journal)
- \$85 for **Family Membership** U.S. & Canada (voting rights for two people at same address, newsletter, and both journals)
- \$100 for **Family International Membership** (same as above)
- \$50 for **Basic Membership** U.S. & Canada (voting rights, printed copy newsletter)
- \$65 for **Basic International Membership** (voting rights, printed copy newsletter).
- \$30 for **E-member** (electronic copy of newsletter only)
- Student membership:** \$30 for U.S. & Canada and \$45 for International (voting rights and printed copy newsletter).

We ask you please to make a donation in addition to your dues. Your generosity covers the major portion of the costs to operate the Fellowship and publish our materials. In the past many of our members have done this and it has sustained our organizations. We need donations even more in 2014 as we hope to begin a number of new projects, including a research grant program, and can only do so with the generous help of our members and friends.

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