



# Shakespeare Matters

*"The Voice of the Shakespeare Fellowship"*



John Shahan (right) thanks Sir Derek Jacobi at the recent Chichester signing of the Declaration of Reasonable Doubt.

## **Joint SF-SOS Conference In Carmel: New Voices, Declaration of Reasonable Doubt, Beauties of the California Coast**

Discussion over the prospect of reunification of the Shakespeare Fellowship and Shakespeare Oxford Society was among the highlights of the third annual joint conference, held in Carmel, California, October 4-7, 2007. Business Meetings of both organizations unanimously passed resolutions supporting efforts of the Joint Conference Committee to hammer out the details that could make such a reunification plan a reality (see News, p. 4, for details).

Visitors to Carmel know that it is one of the true gems of the American landscape, the bit of windswept Pacific coast on

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## **Is there a Shakespeare Authorship Issue?**

**(Not if there's "No Room for  
Doubt" About the Stratford Man)**

By John Shahan

Stratfordians appear to be pursuing a deliberate strategy to suppress the authorship issue. First, they claim that there is "no room for doubt" about the traditional attribution of the works to the Stratford man. Then, they conclude that because there is no room for doubt, there must be some other reason why authorship doubters continue to promulgate heresy. They launch into ad hominem attacks, alleging that authorship doubters are all defective, either in our mental capabilities (in-

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## **A "Wanderlust" Poem, Newly Attributed to Edward de Vere**

By Richard M. Waugaman, M.D.

*The Paradise of Dainty Devises* "Wanderlust" poem (see p. 22) is unsigned. But it follows directly after three poems that have been attributed to de Vere. The first two are signed "E.O." ("If care or skill"; "The trickling tears"). The third poem ("I am not as I seem to be") is signed "E.O." in the 1576 first edition of the book; "E.Oxf." in the 1577 edition; and "E.Ox." in the 1585 edition. De Vere was the only living member of the nobility who allowed his name or initials to accompany some of his poems in this book. Why did he make these changes in his initials? It is easy to imagine that his peers at court criticized him for breaking with tradition and publishing poems subscribed with his initials. In view of de Vere's deeply defiant streak, I can further imagine that he expanded the "O." to "Oxf." and to "Ox." as a way of tweaking his critics-- like a rebellious adolescent who

*(Continued on p. 21)*

## Letters:

Dear Editor,

In his article on other editors' blunders in working with *Richard II, part 1*, Michael Egan writes that "Lapoole prepares a small troop of soldiers to kill his killers and so cover up the crime (again reminiscent of Macbeth)."

I wonder what scene from *Macbeth* Dr. Egan is thinking of. Macbeth kills Duncan's guards to cover up his own crime, but they aren't themselves killers. He kills Banquo to cover up his own guilt, but Banquo is not a killer. There is no scene in the play stating that he covers up the murder of Banquo by killing the hired murderers. Macduff's wife, children, servants, and young Siward, all the prey of Macbeth, are none of them killers.

Indeed, the paranoid Macbeth tries to cover up his own crimes by more killing, but he never orders killers to be killed, does he?

Sincerely,  
Pamella M. Bowen

Professor Egan responds:

The word I used was 'reminiscent,' i.e., it reminds one of, or recalls, *Macbeth*. I did not say identical with or directly parallels or is exactly the same as, etc. The 'again' looks at Lapoole's psychomachia as he contemplates killing Woodstock or, more precisely, his part in it:

Horror of conscience with the King's command

Fights a fell combat in my fearful breast. ...

A seven-times crying sin. Accursed man!

The further that I wade in this foul act

My troubled senses are the more distract,

Confounded and tormented past my reason.

—*1 Richard II*, V.i.35-6, 41-4

the troubled conscience. Ms Bowen may also care to consider the pre-echoes of

Macduff: Then yield thee, coward,...

Macbeth: Before my body

I throw my warlike shield. Lay on,

Macduff,

And damn'd be him that first cries

'Hold, enough!'

—*Macbeth*, V.viii.23, 33-5

in this exchange in *1 Richard II*'s climactic battle when Green is killed:

Arundel: Yield thee, false traitor, most detested man...

Green: Come both, then! I'll stand firm and dare your worst!

He that flies from it, be his soul accurs'd!

—*1 Richard II*, V.iv. 13, 19-20

There's more, of course. I invite Ms Bowen (and other skeptics) to read *The Tragedy of Richard II, Part One: A Newly Authenticated Play by William Shakespeare* and then pass judgment on

its evidence.

With best wishes,  
Michael Egan

Michael Egan, PhD, is the Scholar-in-residence at the Hawaii campus of Brigham Young University.

To the Editor:

All Oxfordians who have for years been investigating the circumstances of Edward de Vere's life, work, correspondences, personality, what his contemporaries said about him, feel his spirit behind the Shakespearean canon; we have no doubt that he was the True Shakespeare. He was indeed the Great Phoenix of his time, the originator of the Shakespearean canon and the soul of Shakespeare. I would specify, however, that he was the First Shakespeare, further stating that there was a Second and a Third. His son-in-law, the 6<sup>th</sup> Earl of Derby, collaborated with him, contributing to the creation of at least three plays: *Love's Labour's Lost*, *Midsummer's Night*

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

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

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*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 Carmel: The President's Message

I'm writing this a few days after our 2007 Conference in Carmel, CA. This was our third joint conference with the Shakespeare Oxford Society, and it was again a success. Much of the credit goes to our host, Stephen Moorer, artistic director of the Pacific Repertory Theatre, who provided space, handled the myriad administrative details, and also found time to star in one Shakespeare play and direct another. Moorer played the title role in a fast-paced (some might even say frenetically paced!) *Macbeth*, and directed (for the sixth time, he told us) a delightful *Midsummer Night's Dream*.

It's always good to see old friends, and it's even better to meet new ones. I hope you will consider attending our 2008 Conference. Although we haven't settled on a site yet, the Shakespeare Oxford Society and the Shakespeare Fellowship have agreed that it will be on the East Coast.

Before I left for Carmel, I had a long talk with an Oxfordian friend, who told me he was discouraged; he felt that the Oxfordian movement was foundering and that not much was happening to advance the cause. I know how he feels – sometimes each of us feels frustrated that the world has

been slow to jump aboard the Oxfordian bandwagon. After all, it's been 87 years, or about three generations, since J. Thomas Looney published *Shakespeare Identified*.

But to counter my friend's discouragement, I can think of a number of important things that have happened recently which should give us encouragement:



SF President McNeil and SOS President Matthew Cossolotto award the “Oxfordian of the Year” to Richard Whalen (center) for his leadership in producing the first of the Oxfordian play editions (Horatio Imprints). Whalen’s *Macbeth* is the first of several plays being published under the general editorship of Whalen and Dr. Daniel Wright.

Shahan’s article in this issue of *SM*.

- The publication of the first Oxfordian edition of a single Shakespeare play. Eminent Oxfordians Richard Whalen and Daniel Wright are co-editing what will be a series of Oxfordian

- The Declaration of Reasonable Doubt, launched by John Shahan in April 2007. This carefully worded online document seeks only to cast doubt on the Stratford Man’s claim to authorship; it does not espouse an alternative candidate. It has attracted more than a thousand signers in less than six months. If you haven’t already signed, please go to [www.doubtaboutwill.org](http://www.doubtaboutwill.org). And if you have signed, go out and recruit five friends to do the same. For further details, please see

(Continued on p. 6)

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

## Authorship Spoofs Stratford, Ont.

When the audience took their seats for a performance of *The Comedy of Errors* at Stratford, Ontario, in September, they saw a banner on the stage curtain:

*The Comedy of Errors* by Wm. Shakespeare (or another Elizabethan of the same name)

Clearly a spoof about, and recognition of, the authorship controversy. Or was it? The earl of Oxford was another Elizabethan, and his pseudonym on the title page of the play, "William Shakespeare," was (close to) the same name. So which was it? Or was it both? Ambiguity reigns.

Richard Monette, artistic director of the festival, directed the play. He knows all about the authorship controversy, having heard Charles Beauclerk lecture on it at the renowned Canadian festival several years ago. Drs. Jon Greenberg and Bud Gordon of the Cape Cod Oxfordian group reported on the provocative banner.

—Richard Whalen

## Gordon Cyr, Isabel Holden, in Memoriam

It is with great sadness that we record the recent passing in of two great Oxfordian pioneers, Dr. Gordon Cyr of Baltimore, Maryland, and Ms. Isabel Holden of Northampton, Massachusetts. Cyr, a musician and scholar of music who taught for many years at Towson State University, was for several years during the 1970s President of the Shakespeare Oxford Society and editor of the SOS newsletter. Starting in 1974, Dr. Cyr edited the newsletter for twelve years, until the office was assumed by Morse Johnson in 1986. Cyr, 81, died in May 2007, shortly after his Symphony #2 was performed by the Baltimore Symphony Orchestra. A lengthy May 15 obituary in the *Baltimore Sun* respectfully reported that Cyr was "a Shakespeare scholar, and wrote widely that the Bard of Avon was actually Edward De Vere, the 17th Earl of Oxford."

Like Cyr, Isabel Holden will be remembered in Oxfordian circles for her many contributions to the task of setting Oxford's cause aright for the unsatisfied: in 1990 she successfully convinced the Folger Shakespeare library to invite Charles Burford to speak in the memory of Washington DC philanthropist and Oxfordian David Lloyd Kreeger, an event that marked a milestone in the

development of the Oxfordian cause and inaugurated Burford's several year tour of North American schools and Colleges. In 1991 it was Holden who first alerted Roger Stritmatter to the existence of the de Vere Bible in the Folger's collection. For most of the decade of the 1990s she hosted a monthly Oxfordian salon in her Northampton home. In 2000 she made her home available for the founding meeting of the Shakespeare Fellowship. An extended memorial, by Charles Beauclerk (formerly Burford) will appear in the next issue of *Shakespeare Matters*.

## SOS-SF Reunification Talks Progress

The business meetings of the Shakespeare Fellowship and the Shakespeare Oxford Society at the Carmel joint Conference both unanimously approved the following resolution supporting a planned 2008 Reunification:

Whereas it is recognized that the Shakespeare Oxford Society and The Shakespeare Fellowship serve basically the same community of persons who believe that Edward de Vere, the 17<sup>th</sup> Earl of Oxford, is the true identify of the poet/playwright William Shakespeare and, in fact, share many members,

And whereas the economic strain of running two organizations which frequently duplicate each other's work is obvious to all,

And whereas there is considerable sentiment in both organizations to join together and function as one organization,

And whereas the SOS and the Fellowship have worked successfully together three years in a row to produce three joint conferences,

Resolved

We the members of the SOS/SF believe it is in the best interests of the two organizations and the broader cause of advancing the authorship debate and the case for Oxford that we combine the two organizations into one.

To further this goal we hereby request our respective Boards of Trustees to instruct the Joint Merger Committee to proceed with discussions focused on producing an organizational structure for that new organization, including a set of by-laws to be submitted for approval by

the memberships of both organizations at the 2008 Joint Conference.

### **2008 Joint Conference Scheduled for Eastern United States.**

While the details remain to be hammered out, a joint conference committee for the 2008 Conference has agreed to seek an east coast venue for the event. Locations currently under serious consideration include Washington DC, and New Haven, Ct. Please stay tuned for further details and be prepared to mark your calendar.

### **Shakespeare Fellowship Extends Essay Contest Deadline**

The deadline for the Shakespeare Fellowship's annual 2007-08 essay contest has been put back from January 10 until June 15, the essay committee reports. It is expected that the latter date will give further time for word of the contest to circulate among high schools in the United States and abroad. As in past years, the Fellowship will give a total of \$1300 in cash prizes to several lucky winners of the contest. Essays should respond to one of the five authorship related questions on the Fellowship website (<http://www.shakespearefellowship.org/essaycontest2007.htm>). Please help us advertise the essay contest by circulating brochures at your local high school.

### **New Authorship Novel Reviewed by NYT**

Tom Regnier sent along the following the review of a recent authorship novel, reproduced from the *NYT*: *Interred With Their Bones*, by Jennifer Lee Carrell (416 pages, Dutton, \$25.95)

An academic specialist. Illicit love and an unknown child. A chase across international borders. Murder. Or make that murders. Jennifer Lee Carrell's first novel is the latest entry in the erudite thriller, would-be son of "Da Vinci" sweepstakes. In this book the secret being sought is the manuscript of a lost Shakespeare play, which may settle the debate about who wrote his works. Kate Stanley is a lapsed Shakespeare professor (her specialty was the occult — as in "hidden, obscured, secret" — in his plays) turned stage director, pulled into the chase by her former mentor, Rosalind Howard, a "flamboyantly eccentric" scholar who ends up dead early on. Kate follows Roz's trail through the expected locales (Harvard, Stratford-upon-Avon) and some more exotic ones (the American Southwest and the Spanish city of Valladolid), as the bodies and the revelations pile up.

### **DC's Shakespeare Theatre Company Acknowledges Authorship Controversy**

Program notes to the *Taming of the Shrew*:

No man's life has been the subject of more speculation than William Shakespeare's. While Shakespearean scholars have dedicated their lives to the search for evidence, the truth is that no one really knows what the truth is....To this day, some believe that Sir Francis Bacon was the real author of the plays; others argue that Edward de Vere, the Earl of Oxford, was the man....Whether the plays were written by Shakespeare the man or Shakespeare the myth, it is clear that no other playwright has made such a significant and lasting contribution to the English language.

—Richard Waugaman

### **Farina speaks in Ashland**

On September 24, 2007, Bill Farina, author of *De Vere as Shakespeare: An Oxfordian Reading of the Canon* (McFarland, 2006), gave a slide lecture on the authorship question for a not-so-general audience at Bloomsbury Books in Ashland, Oregon. A capacity crowd in the store mezzanine included Michael Cecil (the current Lord Burghley), several representatives from the Shakespeare Authorship Trust of Great Britain, and Shakespeare Authorship Coalition board member Dr. Earl Showerman, who introduced Farina to the crowd. "As you can imagine," quipped Farina afterwards, "it was some of the best Q&A I've ever experienced." Claire Baker, a recent convert to Oxford's case, obtained a copy of *De Vere as Shakespeare* for U.S. Supreme Court Justice John Paul Stevens, who wrote that he was very happy to receive an inscribed copy. Farina and his wife Marion Buckley also found time to enjoy the world-renowned Oregon Shakespeare Festival, attending three plays in a little over 24 hours, including an outdoor performance of *The Tempest* in brisk 40 degree weather. Farina noted that "Hats, blankets, and seat cushions were readily available—it's the best run arts organization I've ever seen." *De Vere as Shakespeare* recently won the 2007 Award for Scholarly Excellence presented by the Shakespeare Authorship Studies Conference of Concordia University-Portland.

—Earl Showerman

### **Oxfordian Editions Series in Print**

A new Oxfordian edition of *Macbeth* has just been published, edited by Richard F. Whalen, author of the concise 1994 Oxfordian synopsis, *Shakespeare: Who Was He?* In addition to the text and scholarly footnotes, Whalen's *Macbeth* contains both a biographical introduction by the editor, revealing how de Vere's life and times informed the Scots tragedy, as well as an essay by the Oxfordian actor Sir Derek Jacobi on "Acting *Macbeth*." Future Oxfordian editions in the same series are now in the works for *Hamlet*, *Othello*, *Anthony and Cleopatra*, *Much Ado About Nothing*, and *The Tempest*, among others.

The book is a budget-friendly \$15 and available for purchase online. A first-ever Oxfordian edition of this Shakespeare classic is a good investment, by any measure. In the words of another British classic, There's your book, now buy it!



**McNeil: If he's not being S.F. President or proofreading *Shakespeare Matters*, he's probably impersonating Alex Trebek in a round of Oxfordian Jeopardy. McNeil, who actually appeared on Jeopardy! has the distinction of having introduced the case for Oxford's authorship of the Shakespeare canon to the largest audience in the shortest amount of time on the Jeopardy! TV game show, when Trebek asked him about the authorship question during the "contestant chat" portion of the telecast in 1995.**

*(President's Message, cont. from p. 3)*

editions. *Macbeth*, edited by Whalen, is the first to appear, and is available now.

- *New York Times* writer William Niederkorn's survey of college English department faculty members. Early in 2007, Niederkorn conducted a scientifically valid poll that asked academics (teaching Shakespeare courses at accredited four year Colleges or Universities) if they harbored any doubts about the authorship of the Shakespeare canon. Over 200 responded. No one should be shocked that a large majority – some 82 per cent – had no doubt. But the fact that 18 per cent of the respondents had at least some doubt really surprised me. If you'd asked me beforehand, I would have bet a lot of money that 99 per cent of English department academics would have professed no doubt (maybe even 101 per cent – some would have voted twice).

- And speaking of academia, the establishment of Authorship Studies programs at two universities is a major step forward. The program at Brunel University In London is up and running, and the one at Concordia University in Portland, Oregon, is on its way.
- Lastly, all of us who attended this year's Conference were delighted to see and hear the youngest presenter. Allegra Krasznecwicz lives in Carmel, and is a high school junior. Last year, she won a statewide essay competition for her paper on the Authorship Controversy. She had become interested in the question as a middle school student, after visiting Stratford-on-Avon with her family. With encouragement from two of her English teachers (one of them a staunch Stratfordian), she researched and wrote a truly first-rate paper. It will be interesting to see if she

*(Continued on p. 31)*

# A Deeper Look at the Arthur Golding Canon

By Robert Prechter

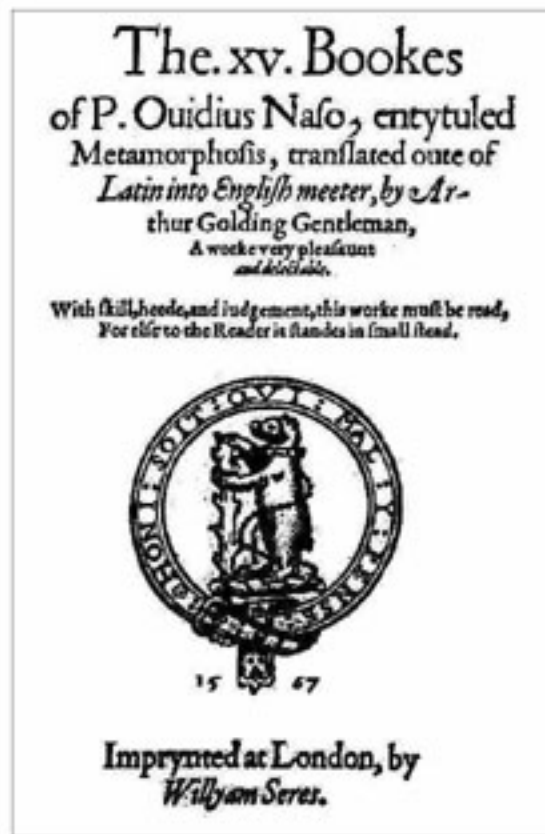
Arthur Golding (1536-1606) was the half-brother of Oxford's mother, Mary Golding, and thus Oxford's uncle. After Oxford's father died in 1562, "Golding, fourteen years his senior, accompanied the young Earl as personal 'receiver' of the Vere estates which were then apparently among the greatest in the realm" (Barrell Page Number). In that capacity, he served as the "collector of rents and revenue for both Lord Oxford and his sister, Mary Vere" (Anderson 167). The year when Golding began looking after his nephew's revenues also happens to be the year that publications began appearing under Golding's name. Perhaps his new source of income allowed him to finance his publishing efforts.

Oxford and Golding were oil and water with regard to their religious tastes and literary styles. Oxford was not pious, while Golding "showed strong puritan predilections" (Stephen 75). Oxford wrote fanciful poetry, while Golding wrote moral treatises in prose. Oxford wrote and produced plays, while Golding "...denounced with puritan warmth the desecration of the Sabbath by the public performance of stage plays on Sundays" (Stephen 75).

The first four books of Golding's celebrated translation of Publius Ovidius Naso's *Metamorphoses* from Latin into English verse—in rhymed septameter couplets called "fourteeners"—were published in 1565; the full translation appeared in 1567. Elizabethan critics "spoke of his poetry as that of an English Ovid" (Rowse, per Ogburn 443). Today, it is "considered by contemporary critics to be among the best translations of the

age" (Kunitz 225).

Many Oxfordians suspect that Oxford was behind Golding's universally admired work. This article examines some reasons why this suspicion is justified, explores who contributed the prefacing material and attempts to define the Golding canon.



Title page of the 1567 issue of the first fifteen books of *The Metamorphoses*, identified in the title page as being translated by Arthur Golding.

## A Stark Anomaly

The translations of Ovid stand out as an anomaly—in terms of both subject and mode—in the list of Golding's works (Table One, p. 8).

The primary fact we may glean from this list is that, in an extensive canon of 34 books written over a period of nearly half a century, Arthur Golding never wrote a book of poetry, fantasy, (intended) fiction or anything derived from Greco-Roman mythology aside from the project that is widely recognized as his seminal contribution to English literature. Rather, he typically offers such stultifying language as these opening lines "To the Reader" in *Bucer and Phagius*, from 1562:

If causeles anye yet to doubt,  
whether the wilye Papistes be the  
long foretold and looked for An-  
techristes: to theyr oft confuted  
doctrine, let him joyne the judge-  
ment of theyr damned dedes. And  
discerne that theyr faith, (whose  
justification they justly flye)  
by the filthines of theyr frutes.  
Which reason, was whilom among  
them of such force, that in stede

of disproving doctrine, they curiously searched others in-  
nocent lives, as blamelesse themselves, not fearing (as the

(Continued on p. 8)

(Golding, cont. from p. 7)

abominable harlotte, who upbrayded her chaste neyghbour with her owne shame) most impudently to appeache others of dishonest life, where themselves are so staynd with al kinde of uncleannes, as but for that shamelesse dissemblinge, which serveth them fo so many mischieves, theyr confeyences would even in theyr blushing faces, crie the contrary to theyr shamelesse wordes.

The other fact we may glean from the list of Golding's publications and from addresses such as the one just quoted is that Golding's obsession was religion. Almost every title not labeled "religion" in Table 1 is nevertheless related to the subject: The "current events" treatises defend pious people; the "philosophy" treatises focus on morals; Frossard (i.e., Froissart), the subject of the later "history" entry, is quoted in religious treatises; and the entry labeled "anthropology" is mostly pseudo-anthropology, containing sober descriptions of fantastical people, places and animals, which Golding seems to have taken as real, along with angels and devils. Even his essay on the earthquake proposes that this geological event is God's punishment of human wickedness.

Golding's interests are not merely different from *Metamorphoses*; they are antithetical to it. Calvinism is virtually the furthest thing from Ovid's sprightly, scandalous, racy stories—which got the original poet banned from Rome ("no less!" quips Ogburn [444])—that one could imagine. Orthodox scholars can see the contrast but don't quite know what to do with it: "An odd col-

laboration, that between the sophisticated darling of a dissolute society, the author of a scandalous handbook of seduction, and the respectable country gentleman and convinced Puritan

who spent much of his life translating the sermons and commentaries of John Calvin" (Nims xiv). "Odd" is an understatement necessary to the conventional view, as a balanced consideration of the idea exposes the idea of such "collaboration" as untenable.

All of Golding's other works are allowed to speak for themselves, but the two books on Ovid are padded with fervent, moralistic justifications for being published. Golding's discomfort comes out in the introductory material, in which he attempts to argue that "...Ovid may be reconciled with Christian doctrine" (Donno 4). Scholars are satisfied that these excuses justify why this devoted Christian would "...translate a poet so exuberantly pagan" (Nims

xvi), but we should not be. The contrast is akin to a modern preacher producing and starring in a pornographic movie to demonstrate the teachings of the New Testament.

Notably, in the same two years that Golding issued editions of the incredibly ambitious *Metamorphoses*, he also somehow found the time to translate eight books of *Julius Caesar* and write a religious pamphlet. Saunders (2005) did a masterful job demonstrating that Golding would have had to double his rate of output for at least two years to do both projects, and his analysis does not even adjust for the fact that *Metamorphoses* is all poetry, which—for most people—takes

Publication	Subject	Mode	Title
1562	religion	prose	<i>A Briefe Treatise concerning the Burninge of Bucer and Phagius</i>
1563	history	prose	<i>The Historie of Leonard Aretine</i>
1564	history	prose	<i>The histories of Trogus Pompeius</i>
1565	history	prose	<i>The eyght bookes of Caius Julius Caesar</i>
1565	fantasy	poetry	<i>The Fyrst Fower Bookes of P. Ovidius Nasos...Metamorphosis</i>
1567	fantasy	poetry	<i>The XV Bookes of P. Ovidius Naso, entytuled Metamorphosis</i>
1567	religion	prose	<i>John Calvin his Treatise concerning offences</i>
1569	religion	prose	<i>Expositions of the Gospels read in Churches of God on Sundayes</i>
1570	religion	prose	<i>Certeine Epistles usually red in the Church of God the Sundayes</i>
1571	religion	prose	<i>The Psalms of David...with M. John Calvins Commentaries</i>
1572	religion	prose	<i>A Booke of Christian Question and answers</i>
1572	religion	prose	<i>A Confutation of the Popes Bull</i>
1573	religion	prose	<i>The Benefit that Christians receyve by Jesus Christ Crucified</i>
1573	current events	prose	<i>Discourse of the Murther of...a worshipful citizen of London</i>
1574	religion	prose	<i>Sermons of M. John Calvine upon the Epistle of Sainct Paule</i>
1574	religion	prose	<i>Sermons of M. John Calvin upon the Booke of Job</i>
1574	religion	prose	<i>A Catholike Exposition upon the Revelation of Sainct Joan</i>
1575	religion	prose	<i>The Testamentes of the twelve Patriarches, the Sonnes of Jacob</i>
1575	current events	prose	<i>A Justification of clearing of the Prince of Orendge</i>
1576	religion	prose	<i>Warfare of Christians...against the Fleshe, the World, the Devill</i>
1576	religion	prose	<i>The godly...maintainer of the trew Christian Religion in France</i>
1576	current events	prose	<i>An Edict, of Proclamation set forthe by the Frenche Kinge</i>
1577	religion	prose	<i>The Sermons of M. John Calvin upon the Epistle of S. Paule</i>
1577	religion	prose	<i>A Tragedie of Abraham's Sacrifice</i>
1577	philosophy	prose	<i>The woорke of the excellent Philosopher Lucius Annaeus Seneca</i>
1580	religion	prose	<i>A Discourse upon the Earthquake...Throughe...Christendom</i>
1582	current events	prose	<i>Joyful and Royall entertainment of...Duke of Brabande</i>
1583	religion	prose	<i>The Sermons of M. John Calvin upon the fifth booke of Moses</i>
1585	geography	prose	<i>Pomponius Mela, That...worthy Cosmographer</i>
1587	anthropology	prose	<i>The excellent and Pleasant Worke of Julius Solinus Polyhistor</i>
1587	religion	prose	<i>A Woорke concerning the Trewnesse of the Christian Religion</i>
1595	philosophy	prose	<i>Politicke, Morall and Martial Discourses...by Jaques Hurault</i>
????	religion	prose	<i>A Godly and Fruteful Prayer</i>
1608	history	prose	<i>Epitome of Frossard's Chronicles</i>

**Table 1: Chronology of Golding Translations**



much longer to write or translate. This anomalous output is better understood as Golding sticking to his normal publishing schedule while at the same time allowing his name to be placed on his nephew's literary project.

### Prefatory Material in the 1565 Book

*The Fyrst Fower Bookes* begins with a dedication to the Earl of Leicester signed "Arthur Goldyng" and closes, "At Cecill house, the xxij of December, Anno. 1564." The author aspires to be one of those writers with "a zeale and desyre too enryche their native language with thinges not hertoofore published in the same." This line could apply to either Oxford or Golding. The dedication also contains numerous abject apologies, for "my default...the want of skill and rudenesse...a poore Neweyerer gift" and "this my maimed and unperfect translation." Shakespeare takes the same tone in the dedications for *Venus and Adonis* and *Lucrece*, but in this case the evidence seemingly in favor of Oxford's authorship is void, because we find similar comments in Golding's actual works (see later discussion), including *Caius Julius Caesar*, in which he apologizes for "my slender knowledge," and *Trogus Pompeius*, in which he speaks of "thys my rude and unpolished translation" and "this my symple Translation" and humbly claims "the wante of fyne pennyng."

Other considerations tip the scales. Shakespeare's dedications do not praise his own work, but this author insures Leicester that his translation is full of "excellent devises and fyne inventions contrived in the same, purporting outwardly moste pleasant tales & delectable histories, and fraughted inwardlye with moste piththie instructions and wholesome examples." The utilitarian promise is typical of the practical Golding but not of Ovid's translator or of Shakespeare, who wrote to delight. Certain quirks of spelling that occur throughout the prefatory material in these books are atypical of the translation itself and of Shakespeare. For example, Golding continually contracts "the" and the ensuing noun. In his Leonard Aretino, we find "thupper hand and thonour," and in the dedication we find "Thauthor." Throughout the prefacing material we also

find the word *to*, in all its uses, commonly spelled "too"; in this brief dedication, we find "too their friends," "too their betters," "too offer it," "too your worthynesse," "too the state" and "too persever." This same form appears numerous times in the dedication and body of Golding's *Psalmes of David*. It also appears in "The Epistle"

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**This author insures  
Leicester that his translation is full of "excellent  
devises and fyne inventions  
contrived in the same, purporting outwardly moste  
pleasant tales & delectable  
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utilitarian promise is typical  
of the practical Golding but not of Ovid's translator  
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---

from the 1567 *Metamorphoses*, prefacing material that I will argue is Golding's as well. In contrast, on the first page of the translation, we find "transformed to bodies," "to entreate," "to my tyme," "to beare," "to agree," "to aire," "to close," "to whom" and "to beate." (The second page has a few instances of *too*.) The closing phrase, "Beeseeching God," fits the devout Golding better than Oxford. These small differences reveal the dual authorship of the volume, with one writer handling the introductory material and the other the translation.

"The Preface" titled "To the Reader" in the same publication is unquestionably Golding's as well. Nearly the same ap-

pellation, with different spelling—"The Praeface" "To the Reader"—attends *Caius Julius Caesar*, which is by Golding (see later discussion). As you will find three times in the excerpt quoted below, the author again consistently spells the infinitive form of *to* as "too." He also writes "doo" for *do* (twice) and "mo" for *more* (six times), forms that are also atypical of the author of the translation. I present these lines of verse as Golding's finest and most poetic passage, yet even here it is clear that his poetical talents lie beneath those of Ovid's translator:

For this doo lerned persons deeme of Ovid's  
present woork:  
That in no one of all his bookes the which he  
wrate, doo lurke  
Mo darke and secret mysteries, mo counselles  
wyse and sage,  
Mo good ensamples, mo reproofs of vice in  
youth and age,  
Mo fyne inventions too delight, mo matters  
clerkly kny, t  
No nor more straunge varietie too shewe a  
lerned wit.  
The highe, the lowe: the rich the poore: the  
maister, and the slave:  
the mayd, the wife: the man, the child: the  
simple, and the brave:  
The young, the old: the good, the bad: the war-  
riour strong and stowt:  
The wyse, the foole: the cuntrye cloyne: the  
lerned, and the lout:  
And every other living wight shall in this mir-  
rour see  
His whole estate, thoughtes, woordes and  
deedes expresly shewd too bee.

At one point Golding notes, "Poets... Did under covert names and termes their doctrines so emplye." Given our context, this is an interesting reference.

### Prefatory Material in the 1567 Book

Evidence just as conclusively indicates that for the complete edition of 1567—*The XV Bookes of P. Ovidius Naso*—Golding wrote "The Epistle," a lengthy address in verse to the Earl of Leicester. The arguments in "The Epistle" are often preposterous, as when the writer claims he can "detect/ That Poets tooke the ground of all their chiefest fables out/ Of scripture"; that the pitiful, pining Echo

*(Continued on p. 10)*

(Golding. cont. from p. 9)

“dooth kindly represent the lewd behavior of a bawd, and his due punishment”; or that stories of moral license teach people how not to behave. Nims seems just a tad uncomfortable when he notes the “...moralizing and allegorizing process to which Ovid was subjected; his most scandalous stories, it seems, could be seen in a religious light, dim as that light may seem to us” (Nims xxxviii).

Golding’s tortured reasoning with respect to religion appears also in his prose works, as when he argues in his 1580 book that because a certain earthquake did not have the usual prefacing signs, including a “raging of the sea, the weather being fair, tem-

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**Thus, the stylistic aspects of the poetry in the material prefacing the Ovid books are consistent with those of Arthur Golding’s known poetry. This consistency fits the conclusion that he wrote all the introductory material for both editions of Ovid’s *Metamorphoses*, thereby confirming Ogburn’s suspicion that “The prefatory verses...may be assumed to be of his conception.”**

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perate and unwindy, calmness of the air matched with great cold; dimness of the sun for certain days afore,” and so on, “therefore we may conclude...that this miracle proceeded not of the course of any natural cause, but of God’s determinate purpose.”

As befits a practical man rather than the romantic Oxford, many arguments in “The Epistle” sound like Polonius’ maxims in Hamlet: “Arachne may example bee that folke should not contend/ Against their betters, nor percist in error too the end.” Shakespeare writes to impress, impassion and delight, but Golding stresses utility. In his view, Ovid’s stories are not for pleasure but for instruction: “These fables out of every booke I have interpreted,/ To shew how they and all the rest may stand a man in sted.”

A particular stylistic aspect of “The Epistle,” namely its blizzard of split lines and senses, is starkly different from what we find in the body of the work. The result is a series of passages that, despite their accord with septameter rhymed couplets, read far better as prose than poetry. Despite the aid of rhyme and the consistent, seven-iamb lines, it is nevertheless nearly impossible to insert the original line divisions in such sections as these (for the answer, see Endnote 1):

And though that of these three he make discourse

dispersedly: yet specially they bee discussed in the latter booke in that oration, where he bringeth in Pythagoras dissuading men from feare of death, and preaching abstinence from flesh of living things.

Thys fable also signifys, that valiantnes of hart consisteth not in wordes, but deedes: and that all flight and act give place to prowesse. Furthermore in Nessus we may see what breach of promise commeth to, and how that such as bee unable for to wreake theyr harmes by force, to ofe devise to wreake themselves by pollicie, in far more cruel wise.

(As though he in a chariot sate well ordered) should direct his mind by reason in the way of vertue, and correct his fierce affections with the bit of temperance, least perchance they taking bridle in the teeth like wilfull jades should prance away, and headlong carry him to every filthy pit of vice, and drinking of the same defile his soule with it.

These lines are prose, I contend, because that’s what Golding habitually wrote. As revealed in Table 1, 32 out of 34 publications with his name on them are written in prose. The two editions of Ovid’s *Metamorphoses* are the only exceptions.

#### A Comparison to Golding’s Other Poem

Golding is known to have written only one other poem, for the preface to John Baret’s dictionary, *An Alvearie* (1574), and parts of it, too, have more in common with prose than verse. Here is an excerpt, with the lines unmarked:

For my instruction gladly I woulde lerne, how men might trye what wryter setteth downe the Article aryght, or who doth drowne the Pronowne by misplacing it, as now most wryters doe, and yit they marke not how.

This short poem also spells the infinitive form of *to* as *too*, three times, and contains a religious reference in “confirmed by the Sovereines will.” Equally revealing are the simplicity and ineptitude of the versification. Note particularly the line-ending word, and, and the resulting split sense in the clumsy stanza quoted here:

And Barret here good Reader doth present  
A Hyve of home to thy gentle hand,  
By tract of tyme in peynfull labor spent  
Well wrought, and brought to such perfection and  
Good purpose, as (if truth be rightly scand)  
Thou art to blame but if thou be his detter  
Of earned thankes, and fare by him the better.

Thus, the stylistic aspects of the poetry in the material prefacing the Ovid books are consistent with those of Arthur Golding’s known poetry. This consistency fits the conclusion

that he wrote all the introductory material for both editions of *Metamorphoses*, thereby confirming Ogburn's suspicion that "The prefatory verses... may be assumed to be of his conception" (Ogburn, 444).

### Stylistic Aspects of the Translation

The subject matter and stylistic qualities of the translation of Ovid's *Metamorphoses* differ starkly from the introductory material in the two books and from the literal prose translations in the remainder of Golding's canon. While Golding is consistently stodgy, this translation of Ovid is renowned for "...its racy verve, its quirks and oddities, its rugged English gusto..." (Nims xiv) its "zest," "fun," "jaunty swing," "energetic doggerel," "rough-and-tumble verses" and "strange, quirky, colloquial vocabulary"; "with Golding's weird and piquant vocabulary, we feel we are in Lewis Carroll country" (Nims xxxv). Orthodox scholars, to no useful purpose, cannot help but observe the difference: "...the patterns of English speech" in his yeoman prose are "...not what we find too often in his verse" (Nims xxiv). In comparing the "straight-forward" introductory verses to the "wordiness, ostentatious parade of adjectives and outlandish inversions of language" of the translation itself, Ogburn asks rhetorically if the two were by the same author and answers, "Are you kidding?" (Ogburn, 444)

The poetry goes beyond zestiness to include verbal invention. Nims makes an offhand list of 30 "Golding-isms," newly coined words that permeate the book. Likewise Shakespeare is celebrated for his neologisms, which famously enriched the English language. In our context, we can see that these inventions are not "Golding-isms" at all, but Oxford's youthful, daring inventions of vocabulary.

Of specific interest is an observation that "the translation is so jaunty and comic it could well have been addressed to a child...in such descriptions as the goddess Ceres 'eating hotch-potch' and being called 'a greedy gut.'" (Anderson 159) "If the Latin mentions Midas's 'tiara,' Golding calls it a 'purple nightcap'" (Nims xxxi). Instead of saying a character throws darts, he says, "The hand of Prince Meleager/ Plaid hittymissie" (Nims 207). He renders classical names in child-speak: "Pentheus, Theseus, Orpheus, and others lose a few inches of their heroic stature when they are called 'Penthey,' 'Thesey,' and 'Orphey.' Thisbe tells Pyramus she is his darling 'Thisb'" (Nims xxxii). As if to delight a young boy, the author displays "...macabre verve in describing the witches' brew Medea cooks up" (Nims xxxiii). Revealingly, in many instances "...the mischief is not in Ovid" (Nims xxxiv), but a characteristic of the impish translator. But think a moment: The idea of an adult poet writing an entire book of adult, racy Ovid stories to delight a child is absurd. The impression that this work is addressed to or for a child is just a preposition away from revelatory accuracy. We should realize that it was written by a child. Oxford was 14 when he finished the first four books and 16 when he completed the rest.

William Webbe in *Discourse of English Poetrie* (1586) praised Golding only for his translation of Ovid, not his work in general. This selectivity is not due to oversight, because critical

focus has not shifted in the ensuing centuries. Says the DNB, "It is as the translator of Ovid's *Metamorphoses* that Golding deserves to be best known" (Stephen 8:76). Nims adds, "...it is still more enjoyable, more plain fun to read, than any other *Metamorphoses* in English" (Nims xiv). Ezra Pound, somewhat hyperbolically, called it "the most beautiful book in the language" (as qtd. in Nims back jacket). It might not be quite that, but, being the first major triumph of a young literary genius, it may be the most

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beautiful book in English up to the year 1567.

### *Metamorphoses* and Shakespeare

Scholars agree that Ovid's *Metamorphoses* is Shakespeare's most oft-used source. Moreover, "We know that Shakespeare knew the book in both the original Latin and Arthur Golding's translation" (Bate, in Nims xlii; for copious evidence, see Bate [in Nims xlii]). Why would a busy playwright use both? One scholar "has brought his impressive knowledge to bear on this and other problems; his conclusion is that Shakespeare quite possibly used Golding in the Stratford school along with the Latin" (Baldwin,

(Continued on p. 12)

(Golding. cont. from p. 11)

as qtd in Nims xx). Yes, with nary a speck of evidence, we may nevertheless presume that the grammar school of Stratford was teaching the local boys two versions of Ovid's *Metamorphoses*. The Oxfordian solution to the problem is far better: The man who became Shakespeare knew both versions intimately because he immersed himself in Ovid's Latin original in order to write the translation. This is the reason why Shakespeare intimately knows Ovid. This is the reason why he uses both English and Latin versions.

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**It makes little sense that Oxford's Puritan uncle would choose to dive into a lengthy translation of the frisky, worldly Ovid and then labor twice to explain why Ovid's stories can lead to spiritual redemption. It makes less sense that the author of the vibrant verse of the translation would write such plodding poetry and prose in every other instance. It fits both the characters and talents involved that Oxford wrote the translation, and then Golding wrote the prefacing material to make the subject matter palatable to Puritan sensibilities before he would allow his name to be placed on it.**

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In an article for the 2007 *Oxfordian*—"Is Ovid's Fable of Narcissus (1560) One of Oxford's Earliest Literary Works?"—I argue that Oxford's first translation of a story from Ovid actually came at age ten. If that analysis is correct, we need little wonder why Shakespeare had such a deep-rooted knowledge of Ovid.

Another notable aspect of the translation is "...how wordy Golding is...writing twenty words for Ovid's three, or turning one line into two, three, or even four" (Nims xxii). Guess who else is wordy in the same way, using the same source: "Venus and Adonis takes a one hundred line story from the third book of the *Metamorphoses* and expands it into more than a thousand lines of elegant artifice" (Bate, in Nims xlv). So Golding's unusual practice reappears as Shakespeare's.

### A Cooperative but Reluctant Golding

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Why would Golding acquiesce to this deception? While earning fees in his capacity as the young lord's receiver, Golding served at the behest of the royal warder—William Cecil—and was even living at Cecil House. It is not much of a stretch to imagine that Sir William, who was looking after the legacy of his ward, might have imposed upon Golding to take credit for the book. Given Cecil's position and hospitality, Golding could hardly have refused. If this is what happened, we may conjecture that he wrote

Publication	Section	Author
First 4 books of <i>Metamorphoses</i> (1565)		
	Dedication to Leicester	Golding
	"The Preface" "To the Reader"	Golding
	Translation	Oxford
Complete <i>Metamorphoses</i> (1567)		
	"The Epistle" to Leicester	Golding
	Translation	Oxford

**Table 2**

the prefaces to justify the translation to himself and his circle, to Oxford's conservative warder Cecil and to the Archbishop, who would need a reason to let it pass censure.

To conclude, I believe that Oxford wrote the entire translation of Ovid's tales, and Golding wrote all the introductory material. Table 2 summarizes these attributions.

### The Rest of the Golding Canon

Twenty-nine of the remaining books published in Golding's name are quite obviously his. But observe in Table 1 that the three translations of 1563 through 1565, which precede the *Metamorphoses* translations, are not related to religion, but to classical history, a subject of interest to Shakespeare and thus surely to the boy who would become him. Not only poetry but also history suddenly cease for Golding after 1567, the year that Oxford left Cecil House for Gray's Inn. When I read, "That Golding also acted as tutor and general adviser to his nephew can be taken for granted, for the translator addresses Oxford in such a dual spirit

in dedications of books published in 1564 and 1571" (Barrell 1940), I wondered whether one or more of the history translations in these early years were Oxford's completed assignments under Golding's instruction. But the stylistic evidence (some of which is mentioned above) indicates that Golding wrote all these books. I therefore agree with Ogburn that they were "Golding's own early translations" (Ogburn 447).

To give Golding his due, one scholar calls *The eyght bookes of Caius Julius Caesar* "a landmark in English history and scholarship for it was the first translation of the greatest of all military classics to be printed in the vernacular" (Barrell 1940). Barrell notes that the Roman general Lucius in Shakespeare's *Cymbeline* speaks to the British leader of "thine uncle,—Famous in Caesar's praises," suggesting that Oxford was cleverly referring to his own uncle and his composition. I have little doubt that this is the case.

I would guess that Oxford's very presence for five years in the Cecil household exerted some force of literary moderation upon Golding, because the year that Oxford departed, Golding returned to the turgid, Calvinistic prose that he introduced in *Bucer and Phagius*. Without his secular nephew to wince at such words, Golding was free to indulge his natural vein. As a result, he accomplished nothing else of note.

Among Oxfordians there has always been some question as to the authorship of Golding's early histories and the various portions of the two publications of Ovid's *Metamorphoses*. After investigating all the material, I am confident that we may redefine the Arthur Golding canon as comprising everything published in his name except the translation *per se* of Ovid's *Metamorphoses*.

### On Good Terms

The uncle and his nephew apparently stayed on good terms, as Golding dedicated Calvin's version of the Psalms of David to him. Dated October 20, 1571, it is clearly a wedding gift, since "Oxford's Marriage was planned for 21 September 1571, but postponed until 19 December" (Roper n.d.). In the dedication, Golding praises his nephew's "graces of mind." He also entreats Oxford to adopt "true Religyon" and to "consider how God hath placed you upon a high stage in the eyes of all men," a metaphor probably referencing Oxford's theatre activities. In reaching out to his nephew, Golding plays to Oxford's romantic sensibilities when he wishes for him and his new wife, Anne Cecil, an "unseperable love, like the love of Ceix and Alcyonee." It is a rare, touching moment in his canon of otherwise strident original composition.

### Endnote 1

Here are Golding's septameter line breaks:

And though that of these three/ he make discourse  
dispersedly: yet specially they bee/ discussed in the latter  
booke in that oration, where/ he bringeth in Pythagoras dis-  
suading men from feare/ of death, and preaching abstinence  
from flesh of living things.

Thys fable also signifies, that valiantnes of hart/ con-  
sisteth not in wordes, but deedes: and that all flight and  
act/ give place to prowesse. Furthermore in Nessus we may  
see/ what breach of promise commeth to, and how that  
such as bee/ unable for to wreake theyr harmes by force,  
to ofe devise/ to wreake themselves by pollicie, in far more

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cruel wise.

(As though he in a chariot sate well ordered) should  
direct/ his mind by reason in the way of vertue, and cor-  
rect/ his fierce affections with the bit of temperance, least

(Continued on p. 14)

*(Golding, cont. from p. 13)*

perchance/ they taking bridle in the teeth like wilfull jades should prance/ away, and headlong carry him to every filthy pit/ of vice, and drinking of the same defile his soule with it.

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*(Shakespeare Question, Cont. from p. 1)*

telligence, rationality, sanity, etc.), or in our character, e.g, that we're all class snobs who cannot accept that a commoner could be a great writer.

This strategy serves them well. The authorship issue has been effectively de-legitimized and stigmatized. In much of academia, it has become a taboo subject. If there is no room for doubt about Will Shakspeare, then considering alternatives is inherently irrational, and authorship doubters of all persuasions can be summarily dismissed. Rather than deal with contrary evidence, they can intimidate and marginalize authorship doubters with ridicule. This is not to say that there is some sort of "conspiracy" among them to conceal the truth. The great majority of orthodox scholars are probably totally sincere in their stated beliefs.

Nor should we assume that English professors are monolithic in their views of the issue. Earlier this year, New York Times culture desk editor William Niederkorn instigated an online survey of English professors at U.S. colleges and universities sampled randomly and found that 82% felt there was no good reason to question the traditional attribution. While clearly one-sided, 82% is a far cry from the 99% that many would have predicted. More importantly, however, the major institutions – those with the power and authority, to which the media turn for expert commentary – are solidly, and adamantly, against us.

A recent example is the article, "There's No Doubt It's Will," by Professor Stanley Wells, chairman of the Shakespeare Birthplace Trust, in the "Outlook" section of the *Washington Post* on March 18, 2007, opposite an article on the authorship issue by Roger Stritmatter. "The nonsense started around 1785," Wells began, "the year a Warwickshire clergyman fantasized that William Shakespeare . . . was not the author of the works . . . (and) laid the foundations of the authorship question . . . , an immense monument to human folly." Stritmatter wrote an excellent article, but it's hard to make much headway when one isn't allowed to get a clear message out without it being ridiculed by some orthodox authority.

Wells's SBT website describes the authorship issue as "a psychological aberration of considerable interest. Endorsement of it in favour of aristocratic candidates may be ascribed to snobbery - reluctance to believe that works of genius could emanate from a man of relatively humble origin . . . Other causes include ignorance; poor sense of logic; refusal, willful or otherwise, to accept evidence; folly; the desire for publicity; and even certifiable madness (as in the sad case of Delia Bacon . . .)" Reading this, one might well wonder whether Dr. Wells took his degree in English literature, or abnormal psychology.

Another example is the reaction of Harvard English Professor Stephen Greenblatt, author of *Will in the World: How Shakespeare Became Shakespeare* (Norton, 2004), to an article in the New York Times on August 30, 2005, in which Reporter William Niederkorn asked rhetorically, "What if authorship studies were made part of the standard Shakespeare curriculum?" In a letter to the editor of *The Times*, Greenblatt responded as follows:

The idea that Shakespeare's authorship of his plays and po-

ems is a matter of conjecture, and the idea that the ‘authorship controversy’ be taught in the classroom, are the exact equivalent of current arguments that ‘intelligent design’ be taught alongside evolution. In both cases an overwhelming scholarly consensus, based on a serious assessment of hard evidence, is challenged by passionately held fantasies whose adherents demand equal time. The demand seems harmless enough until one reflects on its implications. Should claims that the Holocaust did not occur also be made part of the standard curriculum?

Wow! Intelligent design! Holocaust denial! In the face of such threats to our civilization, is it any wonder the guardians of orthodoxy would haul out their Harvard heavy artillery? You cannot be too cautious about what reporters get to say in the pages of the *NY Times*. Interestingly, however, in an article that appeared in *Harvard Magazine* almost a year earlier, based on an interview with Greenblatt, Jonathan Shaw quoted him as saying:

. . . the process of writing (*Will in the World*) . . . has made me respect that preposterous fantasy, if I may say so, rather more than when I began . . . because I have now taken several years of hard work and 40 years of serious academic training to grapple with the difficulty of making the connections meaningful and compelling between the life of this writer and the works that he produced.

So Greenblatt found it “difficult” to make “meaningful connections” between the writer and the works! This is the reason why so many outstanding people have expressed doubt. It has nothing to do with doubters’ alleged psychological defects and character problems. But it is one thing to commit an act of candor in an interview with the editor of *Harvard Magazine*, and quite another to tolerate the idea of teaching such heresies in classrooms. So Greenblatt later reverted to the time-honored orthodox tactic of smearing the heretics.

As the reference to “heresy” implies, the orthodox have turned the authorship issue into an ideological, or even a quasi-religious issue, rather than just a historical-empirical one. They are aided in this by the volume, complexity and ambiguity of the evidence, which makes obfuscation and suppression easy. But people also identify with the myth of the common man, born in obscurity, who, with God-given genius, rose to achieve greatness. They like to believe this God-given talent could have been granted to anyone, even them.

Stratfordians are aware of this, and they promulgate it, as Ralph Waldo Emerson noted. Their tour guides speak reverently of their deity’s “Birth Room” as the “Holy of Holies.” This quasi-religious “cult of the common man” helps underpin the charge that authorship doubters are class snobs who cannot accept that a commoner could become a great writer. Ideologically committed to the Stratford man, people see doubters as “anti-Shakespeare.” Admitting doubt would threaten deeply-held beliefs. It’s much easier to view us as snobs.

Another sense in which Stratfordianism resembles a quasi-religious cult is in its reliance on a single revered text, treated as infallible despite being in conflict with other evidence. The Strat-

fordian case depends almost entirely on the prefatory material in the First Folio. Without it, they would be hard pressed to make a convincing case for the Stratford man. In this they resemble other fundamentalists, committed to a sacred text treated as gospel. It is understandable that if one thinks the Bible, or the Koran, is the literal word of God, one might regard it as infallible; but the First Folio infallible as the word of Ben Jonson?

It is ironic that those who defend such views wear the mantle of academic respectability, while anyone who raises questions, based on evidence, is labeled a “conspiracy theorist.” It’s a cheap

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**It is ironic that those who defend such views wear the mantle of academic respectability, while anyone who raises questions, based on evidence, is labeled a “conspiracy theorist.” It’s a cheap shot. Those who regard the Bible as mythology aren’t ridiculed in academia. Stratfordians view themselves as the defenders of rigorous academic standards, but they are no such thing. Rather, they are defenders of orthodoxy, and enforcers of conformity. Rather than “Stratfordians,” they might more aptly be called First Folio Fundamentalists. The label would at least convey an element of truth about them, unlike their labels for us.**

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shot. Those who regard the Bible as mythology aren’t ridiculed in academia. Stratfordians view themselves as the defenders of rigorous academic standards, but they are no such thing. Rather, they are defenders of orthodoxy, and enforcers of conformity. Rather than “Stratfordians,” they might more aptly be called First Folio Fundamentalists. The label would at least convey an element of truth about them, unlike their labels for us.

Non-Stratfordians should have no illusions about the dif-

(Continued on page 16)

(Shakespeare Question, cont. from p. 15)

ficulty of the task we undertake in trying to overturn such a well-established tradition and replace it with something else. Short of a smoking gun discovery, providing incontrovertible documentary evidence that the works were written by someone else, the orthodox will continue to ridicule the notion. They have much to lose, and little to gain by seriously considering alternative candidates. Besides, the strategy of ridiculing authorship doubters, while repeating their mantra that there's "no room for doubt" about the Stratford man, works well for them. Why change?

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**Oxford is the answer to a question people are not asking. First, we must get them to ask. Educating the public requires a two-step strategy: first, raise doubts about Mr. Shakspeare, then get people to ask who "Shakespeare" really was, and demand an answer of scholars. Until doubt is raised, advocating any alternative is like advocating a new monarch while the old one is on the throne. People naturally defend sitting monarchs against pretenders. It's a lot easier to promote a new monarch if the throne is vacant. It is a two-step process.**

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### Anti-Strat strategy

Most, but not all, authorship organizations are organized around strategies that emphasize researching and advocating an alternative candidate, and it is quite natural that they do so. We want to find out what happened, and be able to present a good case for our candidate. But without smoking gun evidence, efforts to achieve a breakthrough by promoting some other candidate are unlikely to succeed as long as the issue itself is treated as illegitimate. Other candidates are targets for Strats to attack, keeping us divided and on the defensive. We need a strategy that puts us on offense, and that puts Stratfordians on the defensive.

Charlton Ogburn, Jr., commenting on the writing of books promoting other candidates, said, "You can't get anywhere with Oxford unless you first dispose of the Stratford man." This same idea that applies to book-writing strategies also applies to our overall strategy. Some Oxfordians think that focusing on the case against Shakspeare is "a step backward," but that's only true for us heretics who already know it wasn't Shakspeare, not the public. As far as they are concerned, there is no authorship issue: Shakespeare was Shakespeare.

Oxford is the answer to a question people are not asking. First, we must get them to ask. Educating the public requires a two-step strategy: first, raise doubts about Mr. Shakspeare, then get people to ask who "Shakespeare" really was, and demand an answer of scholars. Until doubt is raised, advocating any alternative is like advocating a new monarch while the old one is on the throne. People naturally defend sitting monarchs against pretenders. It's a lot easier to promote a new monarch if the throne is vacant. It is a two-step process.

Diana Price did us an enormous service when she published *Shakespeare's Unorthodox Biography: New Evidence of an Authorship Problem* (Greenwood Press, 2001). She put the focus squarely on the documentary record, and pointed out that the life Mr. Shakspeare lived was that of a successful businessman, theatre entrepreneur and minor actor, but not a dramatist. She also debunked the orthodox claim that there is nothing unusual about the lack of documentary evidence for Shakspeare's literary career. He is unique in that regard. So we now have a book that provides a comprehensive, scholarly presentation of the case against Shakspeare that we can point to for anyone who is interested in that level of detail.

Most people, however, are not interested in the level of detail in *Unorthodox Biography*, and also unwilling to doubt academic authorities who tell them that the book is nonsense. Orthodox scholars have power to suppress heretical authorship books because they write most of the book reviews, and nearly all of the major ones that receive the most attention. Something else is needed – something that takes up the idea of focusing on the weakness of the case for the Stratford man, but that makes it more accessible to a general audience, and that bypasses orthodox authorities and focuses on highly credible authorship skeptics.

### The Declaration strategy

The threshold question in the authorship debate is whether there's any legitimate issue at all. The answer depends on whether there is any room for doubt about the Stratford man. The orthodox have convinced the public that there's no doubt, and so no legitimate issue. Oxfordians' initial goal should be to legitimize the authorship issue, not solve it outright; and to legitimize it, we need to focus attention on the weakness of the case for Shakspeare.

That's the purpose of the Declaration of Reasonable Doubt About the Identity of William Shakespeare – to challenge Stratfordian claims that there is "no room for doubt" head on. They have an enormous psychological investment in the idea that the



case for Shakespere is unassailable. It's a strong position for them to take, but also their greatest vulnerability. If it were ever called into serious question, it would be a tremendous psychological blow.

To continue suppressing the authorship issue, Stratfordians must distract

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attention from (1) the evidence, and (2) the fact that many very credible people are authorship doubters. If people realize that not all authorship doubters are crazy, and the evidence is not nearly as clear-cut as the orthodox have claimed, cognitive dissonance will lead to reassessment. The orthodox need to keep the issue bottled up. Our goal should be to break it wide open.

The Declaration was written to (1) make the issue understandable to a general audience by providing a concise, definitive presentation of the evidence for and against Shakspere, (2) call attention to the many highly credible doubters of the past, and (3) provide a way for present-day doubters, especially the prominent ones, to put themselves on the record. In effect, the Declaration first “argues from authority” by displaying the names of twenty prominent past doubters, then presents the evidence and arguments that made them doubt, and then invites present-day doubters to take their stand with the prominent past doubters.

The fact that so many highly credible people have expressed doubt is one of our strongest points. It is not credible to say that the twenty people named in the Declaration, including some of our greatest writers and thinkers, are all just class snobs and conspiracy theorists. We need to build on that list, and the Declaration itself offers the ideal tool for recruiting. We have many prominent supporters, but have lacked a way to bring that support to bear.

Now, anyone can quickly and easily go on record by reading and signing the Declaration.

The Declaration is factual in content, moderate in tone and understated in its conclusions. It is intended to come across as objective and eminently reasonable to belie Stratfordians' negative stereotypes of us and maximize the number of people who will feel comfortable signing it. It is also intended to unite non-Stratfordians behind something we all agree on, while attracting support from a few moderate Stratfordians who value academic freedom, and isolating extremists who object to the issue being regarded as legitimate in academia. The narrative format we used accommodates an enormous amount of factual information. Having just one chance to communicate our message, we wanted it to be very substantial. If the orthodox try to write a counter-declaration, they will have a hard time topping ours.

Why did we form a new organization, The Shakespeare Authorship Coalition, to issue it? Mainly to issue the Declaration under the auspices of an organization that's neutral about the author's true identity. If

the point is to keep the focus on the weakness of the case for the Stratford man, it should not be issued by an organization that advocates someone else. Then Stratfordians could simply change the subject by attacking the alternative candidate. Another reason was to try to unite non-Stratfordians behind the one thing we all agree on. Finally, we found that a special-purpose organization was needed to focus

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on this project. SAC is dedicated just to promoting the Declaration, and legitimizing the authorship issue.

Now that the Declaration is in the public domain, it can be useful to us in many ways.

*(Continued on p. 18)*

(Shakespeare Question, cont. from p. 17)

1. Any student, teacher or professor who wishes to pursue the authorship issue can use it as a definitive statement of why the issue should be regarded as legitimate.

2. Anyone writing a letter to the editor to challenge something an orthodox scholar has written can refer to the Declaration as a definitive statement of our positions.

3. Orthodox scholars have to think twice about claiming there's "no room for doubt" lest they be challenged to respond directly to the case laid out in

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**Keep an eye out for opportunities to hold signing events to attract media attention. All it takes is ten credible signatories organized around some newsworthy theme. Shakespearean actors and theater groups are often fertile ground for such events.**

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the Declaration.

4. It is more difficult to stereotype and mischaracterize our views now that we have written a definitive statement of them that has been endorsed by so many people. Authors of books about authorship doubters, for example, ignore it at their peril.

5. It can be used to introduce the issue to newcomers. It's easier to get someone to read a 3000-word declaration than buy and read a book, or join an organization. They might not sign it right away, but it's a convenient way to get them thinking. Reading a presentation of the case for reasonable doubt is

a logical starting place.

6. We can organize Declaration signing ceremonies to try to attract media attention. Any time we can get ten prominent supporters together who are willing to sign it, we can create an occasion to sign one of the poster-sized copies (e.g., the Sept. 8 signing event in Chichester, following Mark Rylance's play about the authorship).

7. At some point when we have enough signatories, especially prominent ones, we can formally challenge the orthodox to write a counter-declaration to explain to the public why they claim there is "no room for doubt." As English professors, they have no excuse for not being able to explain their position, as we have done. Why, after 200 years, have they been so unable to put the authorship issue to rest? Why write highly speculative "biographies," rather than one definitive document? If the evidence for their man is so clear, why bother with the ad hominem attacks? Our case is based on evidence, not attacks. Why can't the professors do the same? If we are all fools, they should be able to make short work of us. Why don't they?

#### How you can help

1. Put the Declaration to use! It should be seen as a resource for the non-Stratfordian community. People can read it, sign it, and download it at any time at our website. It presents a powerful case against the Stratford man, and anyone is free to use it. We hope it will provide a focal point for a major challenge to Stratfordian claims. The past doubter quotes, and lists of signatories, are impressive. Put them to use.

2. If you have not yet signed the Declaration, please do so. Go to the SAC website at [www.doubtaboutwill.org](http://www.doubtaboutwill.org) and just follow the directions. Every signature counts, and the more signatures we have, the more comfortable others will be in signing. Prominent people have the greatest impact, but they want to be

in good company. Academic signatories are very important because they provide assurance that the Declaration can withstand scrutiny; and they also give us legitimacy in academia. Second in importance only to signing it yourself is to encourage others to sign it. The more signatures we have, the more useful the Declaration will be to all of us.

3. Encourage every authorship organization of which you are a member to endorse the Declaration, and urge all of their members to sign it and promote it to others. We would like to create a norm that all authorship doubters sign the Declaration.

4. Keep an eye out for opportunities to hold signing events to attract media attention. All it takes is ten credible signatories organized around some newsworthy theme. Shakespearean actors and theater groups are often fertile ground for such events.

We have nine years until 2016, the 400<sup>th</sup> anniversary of the death of the Stratford man. Unless we succeed in raising serious doubt that he was really the great author, humanity will celebrate him in ignorance, and the generation of authorship doubters that came into being following the publication of Ogburn's *The Mysterious William Shakespeare* will have failed. It remains to be seen whether there is any Shakespeare authorship issue.

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John M. Shahan is Chairman and CEO of the Shakespeare Authorship Coalition (SAC). He is an independent scholar and a former health researcher with the State of California, and with Kaiser Permanente of Southern California. He is also a former vice president of the Shakespeare Oxford Society, and currently serves on the editorial board of *The Oxfordian*.

# Number and Geometry in Shakespeare's *Macbeth*: the Flower and the Serpent, by Sylvia Eckersley, ed. Alan Thewless

Reviewed by Alan Stott

346 pp. Floris Books. Edinburgh 2007. ISBN 978-086315-592-5.

The postboxes in Greece are labelled by words looking like “esoteric” and “exoteric”—our “inland” and “abroad.” On this distinction, “the authorship question,” in seeking for hidden clues, is “esoteric”; literary detection pursues an “inland” question. But what of the painstaking efforts of studying the texts and marshaling all the evidence to trace the creative processes of the Bard? By seeking to establish facts this research is scientific; in seeking to interpret the evidence it is also artistic and critical. Is, then, this activity esoteric, exoteric, or perhaps both?

Readers of *Shakespeare Matters*, already used to the search for hidden clues, will welcome a new revelation of the structure of Bard's plays. Sylvia Eckersley explores *Macbeth* with the new-old concept of symmetry, known as chiasm (from the Greek letter *chi*, X). Developed from parallelism, it was found in the Psalms (Thomas Boys) and even throughout the Bible (E.W. Bullinger. *The Companion Bible*).

Sylvia Eckersley—related to Thomas Huxley and daughter of an eminent scientist noted for his radar research—claims to have discovered symmetrical forms for the plays. Simply put, there is a midpoint around which the lines of text—including the prose and the stage directions—relate like gigantic menorahs: first and last lines, second and penultimate, and so on. Eckersley's analysis is a specific application of a theory first proposed by Mark Rose in his 1972 Harvard University Press book, *Shakespearean Design*. In addition, according to Eckersley, there are also relationships around mid-act and mid-scene points, and significant number rhythms in *Macbeth*. Following the lineation of the

First Folio (1623), Eckersley's analysis reveals an esoteric text, challenging the play's accepted reputation as a botched job or a mutilated text. The lines at the exact centre of *Macbeth* are:

**Mac.** See they encounter thee with  
their harts thanks  
Both sides are even: here Ile sit I' th'  
mid'st

The results of a lifetime's work are encapsulated in circular, geometrical fig-

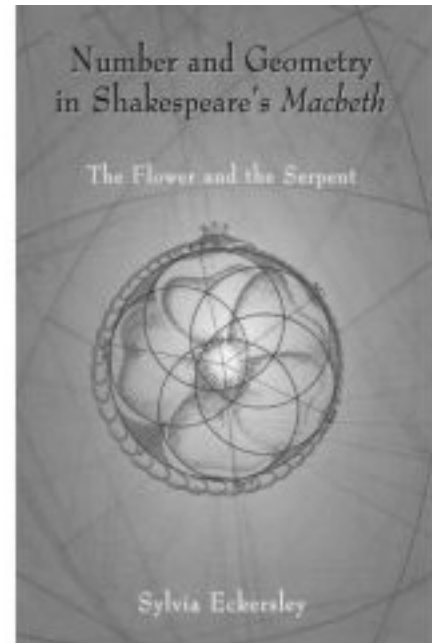
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**Eckersley's analysis reveals an esoteric text, challenging *Macbeth's* accepted reputation as a botched job or a mutilated text. The lines at the exact center of the play are:**

**Mac.** See they encounter thee with their harts thanks  
**Both sides are even: here I'le sit I' th' mid'st....**

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ures, each accompanying an entire play. With their act-“wings,” they look at first like astrolabes. What is the use of all this? These templates, we are shown, provide an objective method to discover the Bard's deeper meaning. In the worked example, *Macbeth*, even darker revelations of the main characters' motivation challenge the play's conventional interpretation. An exact reading of the text, including the



layout and punctuation, reveals ambiguities and an alternative plot.

What exactly is Lady Macbeth's relationship with King Duncan? What, too, are the circumstances of her death? Why does Shakespeare give Lady Macbeth two references to nursing? She goes on to suggest a violent, murderous deed. If she did have a child by Duncan, is this what became of him? What is this “darling” doing hidden in an act-centre as the Porter's “Le-cherie”? and Macbeth's final words in Act II, 2, “Making the Greene one, Red”?

We get an even more disturbing play than the one we thought we knew, one in which we can also sympathize more with the main characters. The evidence for all the insights is the only original, the First Folio, text. Why hidden? An ephemeral sex-and-violence drama was clearly not the Bard's intention.

Eckersley, a scrupulously disciplined author, avoids speculation. But just how significant, in context, is her discovery? Nature herself is symmetrical, certainly geometrically ordered, right up to the human skeleton. Interestingly, nature's abundance is not usually termed “uniformity.” The editor suggests the analogy of architecture. Studies show, for example, that every inch of Stonehenge was planned, not to mention the Great Pyramid and Chartres Cathedral. These monuments are models of the universe.

(Continued on p. 20)

(Eckersley, cont. from p. 19)

We can think, too, of the latest research (Hertha Kluge-Kahn; Helga Thoene) on Bach's instrumental cycles revealing a Christian cabalist using traditional techniques of—for our intellects—seemingly superhuman mathematical-musical complexity. All this is employed for the composer's own expressive purposes. Without words, Bach praises his Creator by attempting to create after His pattern through a hidden plan based on a unifying concept. Informed ideas on "inspiration"

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**Eckersley carefully presents a new method which could take Shakespearean interpretation to a new, comprehensive level of objectivity. The template and number-rhythms she identifies challenge our complacencies. Her discoveries come at a time when advances in appreciating megalithic science, to more recent architectural and musical masterpieces, all proclaim that we live in a universe of meaning.**

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sive level of objectivity. The template and number-rhythms she identifies challenge our complacencies. Her discoveries come at a time when advances in appreciating megalithic science, to more recent architectural and musical masterpieces, all proclaim that we live in a universe of meaning. Great artists, researching "what is," consistently show that the "irrational" and creative mind can be researched—usually termed "self-knowledge." The grand illusion and fear of our "subjective" and "irrational" selves, facing the apparently "objective" world seemingly "out there,"

become united in a world of correspondences in which we live. Shakespeare, Bach, the builders of Chartres Cathedral were hardly backwoodsmen. For them the world is one with the undivided h man being.

The binary system mindset has to be superseded, "and betimes; For 'tis most dangerous." Western Baconian science is a chapter overlaying our indigenous holistic science, on which the Bard draws. It is not true, as Richard Dawkins evangelizes, sentimentally confusing applied science with scientific method, that we need to choose between the rational and irrational. Today, grateful for Hume's skepticism and the Enlightenment, we still await an accepted, inclusive scientific method to account for all phenomena. Binary "right-or-wrong" thinking would eliminate all ambiguity, all metaphor, all poetry. The threatened control of globalization, moreover, caricatures an achieved unity proclaimed by the poetic imagination. In his detailed analysis of tragedy and its overcoming, Shakespeare is streaks ahead, ever addressing the real issue of keeping whole. If "We are such stuff/ As dreams are made on," then conceivably we shall one day wake up.

In this perspective, I doubt whether the play-figures discovered by Eckersley were cast in bronze and hidden in Wilton House (argued in chapter 11). Along with Bach, a comparable mathematical genius, the Bard employs his advanced consciousness in creating—after all, chess players do not use pocket calculators.

The author, who knew *Macbeth* and other plays by heart—literally forwards and backwards—died in 2001. On the day of her death, charitable status was awarded to the Sylvia Eckersley Foundation which holds her literary estate. To G. Wilson Knight's "interpretations," the insights of John Vyvyan, Harold Goddard, Ted Hughes and others, students are now offered a further powerful research tool.

Both exoteric/esoteric, and scientific/artistic categories, as such, become increasingly superseded as more is revealed of the astonishingly comprehensive and prophetic mind of the Bard himself. Eckersley succeeds less in advocating a new theory, more in revealing afresh the text itself. From inside knowledge, too, the First-Folio "editors," John Heminge and Henrie Condell, advised already almost

are becoming ever more concrete, and could interest readers. Yet we still meet the attitude, "Who cares who penned the plays—a backwoodsman or an English nobleman—we have the plays!"

Well, do we? Eckersley carefully presents a new method which could take Shakespearean interpretation to a new, comprehen-

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400 years ago:

Reade him, therefore, and again, and againe.

*(Travel Poem, cont. from p. 1)*

gets an additional body piercing each time her parents ground her. And we have the direct statement in *The Arte of English Poesie* that de Vere was “first” among the “Noble men... who have written excellent well as it would appear if their doings could be found out and made publicke with the rest” (75).

The first two are in the same rhyme scheme as the present poem: six-line stanzas in ABABCC. The first two are in iambic pentameter, whereas this one is in iambic tetrameter. Our poem is followed by “No ioye comparable to a quiet minde,” which is also iambic pentameter in the same ABABCC rhyme scheme. The anonymous *The Arte of English Poesie*, with which de Vere may have been involved, especially recommends stanzas of six lines: “A staffe of sixe verses, is very pleasant to the eare” (80).

There are eleven other unattributed poems in the 1585 edition, including five that are subscribed with only “my lucke is losse”; some or all of them may also be by de Vere. Ringler and May (2004) list all these poems as anonymous, with the exception of “Perhaps you think me bold,” which they attribute to Arthur Bourdier. De Vere is the only author indicated by his initials among the nine poets listed at the beginning of the book; it is possible that he agreed to have other poems published in it on condition of anonymity. Some anonymous poems in this edition are followed by the words “My lucke is losse” (after “FINIS,” which ends each poem); this recurrent phrase may indicate common authorship. One such poem is “In Commendation of Musicke.” Three lines from that poem are sung and discussed by musicians near the end of Act 4 of *Romeo and Juliet*. One of de Vere’s poems that appears only in the the 1576 edition of *Paradise* (Of the mightie power of Love”) refers to Paris; “My lucke is losse” are the words spoken to Venus by Paris in George Peele’s 1581 play *Arraignement of Paris*.

Several factors lead me to attribute this poem to de Vere. Its placement directly after three poems signed with de Vere’s initials is one clue. More significantly, its content closely matches the events of de Vere’s life from 1574 to 1575 (when he

was 24-25 years old). We know that de Vere asked Queen Elizabeth to allow him to travel to the Continent during both those years. She initially refused to give him permission for this trip. Headstrong as he was, he left for the Continent anyway, traveling to Flanders in July of 1574. The Queen was furious at his defiance, and she sent Thomas Bedingfield to retrieve him a few weeks later. A courtier wrote at the

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**The Queen was furious at his defiance, and she sent Thomas Bedingfield to retrieve him a few weeks later. A courtier wrote at the time, “I trust his little journey will make him love home the better hereafter. It were a great pity he should not go straight, there be so many good things in him to serve his God and Prince.” An anonymous report on de Vere from August 7, 1574, states “The desire of travel is not yet quenched in [de Vere], though he dare not make any motion unto Her Majesty that he may with her favor accomplish the said desire.”**

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time, “I trust his little journey will make him love home the better hereafter. It were a great pity he should not go straight, there be so many good things in him to serve his God and Prince” (Anderson 71). An anonymous report on de Vere from August 7, 1574, states “The desire of travel is not yet quenched in [de Vere], though he dare not make any motion unto Her Majesty that he may with her favor accomplish

the said desire” (Anderson 72).

I assume this poem was written, then, in de Vere’s effort to overcome the Queen’s opposition to his desire to travel abroad. She relented and did allow him to spend more than a year on the Continent beginning in 1575. De Vere’s poems in the first (1576) edition of *Paradise* may have been written when he was 16 or younger (Richard Edwards, who compiled the 1576 edition, had died in 1566). If de Vere is the author of “A Young Gentleman,” it would be one of the few times we have strong clues about his age when he wrote one of his poems.

So much of the poem’s content is consistent with what we know of de Vere’s character. Even the word “intreated” in the title speaks volumes. The Queen gave commands—she did not entreat.<sup>1</sup> But it was not the only time de Vere defied her orders. He later refused her repeated orders to dance for visiting Frenchmen in 1578 (Anderson 142).

*The Paradise of Daintie Devises* went through seven editions between 1576 and 1600. Many poems were added and deleted through those editions. For example, the 1577 edition omitted twelve poems from the first edition and added ten new ones. There are two poems signed “E.O.” in the 1576 edition that are deleted in all subsequent editions. A third “E.O.” poem appears only in the 1576 through 1580 editions, and is deleted from subsequent ones. The unsigned poem, “He complaineth thus” follows two “E.O.” poems in the 1576 edition and was subsequently deleted; it too may be by de Vere.

It is likely that Looney and previous editors of de Vere’s poetry were using editions of the book that did not contain this poem, and they thus overlooked it. Why wasn’t our poem included in the editions before 1585? We can only speculate. One surmise is that de Vere had to choose his battles with the Queen, since he repeatedly pushed her too far by his defiance. Publishing this poem any sooner might have rubbed her face in a public reminder of his unauthorized trip to Flanders, along with his other acts of insubordination. In the late summer of 1585, de Vere was sent to Holland on a military mission. Perhaps

*(Continued on p. 22)*

*(Travel Poem, cont. from p. 21)*

he decided his current favor with the Queen justified reminding her of his earlier trip. But he did not put his initials after this poem, suggesting a compromise between conflicting wishes to make it public, but to avoid angering the Queen. It is instructive to notice and ponder such examples of de Vere playing with anonymity, moving back and forth across the line of identifying himself to his readers. It captures some of the social class aspects of anonymity for courtier poets, well before he tried to disguise his history plays as having been written by a commoner in order to optimize their propaganda value in enhancing commoners' loyalty to their Tudor monarch.

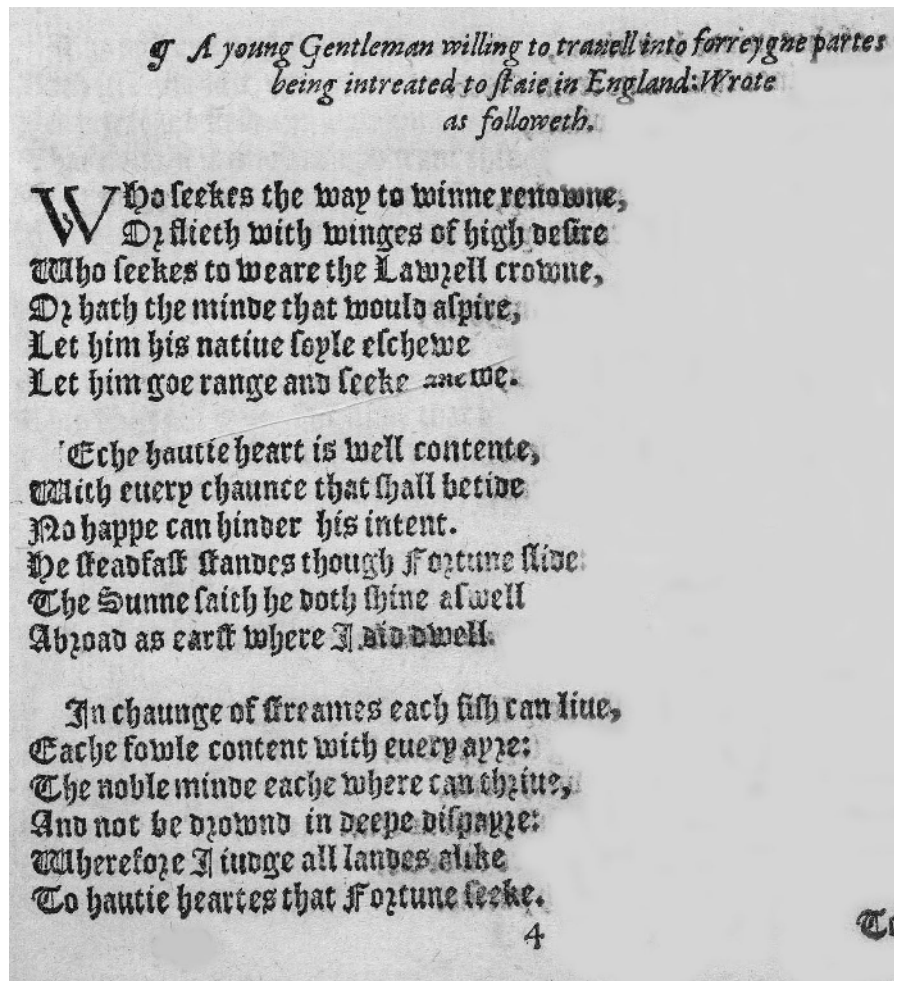
The poem was reprinted with many modifications in the second volume of J.O. Halliwell's 1841 *Early English Poetry*. It was retitled, "In Praise of Seafaring Men." Halliwell unconvincingly attributes it to Sir Richard Greenville.

The imagery of the poem has three allusions to birds-- "flieth with winges of high desire" in the second line; "Eache fowle content with every ayre" in the third stanza; and "A carrion sweete to feede a Crowe" in the fifth stanza. Spurgeon, in her groundbreaking study of Shakespeare's imagery, singles out the use of birds as among his most frequent tropes. Spurgeon observes that, with the exception of the human body, "Shakespeare's images from birds form by far the largest section drawn from any single class of objects" (48). She further notes that it was the movements of birds that most interested him-- it is the flight of birds that he cited in the second line of this poem.

It is first the natural world that encourages the young gentleman to seek adventure abroad. It is the sun, then the fish, then the birds that stir his wanderlust. Spurgeon observes that it is nature in general that supplies the largest number of Shakespeare's images (44).

Although many early Modern poems dealt with travel, Ringer and May's first-line index of Elizabethan poetry lists this poem as the unique exemplar of their more specific category, "Travel--Defense of." Four additional poems are listed in the category of "Travel-- abroad, foreign."

The ambitiousness of the poet is strikingly clear. From the first line to the



The First three stanzas of "A young Gentleman willing to travell" from the 1585 edition of *Paradise of Dainty Devises*. By Permission of the Folger Shakespeare Library.

last, the poem speaks of an author who seeks to "winne renowne" and achieve widespread "Fame." The classical ideal of *kleos apthiton* (undying honor) is evoked in references to "woorthie Fame [that] will nere decay" and in "immortal prayse." The poem constructs a dichotomy between two groups of men. The first group, like the poet, Greek heroes and the Nine Worthies, willingly face risks in order to win immortal fame; such a person has a "noble minde" that aspires. The second group have a mind that is base. They cautiously shirk the risks of travel. While avoiding the treacherous seas, they ironically drown in their own despair. They trudge in a buckled (crumpled) shoe and swash (bluster as with a weapon) their whip. These words in two consecutive lines evoke "swashbuckler," which meant a noisy braggadocio as early as 1556 (OED). They are homebodies who suffer indignities to play it safe, although ultimately they will be forgotten once their base lives end in humiliating death.

The phrase "drownd in deep dispayre" in the third stanza evokes the similar phrase "in deep distress are drowned" from de Vere's poem, "Loss of Good Name" ("Fram'd in the front of forlorn hope past all recovery..."). The phrase "my deepe dispayre" occurs twice in another unsigned poem of the 1585 edition, "Oppressed with Sorrow, He Wisheth Death." It also occurs in *Henry VI, Part 3* (as well as in many other early modern poems).

In a common play on the word, "travaile" in the final stanza alludes both to

To talke the Seas some thinkes a toyle,  
 Some thinke it straunge abzoad to rome,  
 Some thinke it grie fe to leaue their soyle  
 Their parentes, kinsfolkes, and their home.  
 Thinke so who list, I like it not,  
 I must abzoad to trye my Lott.

Who list at home at carte to dzudge  
 And carcke and care for worldly trash:  
 Wit h buckled shooe let him goe trudge,  
 In stead of launce a whip to swash.  
 A minde thats hale himselfe will showe,  
 A carrion sweete to feede a Crowe,

If Iason of that minde had binne,  
 Or wandring Prince that came from Greece  
 The golden fleece had binne to winne,  
 And Pyrams Troy had byn in blisse,  
 Though dead in deedes and clad in clay,  
 Their wortheie fame will nere decay.

The worthies nyne that were of mightes,  
 By trauaile wanne immortall prayse:  
 If they had liued like Carpet knightes,  
 (Consuming ydely) all their dayes,  
 Their prayles had with them bene dead  
 where now abzoad their fame is spread.

FINIS.

Conclusion of "A young Gentleman willing to travell" from the 1576 edition of *Paradise of Dainty Devises*. By Permission of the Folger Shakespeare Library.

labor, and to the "travell" of the title. "Carpet knightes" in the final stanza refers to those who are content to remain safe at court or at home, shirking from the battlefield and thus never winning fame or renown. This is also the meaning of "carpet" in a line in *Twelfth Night* (III, iv, l. 258): "Knight... on carpet consideration." De Vere's uncle, Arthur Golding, used the phrase "carpet knights" in his 1564 translation of Justinus's *The Histories of Trogus Pompeius*.

Some other features of this poem are consistent with poetry of de Vere and of Shakespeare. Hendiadys (the expression of an idea by two words connected with 'and') is a frequent rhetorical device in Shakespeare, in de Vere's letters, and in two lines of "A Young Gentleman"--"range and seeke" and "carcke and care." Shakespeare's sonnets recurrently deal with mortality, the passage of time, and the use of poetic creation to resist time's capacity to destroy what we value. The "renowne" that is sought the first line of "A Young

Gentleman" becomes the "Fame that will nere decay" in the sixth stanza, and the "immortal prayse" of the seventh. "Abroad" appears for the third time in the poem's final line. Now, rather than describing where the young man yearns to go, it means "everywhere." It is now used to describe the power of "Fame" to break free of the chains that limit mortals in time and space, giving to those who win high renown eternal and universal praise.

The meter is strict iambic tetrameter. Alliteration and assonance abound. "Alike" and "seeke" are rhymed, as are "Greece" and "blisse." Of the fourteen words that begin the couplet lines, six (or 43%) begin with the letter "T." Shakespeare favored that initial letter in the couplets of his Sonnets--26% of those lines also begin with "T" words (as contrasted with roughly 15% of the words throughout Shakespeare's works). Although many of de Vere's poems do not show such a pattern, another de Vere poem in *Paradise* ("His minde not quietly settled") has a third and final stanza of six lines, each of which begins with a "T" word (Thus, The, The, That, To, and That).

In summary, I use converging lines of evidence to propose that "A Young Gentleman Willing to Travell" is a previously unattributed poem by Edward de Vere, author of the works of William Shakespeare. I would encourage others to explore the remaining unsigned poems in the various editions of *Paradise* and research their possible authorship by de Vere.

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# M.O.A.I. Unriddled: Anatomy of an Oxfordian Reading

By Sundra G. Malcolm

Last fall (2006) I had the pleasure of attending the week long Oxford/Shakespeare Sonnet seminar with Professor Dan Wright at Concordia University.

In one of our sessions we briefly discussed the riddle in *Twelfth Night*. Because my background is in math and statistics, and because the riddle was only four letters long, I decided to solve it. With a feeling of excitement and hubris I had not felt since attacking the four-color map theorem in high school, I figuratively cleared my desk and sharpened my pencils.

I decided to approach the puzzle as an anagram mainly because the clues in the text of the play are about ordering the letters. Also an anagram would involve only 24 possible solutions. "Looks like it might say: I am Oxford. (I AM O)," I thought.

Clearly the solution for this riddle should be easy to find, otherwise playgoers might unnecessarily get bogged down in metaphysics. But now my thinking was contaminated by a premature solution. Let's back up.

In Act II Scene V, Malvolio has discovered a mysterious letter. The first mystery is apparently quickly penetrated because of the seal. Bearing the image of Lucrece, the seal belongs to Olivia who therefore seems to be the author. The second mystery concerns an unknown beloved and this one is more difficult, especially for Malvolio.

He reads:

"Jove knows I love:  
But who?  
Lips, do not move;  
No man must know.

I may command where I adore;  
But silence, like a Lucrece knife,  
With bloodless stroke my heart doth gore:  
M, O, A, I, doth sway my life."

The instruction with the letter says "If this fall into thy hand, revolve." That's easy enough. Lateral rotation yields IAOM. Note that the right-left symmetry of the four letters permits this rotation and that the letter "A" prevents flipping the riddle upside down. But if this is the solution, I do not understand it.

Maybe it will help to turn to the clues in the text of the play which seem to start as soon as the riddle is introduced. Appar-

ently Fabian and Sir Toby Belch are in on the joke and freely evaluate Malvolio's efforts. From their comments it appears he is not expected to get anything right and that is the point of view I am adopting.

Fabian announces "a fustian riddle," and Sir Toby comments: "Excellent wench, say I." If we approach Sir Toby's words as literal directions instead of an offhand comment, we say "I" and possibly establish "I" as the first letter.

As soon as Malvolio encounters the riddle he is described as a hawk checking at a dish of poison. In other words, even before he starts his solution, his failure is assured. So when he suggests that the alphabetical position might resemble something in him we know that this is not right.

Sir Toby comments "O, ay, make up that: he is now at a cold scent." This tells us that Malvolio is on the wrong track and maybe that "O" and "A" make up that (dish of poison).

Malvolio continues: "M, -Malvolio; -M, why, that begins my name." Because he accepts "M," it is probably not the first letter. But note that he does not say that "M" should be first.

Malvolio: "M, -but then there is no consonancy in the sequel; that suffers under probation: A should follow, but O does." Here Malvolio has finally brought some information to the table. From a lifetime of experience, he knows that "O" should not follow "M" because "A" does. In this context we deduce that "O" does in fact



**Kenn Sabberton as Malvolio in Acquila Theatre's 2005 production of *Twelfth Night*, trying to unriddle the forged love note.**



follow “M” and “A” does not.

Fabian helpfully adds “And O shall end, I hope”. Finally a clue actually places a letter. Sir Toby echoes this placement: “Ay, or I’ll cudgel him and make him cry ‘O.’” “O” is last.

Finally Malvolio observes the placement of “I”: “And then ‘I’ comes behind.” He seems to accept this happily enough and that causes us to doubt it.

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**Either of the two “revolved” assertions combined with the five clues above establishes I. AM. O. as the unique solution. The two together are even more powerful because they each give the same result.**

**I admit that some creative thought was necessary to reach the solution I. AM. O., but I do not apologize for it. If simple logic had been enough the riddle would have yielded to solution long ago. I found myself challenged to stay logical while following an intricate literary thread. You be the judge. Of course traditional Shakespearian scholars might find this topic tedious. To them I say the seal of Lucrece is appropriate to a writer other than Olivia. And that writer says in the postscript: “Thou canst not choose but know who I am.” In my opinion traditional scholars have in fact so chosen for about 400 years.**

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To summarize:

- (1) “M” is probably not the first letter
- (2) “A” does not follow “M”
- (3) “O” correctly follows “M”

- (4) “O” is last
- (5) “I” is probably not last

Clues three and four eliminate 22 possible orderings leaving IAMO and AIMO. Neither of those orderings is eliminated by the other three clues. Sir Toby’s comment “excellent wench, say I” weighs in on the side of the first alternative but hardly proves it to be the unique solution because we only guessed that it might be a clue.

So, are we stuck? Not quite. The letter instructed Malvolio to revolve something. The problem is that he was not told what to revolve. The 1985 New Cambridge Shakespeare edition of *Twelfth Night* glosses this line as “turn (it) over in your mind” (92). I can go along with that general idea, but suggest we revolve, not the riddle, but Malvolio’s mind.

Malvolio makes only two direct statements about letter order and it is exactly those two statements that I propose to revolve. He says that “A” should follow “M”; we conclude that “A” should precede “M.” He says that “I” comes behind; we conclude that “I” comes first.

Either of the two “revolved” assertions combined with the five clues above establishes IAMO as the unique solution. The two together are even more powerful because they each give the same result.

Now I admit that some creative thought was necessary to reach the solution IAMO, but I do not apologize for it. If simple logic had been enough the riddle would have yielded to solution long ago. I found myself challenged to stay logical while following an intricate literary thread. You be the judge.

Of course traditional Shakespearian scholars might find this topic tedious. To them I say the seal of Lucrece is appropriate to a writer other than Olivia. And that writer says in the postscript: “Thou canst not choose but know who I am.” In my opinion traditional scholars have in fact so chosen for about 400 years.

There is one more observation I would share. I could not help thinking that the anagram should be composed of the letters MOAIE because Oxford signed some of his poetry E. O. and “I AM E O” would be a nicer result. With this in mind I took a break with Bill Farina’s book *De Vere as Shakespeare* and was struck to read that Malvolio may have had a precursor in the character Maltevolti from *Il Sacrificio* by a group of anonymous Sieneese noblemen (83). I leave it to the reader to solve the anagram of “M” plus following vowels using Maltevolti instead of Malvolio.

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(Conference, cont. from p. 1)

which the poet Robinson Jeffers built his stone home and penned the famous lines of his great poem, "Shine, Perishing Republic," on the spiritual dangers of American empire.

The 2007 Carmel Conference was for many an intimate experience, smaller than recent conferences but with a warm feeling of camaraderie and a number of historic highlights that belied the small attendance. Nestled in the picturesque, wind-sculpted pine and cypress of Carmel, the conference was hosted by Stephen Moorer's *Pacific Repertory Theatre*, the only definitively "out of the closet" Oxfordian Shakespeare festival in North America.

The PRT's production of *Midsummer Night's Dream* in the open air Forest Theatre was a delight of the conference, complete with acrobatic fairies and a sumptuous setting that merged the natural landscape of Carmel with the exotic designs of fairyland and the Greenworld of Shakespeare's play. Pacific Rep. also produced an energetic, modern dress version of *Macbeth* with Moorer in the lead role.

Conference presenters included Dr. Peter Austin-Zacharias, Professor Lewis Tate, Dr. Frank Davis, Dr. Marty Hyatt, Professor Ren Draya, Professor Roger Stritmatter, Dr. Earl Showerman, Dr. Helen Gordon, Professor Rima Greenhill, Katherine Chiljan, Matthew Cossolotto, John Hamill, Stephanie Hopkins Hughes, Ramon Jiménez, Lynne Kositsky, Allegra Krasznecwicz, Alex McNeil, Stephen Moorer, Richard Paul Roe, John Shahan, and Richard Whalen.

Allegra Krasznecwicz' lecture, "William Shakespeare and the Authorship Question: A Study in Literary Triumph and Historical Tragedy," was a conference highlight for many attendees. As reported in the summer 2007 issue of *Shakespeare Matters* Krasznecwicz, a junior at Santa Catalina school in Monterey, California, recently won both the Monterey County and California State History Day Competitions for her interdisciplinary paper on the authorship controversy. To many her sober survey of the problems of the orthodox attribution and reasons for the Oxfordian attribution marked a significant development in the inexorable decline of

the Stratfordian empire: a new generation of scholars, liberated from the tyranny of orthodox groupthink, is beginning to make signal contributions to the debate on authorship. Moreover, these young scholars are being supported by representatives of an academic community which is now, as the recent *New York Times* survey indicates, increasingly divided over the subject of authorship.

Krasznecwicz is no stranger to academic honors, having received two awards in the Monterey County Poetry Competition for the past two years and placing second in the nation in the National French Exam. Her interest in the authorship question was sparked by an English teacher and supported by other teachers in both history and English. Readers of *Shakespeare Matters* may look forward to reading her paper in the Winter 2008 issue.

While Krasznecwicz' lecture symbolized the emergence of a new generation of Oxfordian scholars, a group that for the first time has garnered support and mentorship from high school teachers and essay contest judges, another conference highlight revealed the extent to which Oxfordian scholarship has begun to tackle the big challenges of the future. Richard Whalen unveiled the first in the new Oxfordian play series under the Horatio editions imprint (general editors Richard Whalen and Daniel Wright). The series will eventually include all the Shakespearean plays, each play edited by an established academic with a PhD. Whalen's *Macbeth* is the first of the series in print. Editions are planned of *Othello* (Ren Draya), *King John* (Daniel Wright), and *Winter's Tale* (Michael Delahoyde). Also forthcoming imminently are *Hamlet* (Jack Shuttleworth) and *The Tempest* (Roger Stritmatter and Lynne Kositsky).



**Allegra Krasznecwicz delivers her conference paper, "William Shakespeare and the Authorship Question: A Study in Literary Triumph and Historical Tragedy."**

Meanwhile the conference also underscored considerable progress on the general anti-Stratfordian public relations. John Shahan, CEO of the Shakespeare Authorship Coalition, addressed the conference on developments in SAC's "Declaration of Reasonable Doubt" (See Shahan, this issue). Fresh from exciting developments in Chichester, England, where the opening of Mark Rylance's new authorship play, "I am Shakespeare," combined with advance publicity from Brunel University, has produced a groundswell of publicity for the Declaration, Shahan discussed how the Declaration went from just over 200 signatories to over 1100 in a matter of days following major publicity by the British Broadcasting Corporation.

In her Saturday luncheon talk "The Oxfordian, 10th Anniversary" Stephanie Hughes surveyed some accomplishments of the publication in ten years under her editorship. Hughes praised the use of the anonymous peer review system as a method



Conference host and impresario Stephen Moorer introduces John Hamill.

of vetting papers for publication and said that even in a small community like our own, the system has provided a robust and effective mechanism for providing feedback to authors and insuring the quality of the journal. She recounted a humorous anecdote about the only potentially serious breakdown in the process, in which a writer whose paper had been rejected complained about a reviewer and claimed to know the reviewer's identity. When the author was asked the reviewer's name, it turned out that the author was mistaken.

Lynne Kositsky and Roger Stritmatter collaborated on two presentations, one of them detailing discovery of an early draft of the famous Strachey letter, a document of only 3,000 words (as contrasted to the 23,000 word document as published by Samuel Purchas in 1625. The document, recently published as *William Strachey's Unrecorded First Draft of his Sea Venture Saga* by Ivor Noel Hume (Avalon Chronicles, 2001), is evidently the earliest version of a text, William Strachey's *True Reportory*, that has become famous for its alleged influence on Shakespeare's *Tempest*. But Shakespearean scholars have paid

almost no attention to the implications of the draft since Hume's 2001 publication. Kositsky and Stritmatter suggest that the reasons for this neglect have to do with the manner in which the draft must undermine orthodox confidence in the traditional story that Strachey's "letter," in the form published in 1625, went back with Sir Thomas Gates' July 1610 return to England. Kositsky noted that in their September 2007 *Review of English Studies* article (published online in April 2007), she and Dr. Stritmatter had suggested that "it remains possible that part, although not all, of the text (of *True Reportory*) printed by Purchas in 1625, actually was sent to England with Gates on the 15 July 1610 departure date" (452).

Stritmatter's humorous account of the divagations of representatives of the orthodox status quo at the World Congress of Shakespeare's-R-Us gave conference goers a firsthand insight into the strange and discouragingly obtuse world of academic politics.

Earl Showerman spoke twice, first on "Shakespeare's Plutarchan Nomenclature: The Company of Grecian Nobles." The

lecture explored the influence of Plutarch as a source for names in such plays as *Winter's Tale* and *Pericles*. Shakespeare displays a consistent fondness for Latin names, even for characters drawn on Greek originals. Shakespeare typically changes many names from those in his sources, for example Gower in the instance of *Pericles*. Scholarship traditionally regards Plutarch as "probably his most serious experience of a bookish kind." Showerman argued that Shakespeare's choice of names involved a strategic "historicization" of characters: he chose names that would give his characters a literary and historical foregrounding, one that educated readers and audience members would recognize and could inflect the significance of the character in the play. Tradition holds that Shakespeare must have made use of a copy of North's 1580 translation of Plutarch into English. De Vere, of course,

purchased a copy of the 1569(?) edition of Jacques Amyot's French Plutarch, the book on which North based his translation.

In "Much Ado About Hercules" Showerman examined the close analogy between the last scene of *Much Ado About Nothing*, in which Claudio marries the veiled Hero and the statue scene in *Winter's Tale*, suggesting that "both these plays derive their dramaturgic concept from the final scene in Euripides tragicomedy, *Alcestis*." Showerman challenged the 1903 conclusion of Professor Robert K. Root, one that has "ruled 20<sup>th</sup> century scholarship," to the effect that Shakespeare "nowhere alludes to any characters or episodes of Greek drama" and that "they extended no influence whatsoever on his conception of mythology."

In "Secret Societies' Influence on Shakespeare and his Peers," Professor Helen Gordon explored the possibility of Masonic and Rosicrucian influences in the Shakespearean canon. According to Gordon, the cryptic dedication to the Shakespearean sonnets is "an invitation

(Continued on page 28)



John Hamill discusses the themes of homoeroticism and bastardy in the Sonnets.

(Conference, cont. from p. 27)

to seek the truth and restore knowledge that has been suppressed.”

John Hamill discussed the theme of “Bisexuality and Bastardy in the Plays and Sonnets.” According to Hamill, language in the plays that is accepted by most scholars as bawdy appears in the Sonnets but the bawdy subtext is frequently ignored. “The scandal of the bisexual love triangle.... reflected in Shakespeare’s Sonnets, may be the reason for the motivation for the alias that first appeared in 1593.”

In “Shakespeare Outed as a Liar? An Intriguing Annotation,” Dr. Frank Davis pursued the proposal that an annotation made by a contemporary owner of a copy of the 1623 First Folio (now at Glasgow) suggests “that this individual believed Shakespeare was ‘lying’ about making the plays.”

Stanford Professor Rima Greenhill, a senior lecturer in Russian language in the Department of Slavic Languages and Literatures, delivered the next chapter in her series of expositions of the Russian context of *Love’s Labour’s Lost*. In “What’s In a Name?” Shakespeare’s Choice of names in *LLL*,” Greenhill explored how the names of characters in the play have a “strong connection to real life historical personali-

ties from the contemporary Russian court” which serve to “explain why Shakespeare picked each of them.”

Ramon Jiménez continued his work on Shakespeare’s history plays in his lecture “The Three Faces of Henry VI.” Noting that there are more disagreements about the *Henry VI* trilogy than any other history plays in the canon, and that these plays are also the least performed and read, Jiménez argued that the plays are nevertheless “filled with vivid character portraits and dramatic dialogues that are immensely appealing to actor and audience alike.” The paper explored several characteristics of the trilogy—among them gratuitous use of imagery and invective, the juggling of historical events, and portraits of two powerful women—that exemplify Shakespeare’s use of chronicle material.”

In her “A Midsummer Night’s May Game: Oxford’s Timeless Love Potion,” Stephanie Hopkins Hughes argued that the play “was concocted from a blend of sources drawn from Oxford’s childhood reading, childhood experiences, and feelings for the members of the wedding party for whom the play was written”—namely the May 2, 1594, wedding of the dowager countess of Southampton (mother of the 3<sup>rd</sup> Earl) to

Sir Thomas Heneage. Hughes argued that the playwright “was driven by the desire to give something of value to an old love (Southampton) on her wedding day.”

In “Mendelssohn, Fusli, and the Nature of the Faerie World in *Midsummer Night’s Dream*” Peter Austin-Zacharias took up the themes and symbolism of Shakespeare’s lyrical dream. Austin-Zacharias’ presentation was a chapter in a larger project of tracing “the process of individu-

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**Professor Lewis Tate, a faculty member at the Savannah College of Art and Design in Savannah, Georgia, spoke on “9/11, Iraq and *Henry V*: Shakespeare in the Classroom.” Tate argued that contemporary terrorism and war have made plays such as *Henry V* more relevant than ever: “ten thousand dead French after the battle of Agincourt is less an abstract statistic. The role of religion then and now resonates. The subject of war and warriors becomes more than an academic exercise as we consider Shakespeare’s intent in presenting us with *Henry V*, *Macbeth*, *Titus Andronicus*, *Coriolanus* and other martial protagonists.”**

ation that is the author's movement from courtier-poet to writer-of-plays to magus." Austin-Zacharias, whose 1970 PhD on the motif of death and rebirth in renaissance tragicomedy is from the University of Michigan, has been an Oxfordian since the early 1990s when he moved to Portland and began attending the de Vere Studies Conference (now the Shakespeare Authorship Studies Conference).

Richard Roe delivered an excerpt from his long anticipated book on Shakespeare in Italy, "Italian Directions for English Merchants." Attendees were gratified to hear from Roe, whose longtime work on Shakespeare's Italian influences still remains in manuscript but is, we hope, forthcoming. His talk on the importance of the English-Italian import-export trade in shaping the author's language and dramatic concepts in such plays as *Merchant of Venice*, *Taming of the Shrew*, and *Othello* was a model of the use of historical context to illuminate the language and action of the Shakespearean plays.

Professor Lewis Tate, a faculty member at the Savannah College of Art and Design in Savannah, Georgia, spoke on "9/11, Iraq and *Henry V*: Shakespeare in the Classroom." Tate argued that contemporary terrorism and war have made plays such as *Henry V* more relevant than ever: "ten thousand dead French after the battle of Agincourt is less an abstract statistic. The role of religion then and now resonates. The subject of war and warriors becomes more than an academic exercise as we consider Shakespeare's intent in presenting us with Henry V, Macbeth, Titus Andronicus, Coriolanus and other martial protagonists."

In an "An Overlooked Subplot in *Macbeth*," Richard Whalen argued for the critical importance of the much-puzzled-over character the Thane of Ross. A close reading of the play, argued Whalen, "shows clearly that Ross is a lying, treacherous courtier who aids and abets Macbeth's murderous ambitions even before the witches prophesy he will be king."

Dr. Martin Hyatt spoke on the theme, "Dating the Canopy in the Son-



**Professor Lew Tate, the editor of the SOS newsletter, enjoys a lunchtime laugh.**

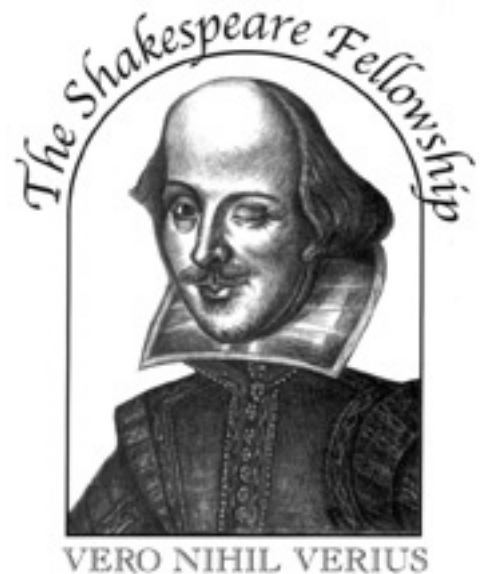
nets." Hyatt provided a primer on how to approach structural patterns in early modern literature. Hyatt argued for the importance of a formal approach to the search for structural patterns, one that strictly limits the imposition of external frames of reference until after a structural pattern has been established. Hyatt argued for the existence of a three-year pattern in the Sonnets, with each of the 52 weeks of the respective years indicated by a sonnet. Although the sequence is two sonnets short, Hyatt argued that the two anomalous parenthetical lines at the end of sonnet 126 are intended to function as placeholders in the series, each serving in effect as an entire sonnet, and rounding out the series to 156.

As usual, Oxfordian Jeopardy, led by Alex McNeil, proved a rousing success and a wonderful break from the more academic parts of the conference. This year's Jeopardy pitted the formidable Stephanie Hughes, retiring editor of *The Oxfordian*, against Dr. Ren Draya, and Mike Adair.

All in all, despite the small turnout, the conference was by any estimate a huge success, filled with excellent presentations,

fine theatre, and anticipations of great things to come.

— Roger Stritmatter





Stephanie Hughes, Matthew Cossolotto, and Ramon Jiménez discuss the finer points of the Oxfordian case.

(Letters, cont. from p. 2)

*Dream* and *Measure for Measure* (as proven by Professor Abel Lefranc and A.W. Titherley). The Earl of Derby was a talented man, but his talent was of a smaller caliber than that of Oxford's, and furthermore he was not meant to be the Second Shakespeare: in 1617 he disbanded his company of players and lost his interest in theater, in 1623 he did not put enough efforts editing the first folio, and living a relatively long life until 1642, he did not try to perfect and to enlarge the Shakespearean canon.

On June 24, 1604, Edward de Vere died. His death was marked by the first festival of Shakespeare plays: eight Court performances during the fall-winter season of 1604-05 (three times as many as were given at Court during the previous seasons). But what is strange is the fact that new Shakespeare plays kept appearing after Oxford's death, and Shakespeare's living mask Will Shaksper, continued to be active in the London's theater world: he retired to his Stratford-upon-Avon only eight years later. To the extent of my knowledge, Oxford died before the first staging of mature versions of *King Lear*, *Macbeth*, *Antony and Cleopatra*, *Coriolanus*, *Pericles*, *Cymbeline*, *The Winter's Tale*, *The Tempest* and *Henry VIII*. As we all know, there were 18 previously unpublished plays in the First folio of 1623 and ten First Folio plays differ remarkably from the earlier versions. Even if Edward de Vere left to posterity the drafts of 18 uncompleted plays, to complete and to polish them imitating his style and maintaining his level of mastership would have been a near impossible task. The biggest part of this work was done by Roger Manners, the 5<sup>th</sup> Earl of Rutland, the Second Shakespeare, with a help of his wife, Elizabeth Sidney,

Countess of Rutland, the only daughter of another Phoenix – Philip Sidney.

After Oxford's death in 1604 and his daughter's marriage in 1605 to Phillip Pembroke, Oxford's papers came into possession of the Pembroke-Sidney circle. The Earl of Rutland, a member of this circle, was a very educated man (he had Cambridge and Oxford degrees, studied at Inns of Court and at Padua University), he was a theater lover (two Earls, Rutland and Southampton, neglected the Court duties in 1599, spending all their time in the theater), and he was also a longstanding admirer of Shakespeare (a character of Gullio in the Cambridge student play *Return from Parnassus* was a combined caricature of both Shakespeare's mask, Will Shaksper, and Shakespeare's admirer, the Earl of Rutland). What's especially interesting is that Rutland, like Oxford, possessed the Thomas Looney set of characteristics. Nobody else among the Shakespearean authorship candidates had as close a match. Unfortunately, Thomas Looney himself underestimated Rutland, not knowing all important facts about him,

which we now know.

In summer 1603 Rutland was in charge of a British delegation to the King's Christian Court in Denmark, and after his return to England the text of *Hamlet* was significantly changed: the volume increased by 74% (from 2143 lines in Q1 of 1603 to 3719 lines in Q2 of 1604-05), a substantial number of Danish specifics appeared in the second quarto (Celestin Demblon and Claud Sykes presented a detailed report of these changes). And another fact that uniquely distinguishes Rutland among the other Shakespearean authorship candidates is: the draft-manuscript of the song from *Twelfth Night*, written in Rutland's hand, was found in Rutland's archives in Belvoir Castle by Pierre Porohovchikov. The Rutlands died in 1612, and after their death the Second festival of Shakespeare plays took place at Court: 14 performances. There were only two big Shakespearean festivals during the reign of King James: in 1604 and in 1612.

The Rutlands died, and Will Shaksper after receiving his 44 shillings from Roger's brother Francis, the 6<sup>th</sup> Earl of Rutland, retired finally to his Stratford. After their mysterious death (young Elizabeth Rutland suddenly died in a month of her husband's death) a group of the best English poets (Jonson, Chapman, Marston, Fletcher under the name of Shakespeare) participated in the Robert Chester's *Love's Martyr*, the book that mourned the death of this poetic couple (Ilya Gililov built a convincing case re-dating the publication of Chester's tome to 1612-13), John Donne gave the tribute to their death in his "Canonization"; and Francis Beaumont wrote a deeply striking poem "An Elegy on the Death of the Virtuous Lady Elizabeth, Countess of Rutland." Because the Second Shakespeare died in 1612, John Fletcher

completed the play *Henry VIII* in 1613.

Mary Sidney, the Countess of Pembroke, the Third Phoenix, was an impressive master of the poetic forms, a very creative and productive writer. After her dear niece Elizabeth Sidney-Rutland's death in 1612, Mary Sidney traveled abroad to soothe her pain (1613-1616). On her return to England, she was impressed by Ben Jonson's *First Folio* (it was the first large published collection of dramatic work in England) and decided that it was time to produce Shakespeare's *Folio* for the glory of England. Her noble and selfless role in editing her brother's writings and adding to them her own translations of psalms under his name, and her literary workmanship are well known. Her contribution to the Shakespearean canon and preparation of the *First Folio* for the publication was significant. She planned to publish the *First Folio* in 1622 (see Frankfurt fair catalogue of 1622) to celebrate the 10<sup>th</sup> anniversary of the Rutlands' death. But she died in 1621, and *First Folio* received a green light only after the failure of the Spanish Marriage project in 1623. The *Second Folio* was published in 1632 – the 20<sup>th</sup> anniversary of Rutlands' death.

Irina Moskovich  
Milwaukee, Wisconsin

Dear Editor:

I'm a junior high librarian who is in the process of trying to pull together core-class activities and lessons about Shakespeare for a school celebration day. I desperately wanted something for the history classes to do that included analysis of primary resources and a little detective work on their part. Your website is an incredible find for me. Using what you have as inspiration (and

giving the citation credit, of course), I was able to put together a "history mystery" activity that has students compare the work of Edward de Vere with Shakespeare's known works. Students will be allowed to draw their own conclusions as to the similarities/ differences in styles and whether or not the two pieces were authored by the same person.

Your site is an incredible opportunity to freely access information, and is greatly appreciated!

Thanks,

Karen Pate, Librarian  
Santa Fe Junior High

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*(President, cont. from p. 6)*

becomes an English major at college!

Taken together, these several events, though not directly related to one another, give me reason to remain hopeful. Winning over the general public (if that is our goal) will no doubt take a long time, but the campaign has begun. To resort to a familiar metaphor, the glass may not be half full yet, but it is getting fuller, drop by drop and day by day.

— Alex McNeil

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From left to right, Richard Whalen, Professor Ren Draya, and Pacific Repertory Theatre's Producer and Artistic Director Stephen Moorer discuss *Macbeth* from Oxfordian and dramaturgical perspectives at the 2007 Carmel Shakespeare Authorship Conference, held October 4-7, 2007.

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