



# The Shakespeare OXFORD Newsletter



Vol.32: no.3

"Let me study so, to know the thing I am forbid to know"

Summer 1996

## Conference Update Oxford in Minnesota

The Shakespeare Oxford Society's 20th Annual Conference opens for registration Thursday, October 10th, at the Hotel Sofitel in Bloomington, MN. A press-moderated authorship debate is scheduled for the evening (see special events for details).

On Friday morning the paper sessions will kick off with a special roundtable discussion on the pros and cons of the so-called Prince Tudor theory, using the Sonnets and the two long narrative poems as the sounding board for a variety of opinions. At noon the luncheon speaker will be Al Austin, T.V. journalist and writer of the 1989 PBS Frontline Show *The Shakespeare Mystery*. Afternoon papers are listed on page 15. In the evening, an Elizabethan dinner will include music and a performance of "Allusions to Elizabeth in Shakespeare".

Saturday morning's conference papers will run concurrently with the Introductory Workshop (see Special Events). The luncheon speaker will be Joseph Sobran, journalist and author of *Outing Shakespeare*, to be published by The Free Press, April 23rd 1997. The Society's Annual General Meeting will begin at 1.30 p.m., and can run until 5.30 p.m. if necessary. A cash bar will precede the 7.00 p.m. awards banquet at which the featured speaker will be Michael York.

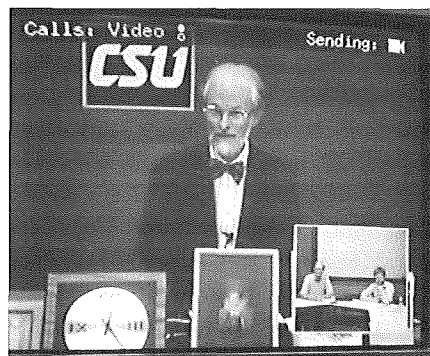
Sunday morning's conference papers will conclude by 11:15, and lunch will be served early to allow those wishing to attend the Geneva Bible Seminar to set off in good time (see Special Events). A reception with refreshments will follow. Transportation will be provided to and from the hotel for seminar ticket-holders.

Make your conference plans early! Af-

(Continued on page 15)

## The State of the Debate

*As the Internet grows, the authorship battle  
must be fought and refought every day*



*Professor David Richardson, who is now teaching courses at Cleveland State on the Shakespeare authorship, will be one of the leaders at a special workshop at the Minneapolis Conference on teaching the issue. On July 29th his class participated in a live video conference with Charles Burford and Richard Whalen (see page 16 for more details).*

In recent months the authorship issue has managed to be everywhere and nowhere at the same time. For those of us directly involved, it's evident that awareness of the issue is spreading daily, not only among the public at large, but also within the halls of Academe itself.

In this issue of the *Newsletter* there are several stories about an increasingly conspicuous paradox in the burgeoning world of Shakespeare. For, as Shakespeare becomes more popular than ever in the U.S., so all discussion of the role of the authorship issue in promoting this author's charismatic, new appeal is excluded - seemingly by fiat. On page 2 you can read about how two major newspapers played the story recently, while on page 16 you can learn how the authorship made it to classrooms in Cleveland and was aired on Australian national radio.

But it is the exploding growth of the Internet that provides the best example of how the Shakespeare authorship controversy has touched raw nerves. The Society Home Page, now almost a year old, is under what can only be described as all-out attack by Stratfordians who recognize the power of the Net. Predictably, the attacks offer nothing new, recycling instead every old saw from the last 100 years.

The two managers of the Shakespeare Authorship Page (the new Stratfordian website), Terry Ross and David Kathman, both graduate students, are the ones now leading the Stratfordian charge in cyberspace. These two relative newcomers to the debate have, through their presence on the Internet, become familiar names to Shakespeare scholars across the country. As Prof.

(Continued on page 4)

### Inside:

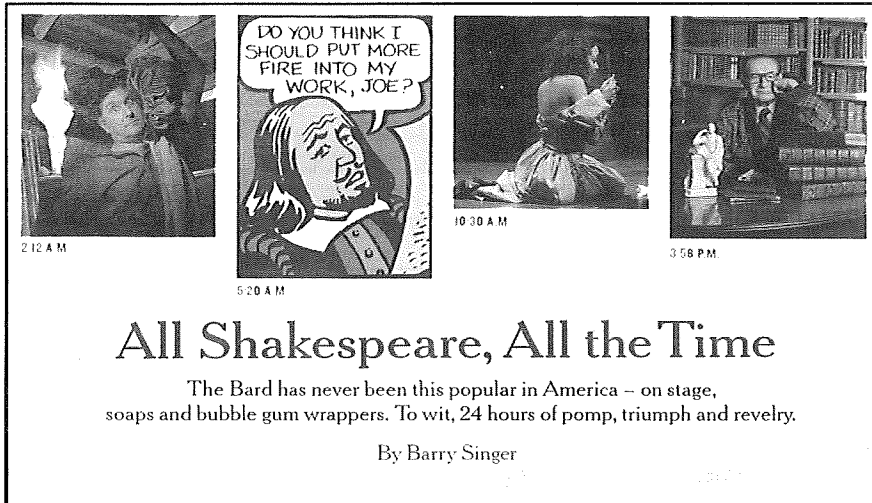
**Charlton Ogburn on  
*This Star of England*  
page 3**

**Peter Moore on dating  
*The Tempest*  
page 6**

**Business/Fundraising  
Plan for the next 10 years  
page 8**

**Joseph Sobran on the  
*Phaeton Sonnet*  
page 12**

## In the *New York Times*, it's "All the News that fits..."



The *New York Times*, acknowledged opinion leader in the US for many decades, ran an interesting Shakespeare item in its Sunday magazine on June 16, 1996. It was one of those inimitable surface-only pieces that covers an issue without actually exploring it.

In this instance the theme was a day in the life of those involved with Shakespeare in any manner, from classroom to theatre to publishing to comics. The format is similar to such recent large scale efforts as a "day in the life of America", the elaborate photo essay that commemorated the 200th anniversary of the Constitution in 1988.

The two-page spread is introduced with the commentary, "Forget Jane Austen, with all due respect ...The Shakespeare boom in filmdom dwarfs the Austen craze by at least a half-dozen projects ...It's wondrous and strange how often, and where, Shakespeare turns up across America, his characters infinitely malleable, his themes permanently pertinent."

For those of us involved in the Shakespeare authorship issue the question at hand, of course, is did they find a way to mention this hot-button issue that has been looming large on the scene ever since Charlton Ogburn's *The Mysterious William Shakespeare* was published in 1984. Did it come up? The answer is: No.

And it's not that they didn't have an

opportunity. Author Barry Singer had phoned Society President Charles Burford in January about the article, and after several contacts, we were in line to be included. We even made a point to hold one of our Newsletter meetings on the appointed day in February. In addition to the Newsletter, topics of discussion in February included Frontline's *The Shakespeare Mystery* and planning for the Society reception at the World Shakespeare Conference/SAA meeting in LA in April, not to mention the heated debate taking place on the bulletin board of the "mainstream" Shakespeare Web. Enough news, one would think, to make the cut in a "24 hours in the life of Shakespeare in America" piece.

Mr. Singer did call back on the day of our meeting, but that was the last we heard until the article was published in June, with the "24 hours" covered now in the middle of March, not February. The one Internet piece was "Is Shakespeare gay?" from the Shakespeare Web. Reference to the "Joe Meets William Shakespeare" Bazooka Joe bubble gum series was also in, as well as a *Funeral Elegy* reference, and other tales about schools, publishing, and theatre.

But authorship? Not a thought. By the way, when Bazooka Joe answers the Bard in the last panel, he says, "I think you should put more of your work in the fire."

## ...While in *The Washington Post* it's "persistent idiocy"

Meanwhile, the *Times*' colleagues over at the *Washington Post* have provided us with an example of another manner in which the media handles the Shakespeare problem.

In the Sunday, August 4th Style section the *Post* presented a lengthy article titled "The Mysteries of the Millennium Solved" by Michael Farquar. What follows is an extensive list including, among others, Lee Harvey Oswald, Nostradamus, the Rosenberg case, the Shroud of Turin, and of course, Shakespeare. The theme of the piece, telegraphed in the headline, is that what all these various mysteries have in common is that the orthodox and/or official stories that we have about them are true, and all theories to the contrary reflect the pitiful shortcomings of those who hold such ideas.

The Shakespeare section begins "The perplexing need to create mysteries where they do not exist has no better example than the persistent idiocy involving claims that Shakespeare did not write his plays. In this case, however, the culprit is not gullibility as much as snobbery." And so it goes. It's enough to make one prefer the "Big Ignore" strategy employed at the *Times*.

Charlton Ogburn fired off a letter to the *Post* a few days later:

Mr. Donald E. Graham  
Publisher  
Washington Post

Dear Mr. Graham:

What would you have us think when we find a cocksure ignoramus, Michael Farquar, prominently welcomed to the Style section of the *Washington Post* in addressing himself to the question of "Who wrote Shakespeare's plays?" Mr. Farquar may dismiss the opinions of Walt Whitman, Mark Twain, Sigmund Freud, Charles Chaplin, Orson Welles, Vladimir Nabokov, Clifton Fadiman, three Justices of the US Supreme Court and countless others as those of snobs, but at least you may argue that your paper has proved itself guiltless of that sin in hailing as the author of our greatest literary masterpieces an illiterate who could not even write his own name.

Sincerely yours,  
Charlton Ogburn  
9 August 1996

# *This Star of England*

*Some Historical Notes on its publication and authors Charlton and Dorothy Ogburn*

by Charlton Ogburn, Jr.

[In December 1995 Charlton Ogburn wrote to Ms. Florence Sheppard about her article in the Fall 1995 *Newsletter* on *This Star of England*. He related some of the unique and little known history of how his parents decided not to go with Simon & Schuster as their publisher, and forwarded a copy of the letter to us for the *Newsletter*.]

[Dear Ms. Shepard:]

You are quite right in describing the opinions of the book [*This Star*] voiced by orthodox critics as knee-jerk reaction. It is in the light of this observation especially, and of your well-taken misgivings about the length of *This Star* and its being so detailed that it often makes for difficult reading, that I should like to quote the letter written to my father by Lincoln Schuster of Simon and Schuster after his reading the manuscript of the book and to report the upshot:

By this time I am sure you fully realize the reason for the delay in my writing you. I wanted plenty of time to read every word, every page—and also to go over some of the crucial sections several times and make detailed notes. This could be done only in the country, away from the pressures and interruptions of the office. Furthermore, I wanted time to think through some of the technical publishing and editorial problems raised by your literally monumental work. Before going into page-by-page and chapter-by-chapter details, let me congratulate you on a truly dazzling achievement. Your vast erudition and your indefatigable and pioneering researches are touched at many high points by the truly Renaissance splendor of your writing. In all sincerity, I want to congratulate you and Mrs. Ogburn for an extraordinary and in many ways basic contribution to Elizabethan scholarship. Your *magnum opus* is itself a liberal education, not only in Shakespeare, but in the whole Elizabethan period. For this high privilege I am most deeply grateful. Your vivid word pictures of bastioned walls, the wild rebels, the heady wine, earth-conquering glories of this era remain unforgettably etched in my memory.

It may interest you to know that the opening



By permission Folger Shakespeare Library

## *The Ashbourne Portrait*

chapters and also the crucial climaxes on pages [here follow page-numbers referring to the manuscript copy] impressed me most forcibly. In fact, they called for special exclamations of delight as I jotted down my notes.

\*\*\*\*\*

With renewed thanks for your patience and cooperation, and congratulations to you and your wife on your truly historic contribution to scholarship, I am

Yours faithfully,  
(s) M. Lincoln Schuster

In place of the asterisks above in the only surviving copy of the letter I know of, my father had written this parenthetical interjection:

(Here follow six pages of analysis of the manuscript and suggestions mainly looking to our shortening it drastically, although he admits that "By virtue of the wealth of data you present and orchestrate so eloquently, I am more intrigued and fascinated than ever." He makes, however, a dozen minor suggestions, some of which are valuable. He suggests adding a glossary, chronological tables and dramatis perso-

nae. The real impasse is that the manuscript cannot be cut drastically as he would like. Mr. Schuster added, after quoting Harry Simon's criticism and aspersions, that if we would cut the MS he would not only publish it but [and here I think we must take it that Mr. Schuster was speaking rather more playfully than otherwise-C.O., Jr.] would bring out the poems and plays as *The Works of Edward de Vere*.

It can hardly be doubted that my parents' decision to forego publication of *This Star* by Simon & Schuster rather than shorten it was a major misfortune. It is attributable, I feel sure, to my father's consideration for my mother. The latter had composed much the greater part of the book, Father being engaged in a demanding career as a lawyer in New York, and such had been her immersion in Oxford's life that, with her personality, which was ardent in any case, the two had become almost a corporate whole. Cutting the text would have been tantamount, in her feeling, to exacting the forfeit demanded by Shylock, with much more than a pound of flesh being at issue. Father would not have had the heart even to suggest it. In the upshot, *This Star* was published by Coward, McCann, with my parents bearing a large part of the costs of production.

In crediting Mother with the major part of *This Star*, I do not mean to suggest that Father contributed less than she did to the case for Oxford. On the contrary. His *The Renaissance Man of England* of 1947 still provides an excellent introduction to the case, and while privately published, it went through five printings. (It was also published in Zurich as *Der Wahre Shakespeare*, and Shakespearean quotations in German make beguiling reading: "O God [sic] Horatio! Welch' verseherter Name/ Wird nack mir leben, bleibt verhull't, was war," ending, "Der Rest ist Schreiben.")

Also in 1947, he represented Charles W. Barrell in a suit for slander against Giles E. Dawson, curator at the Folger library, who had disparaged as illusory the evidence brought forward by Barrell through X-ray photography; the evidence showed that the Ashbourne portrait, reportedly of Shakespeare and purchased as such by Henry Clay Folger, was an over-painted portrait of the 17th Earl of Oxford. (In the deposition taken by my father, Dr. Dawson was unable to produce a shred of evidence that the

(Continued on page 24)

*Debate (Continued from page 1)*

David Richardson has remarked to us about the students in his authorship classes at Cleveland State, the Net is now where students are most likely to go first in search of information (see p. 16).

The Net is a double-edged weapon for Oxfordians. On the one hand, it offers us the power to reach almost limitless numbers of Shakespeare students with our message. On the other hand, we are obliged to defend our position against attack and misrepresentation every single day of the week. Ross and Kathman challenge our theories and our scholarship with unremitting energy and acerbity, while to date few Oxfordians seem ready to go toe to toe with them on a daily basis. Society member Peter Wilson, on the Shakespeare newsgroup, has been one of those tireless (and skillful) few.

In fact, some of our online Oxfordians have commented recently that it seems pointless to fight the same fight over and over. Better to promote de Vere and reach new people with open minds than go round and round with people who will never be convinced of our position. On the Internet, however, people are influenced by how well the Oxfordians do "in battle" against the Stratfordians. Despite what they see on our Home Page (essays, bibliographies, research materials etc.), ultimately they judge us by how we defend our thesis from attack.

When the Shakespeare Authorship Page came online on April 23rd this year, it did so with all guns firing, posting two major debut essays from Ross and Kathman. Ross attacked *Frontline* for the manner in which they had linked a couple of important quotes from the anonymous *Arte of English Poesie* (1589) during their hour-long documentary on the authorship question, while Kathman contented himself with tackling the age-old issue of dating *The Tempest*. In his lengthy essay he claims that Strachey's now notorious letter of 1610, in which he describes a shipwreck on the coast of Bermuda, is not only a possible source of Shakespeare's play, but is so integral to the entire text of the work that we can safely assume that *The Tempest* exists only because Shakespeare first read the letter.

We have responded in detail to both these essays in the current issue of our

online magazine, the *Ever Reader*, with articles by Roger Stritmatter and Andy Hannas on *The Arte*, and two articles by Peter Moore on *The Tempest*. Moore's shorter article, which deals directly with Strachey's letter, appears on page 6.

The essay that has undoubtedly made the biggest splash on the Net is Ross's, and there follows a brief rebuttal, using material from both Stritmatter and Hannas. As is so often the case with Stratfordian apologists, the points that Ross fails to raise, or raises inadvertently, are more interesting than the ones he airs openly.

On the basis of *Frontline*'s faux pas on *The Shakespeare Mystery*, Ross claims that Oxfordians in general misleadingly conflate two key passages from *The Arte of English Poesie* (1589). He cites the Society's Home Page as his only example (see the box on this page for the relevant passages and how they appeared on both *Frontline* and our Home Page).

With one genuine mistake in hand, Ross proceeds to fire off some of the most incredible and irresponsible charges ever made in

the history of the authorship debate. Even the likes of Rowse and Schoenbaum would have blushed to hear such slanders.

First, Ross claims that the "entire case for Edward de Vere" as Shakespeare rests on the illegitimate conflation of these two passages. He describes this one infraction as typical of the "phoney evidence" and flawed methodology that Oxfordians compulsively use. Yet, as Roger Stritmatter points out, no previous Oxfordian writer, from Looney to Ogburn to Whalen, has ever conflated these two quotes a la *Frontline*.

As a point of fact, Edward Arber, the eminent 19th-Century scholar, in the introduction to his 1869 edition of *The Arte*, singles out the two passages under discussion (though without listing all the names in the second passage) and places them side by side in addition to several others, all to make his concluding point:

"[This] chiding, strangely coming from an anonymous author - containing as it does an important testimony, both as to an anterior literary fecundity [i.e. the prolific output of poetry

## *The Arte of English Poesie*

### Original quotes from the *Arte*:

"Now also of such among the nobilitie or gentrie as be very well seen in many laudable sciences, and especially in making or Poesie, it is so come to passe that they have no courage to write and if they have, yet are they loath to be knowen of their skill. So as I know **very many notable gentlemen in the Court that have written commendably and suppressed it agayne, or els sufred it to be publisht without their own names to it**, as it were a discredit for a gentleman to seeme lerned, and to show himselfe amorous of any good Art."

(Chapter 8)

"And in her Majesties time that now is are sprong up an **other crew of Courtly makers Noble men and Gentlemen of her Majesties owne servauntes, who have written excellently well as it would appeare if their doings could be found out and made publicke with the rest, of which number is first that noble Gentleman Edward Earle of Oxford**. Thomas Lord of Buckhurst, when he was young, Henry Lord Paget, Sir Philip Sydney, Sir Walter Rawleigh, Master Edward Dyar, Maister Fulke Grevell, Gascon, Britton, Turberville and a great many other learned Gentlemen, whose names I do not omit for envie, but to avoyde tediousnesse, and who have deserved no little commendation."

(Chapter 31)

### Quote as it appeared on *Frontline*:

"I know very many notable gentlemen in the Court that have written commendably and suppressed it agayne, or els sufred it to be publisht without their own names to it, of which number the first is that noble Gentleman Edward Earle of Oxford."

### Mention of *Arte* on the SOS Home Page FAQ:

"The anonymous *Arte of English Poesie* (1589) writes that Oxford was among several gentlemen at Elizabeth's court, who "suffered [works] to be published without their own names to it."

prior to the 1580's], and to the mass of contemporary literature [i.e. poetic output during the 1580's] which never reached the printing-presses - is always to be estimated [i.e. kept in mind] in considering the earlier Elizabethan literature of England." (p.5, Intro., *The Arte of English Poesie*, London, 1869.)

Arber, then, not only brings together the same two key passages (passages which, according to Ross, Oxfordians had "yoked together" for the sinister purpose of promoting Edward de Vere's authorship of the Shakespeare canon), but he also draws the conclusion that *The Arte's* "important testimony" on the matter of anonymous authorship among Elizabethan courtiers must be kept in mind when considering earlier Elizabethan literature.

Keeping this important testimony in mind is exactly what Ross has failed to do; rather, he has tried to ignore it altogether. There is absolutely no doubt that the two passages belong together because they express the same thought, by the same author, in regards to the state of English poetry in 16th Century England. Ross, a devout, young Stratfordian, has missed the point entirely.

An additional gaffe in Ross's essay is his reference to Sidney's *Arcadia* as having been published in 1587, a slight of hand which is key to his contention that Edward de Vere and all the other poets mentioned in the same list with him were not those who, in the words of *The Arte's* author, "suffered [their work] to be published without their own names to it" and thus couldn't be "made public with the rest."

In fact, none of Sidney's poetry had been published when *The Arte* was written (probably 1584-5, with minor revisions in 1588-9), so once again Ross's case collapses. Quite a performance for one who scolds Oxfordians on every page for "phony evidence" and a "carelessness with evidence that seems almost to be part of Oxfordian methodology."

While Ross does not dwell at all in his essay on the authorship of *The Arte* (he accepts the popular attribution to George Puttenham without question), Oxfordians may find the question of who wrote this work an interesting one. Consider this comment made in 1908 by George Saintsbury in *The Cambridge History of English Litera-*

*ture* (1967 edition):

".....the book [*The Arte*] is a remarkable one. It is quite evidently written by a courtier, a man of some age, who represents all but the earliest Elizabethan generation, but one who has survived to witness the advent of Spenser, and who is well acquainted with the as yet unpublished work of Sidney..." (Vol. 3, p. 303)

Compare this with Arber's first paragraph in his Introduction to *The Arte*:

"It must ever be remembered that this Ladies' book was first published anonymously; that the printer was or feigned to be in ignorance of its Author; that similarly Sir John Harrington, in 1591, only refers to him as 'that unknowne Godfather', that this last yeare save one [i.e. 1589], set forth a booke called the Arte of English Poesie', and again as that 'same Ignoto', and lastly, that the authorship of the work was never openly claimed by any of Elizabeth's contemporaries." (ibid., p. 1)

Some Oxfordian scholars have long considered that the posy "Ignoto" is one of several employed by Edward de Vere.

Andy Hannas of Purdue writes that this so-called Ladies' Book [*The Arte*] was prefaced by a woodcut of Queen Elizabeth on the frontispiece, followed by a cryptic and outlandish cover-letter announcing the work's anonymity, addressed to none other than that great patron of poetry, William Cecil, and signed by "R.F. Printer" i.e. the neophyte Richard Field. Hannas also points to some of the bibliographic similarities between *The Arte* and another cryptic yet revealing work, *Palladis Tamia* (1598), which was also almost certainly written by a Court insider, keen to hint at the true state of play in literary England.

At one point in discussing his views about *The Arte* on the Shakespeare newsgroup, Ross thanked Oxfordians for bringing it to his attention. Perhaps we should thank him for bringing it to ours. It does seem to be yet one more intriguing piece of the Shakespeare authorship puzzle, though certainly not the piece that Mr. Ross had imagined.

Space limitations prevent us from delving deeper into the two flagship essays on The Shakespeare Authorship Page, and pointing out further flaws in the Ross-Kathman school of reasoning and method-

ology. As stated earlier, interested members without access to either the Society's Home Page or the Shakespeare Authorship Page can request full printed copies of the articles in question from the editor.

We are covering this issue in the *Newsletter* first and foremost because it is news. But, just as importantly, it illustrates a key fact about the "state of the debate" at the close of the 20th Century. If all the above had occurred in print, we would simply have one more example of how Stratfordian loyalists constantly trip up over their own standards of scholarship. Instead, this occurred on the ever-changing, world-encompassing Internet in the space of just three months: what used to take years to evolve now happens in a matter of weeks.

And students, our prime target audience, are increasingly using the Net. It is no longer possible to debate the issue on the schedule of printed matter alone, or through papers at annual conferences. The Internet operates in real time, every minute of the day. We have no choice but to keep pace.

## Dating *The Tempest*

David Kathman writes in his essay on *The Tempest*:

"Strachey's *True Reportory*... pervades the entire play. It provides the basic premise and background of the shipwreck, many details of the storm, the general characteristics of the island along with many details, the basic elements and many details of the conspiracies, many verbal parallels ... and direct suggestions of the magic, love story, wood-carrying, and Prospero vs. Caliban elements of the play..."

"It will not do to suggest, as Charlton Ogburn and some other Oxfordians do, that any passages alluding to Strachey could have been added by another hand after Oxford's death; the later hand would have had to completely rewrite the entire play under such a scenario, leaving one to wonder just what parts these people believe Oxford wrote..."

Peter Moore responds briefly on page 6, demonstrating that Strachey's letter is unlikely to have been a source.

# *The Tempest* and the Bermuda Shipwreck of 1609

by Peter Moore

This article glances briefly at the question of whether *The Tempest* is based on the 1609 Bermuda wreck. The method of Stratfordians, beginning with Louis Wright, who bank on *The Tempest* to refute the Oxford theory is to ignore all other shipwreck literature, and then to dredge through the 114 pages of William Strachey's and Silvester Jourdain's pamphlets (in Wright's 1964 *A Voyage to Virginia in 1609*) looking for parallels. Naturally they can find some, but Stratfordians who were unconcerned with Oxford were not particularly impressed with the results. Edmund Chambers' *Encyclopedia Britannica* article on Shakespeare ignores Strachey's letter and says of Jourdain's:

this or some other contemporary narrative of Virginian colonization probably furnished the hint of the plot.

Kenneth Muir's *The Sources of Shakespeare's Plays* (1978) thinks the Bermuda pamphlets are probable sources for *The Tempest*, adding:

The extent of the verbal echoes of [the Bermuda] pamphlets has, I think, been exaggerated. There is hardly a shipwreck in history or fiction which does not mention splitting, in which the ship is not lightened of its cargo, in which the passengers do not give themselves up for lost, in which north winds are not sharp, and in which no one gets to shore by clinging to wreckage. (280)

Not exactly ringing endorsements.

Muir continues by remarking that Strachey's account is influenced by St. Paul's shipwreck and by Erasmus' colloquy. St. Paul's account of his wreck at Malta, Acts of the Apostles 27-28:12, takes up less than two pages in either the *Geneva* or *King James Bible*, in contrast to the 114 pages of the two Bermuda pamphlets. In those two pages we find the following parallels to *The Tempest*:

1. A voyage to Italy within the Mediterranean.
2. Discord among the participants; the crew against the passengers.

3. The ship driven by a 'tempest'.
4. Loss of hope.
5. An angel visits the ship; compare to Ariel.
6. Desperate maneuvers to avoid the lee shore of an unknown island.
7. Detailed description of nautical techniques.
8. The ship runs aground and splits.
9. Passengers and crew swim ashore on loose or broken timbers; compare to Stephano coming ashore on a butt of sack.
10. The island has barbarous inhabitants; compare to Caliban.
11. Supernatural involvement.
12. A seeming miracle; St. Paul immune to snakebite.
13. A safe trip to Italy after a stay on the island.

Another Stratfordian remarked that *The Tempest's* description of St. Elmo's fire appears to be drawn from Hakluyt. But let us first compare Strachey and Shakespeare on this matter:

an apparition of a little, round light, like a faint star, trembling and streaming along with a sparkling blaze, half the height upon the main mast and shooting sometimes from shroud to shroud, 'tempting to settle, as it were, upon any of the four shrouds. And for three or four hours together, or rather more, half the night, it kept with us, running sometimes along the main yard to the very end and then returning; (Strachey, p.12 in Wright)

...now on the beak,

Now in the waist, the deck, in every cabin,  
I flam'd amazement: sometime I'd divide,  
And burn in many places; on the topmast,  
The yards and boresprit, would I flame  
distinctly,

Then meet and join. (*Tempest*, I.ii.196-201)

If you gaze at these two passages long enough, you can certainly mesmerize yourself into believing that the one borrows from the other, just as a sentry at night will see a bush move if he stares at it continually. Consequently recruits are taught that they must keep their eyes moving, which is also

a good rule for those investigating Shakespeare's sources. We will now compare Strachey's account to two from Richard Hakluyt's *The Principal Navigations, Voyages, Traffiques and Discoveries*, Volume III (London, 1600; Glasgow, 1904, Vol. IX; my emphases), which volume also contains Henry May's account of the last voyage of the 'Edward Bonaventure'.

And straightway we saw upon the shrouds of the Trinity as it were a candle, which of itself shined, and gave a **light**, ... it was the **light** of Saint Elmo which appeared on the **shrouds**, (Account of Francis de Ulloa, p. 405 in original ed.; p. 228 in 1904 reprint.)

in the night, there came upon the top of our **mainyard** and **main mast**, a certain **little light**, much like unto the light of a little candle, which the Spaniards called the Cuerdo santo, and said it was St. Elmo, ... This light continued aboard our ship **about three hours**, flying from mast to mast, and from top to top: and sometime it would be in two or three places at once. (Account of Robert Tomson, 450; 345.)

an apparition of a **little**, round **light**, like a faint star, trembling and streaming along with a sparkling blaze, half the height upon the **main mast** and shooting sometimes from **shroud to shroud**, 'tempting to settle, as it were, upon any of the four shrouds. And **forththree or four hours** together, or rather more, half the night, it kept with us, running sometimes along the **main yard** to the very end and then returning; (Strachey)

It is readily seen that Strachey uses the very words of de Ulloa and Tomson; the only words Shakespeare shares with Strachey are 'and', 'sometime', 'the', and 'then'. Any argument that Shakespeare borrowed from Strachey is, all the more strongly, an argument that Strachey borrowed from Hakluyt, whose book was easily available to Shakespeare. A balanced view of all suggested sources for the shipwreck in *The Tempest* leads to the conclusion that Shakespeare used no identified source. Wright and others who look only at the Bermuda pamphlets are like recruits on guard duty staring at a bush.

# How Are the Mighty Fallen?

by Charles Burford

If I tell you that he's a sanctimonious buffoon with a grey beard; a garrulous, puritanical old man, who cites scripture to his purpose and manipulates those about him with a combination of deceit and evasion; an equivocating opportunist who turns every situation to his advantage, hides behind an arras, counsels royalty, and is characterized as lean and grave - will you not immediately claim that I am describing Polonius? I could be, but I'm not. The subject of my description is in fact Sir John Falstaff of *Henry IV* fame.

It is Falstaff who jokingly describes himself as thin and wizened, employing such phrases as "shotten herring", "bunch of radish" and "old applejohn." But in Shakespeare the truth often resides in jest. Suppose for a moment that Falstaff is lean and grave, then go back to the text and examine his actual utterances, and you will be surprised to what extent the bluster of the man, his veneer of geniality, conceals an unremitting meanness of spirit. Consider also that if the original of Falstaff had been as preposterously fat as his fictional counterpart, he would surely have been too easily recognized and much of the humour of the satire diminished. Such a conspicuous character required a little more subterfuge.

If the original of Falstaff is, beneath all the layers, none other than William Cecil, Lord Burghley (a burly fellow, perhaps!), then Polonius provides an appropriate bridge between the two. Some of the Falstaff scenes in the *Henry IV* plays appear to be parodic commentaries on corresponding scenes from *Hamlet*, in which Polonius is prominent. Falstaff falls asleep behind the arras, and exclaims "Play out the play!" in contrast to Polonius's "Give over the play!" when Bardolph interrupts the skit he is performing with Hal. Then there is the Lord Chief Justice's description of Falstaff in act I scene ii of *Part Two*, which closely resembles the satirical rogue's description of old men which Hamlet pointedly reads to Polonius [*Hamlet*, II.ii]. The former runs as follows:

"Have you not a moist eye, a dry hand, a yellow cheek, a white beard, a decreasing

leg, an increasing belly? Is not your voice broken, your wind short, your chin double, your wit single, and every part about you blasted with antiquity?" [I. ii. 179-83]

The affinity of the two passages is surely put beyond doubt by Falstaff's "gravy, gravy, gravy" a few lines before the above, echoing as it does Hamlet's utterance of "words, words, words" shortly before he reads to Polonius. These humorous intertextual commentaries and deflexions seem quite common in the Shakespeare canon.

The fact that the surface qualities of Falstaff belie his more sinister core should encourage us in the conviction that Burghley is our man. If anyone could smile and smile and be a villain, it was he. Looked at from a different angle, you often have to strip away several layers before you reach the true object of Shakespeare's satire. It may be helpful to regard this technique of his as a sort of literary ventriloquism. For me it serves to underline the kinship between Shakespeare and one of his 20th-Century disciples, James Joyce. Both writers, as literary hierophants of a sort, bury their treasure deep in the text, making it accessible only to those with the special knowledge to uncover it. This makes Joyce a writer's writer. Shakespeare is altogether more remarkable, for each layer which covers the treasure can be stripped away by a separate stratum of Society, making him a writer for everyone. After all, the blustering patriot can understand *Henry V* as readily as the Arthurian hermeticist.

Once one has swallowed one's indignation at Falstaff's unlooked-for abatement, it becomes easy to regard his physical grossness as a metaphor for the material greed and depravity of his original. Depredation, hoarding, self-aggrandizement: these things are the stuff of moral obesity. Nor are they activities alien to Lord Burghley, who had amassed almost 300 estates by the time of his death in 1598. Even Falstaff's love of sack and capons bears a symbolic meaning, if one considers those words figuratively. "Sack", after all, means plunder, and Burghley, as Master of the Court of Wards, was an

avid plunderer of the estates of the ancient nobility. The term "capon" is used by Hamlet [III.ii.94] to refer to the new nobility in general, while Shakespeare aims his particular barb at Sir Christopher Hatton (Hat-on, Cap-on), the point being that the power of such men is founded upon qualities of sycophancy and bureaucratic efficiency rather than valour, soldiership and feudal allegiance. Kept nicely fattened at the Court of Gloriana they were in effect castrated --hence capons. Figuratively speaking, Burghley farmed capons as one more way of weakening the old feudal nobility, whose code of honor began to look ridiculous in a court that couldn't tell the difference between fealty and flattery.

If as Dover Wilson proposed, the two parts of *Henry IV* constitute a single Morality play, then Falstaff indubitably represents the figures of Riot, Vice and Iniquity all rolled into one. The issue at stake in this Morality play is nothing less than the salvation of England, and Shakespeare steers us towards a solution that is Arthurian in its insistence on the legitimacy of the chivalric quest. Hal, who begins as the prodigal, emerges as a true prince of chivalry, the mirror of Lancelot. His is the only authentic notion of honour, for Hotspur's never goes beyond the selfishness of personal renown, while Falstaff's is gloatingly base. Indeed the latter is the very figure of the *unchivalric* knight (cowardly profiteer that he is), and his ignoble dictum - "Honour is a mere scutcheon" --is strongly reminiscent of Burghley's famous phrase, "Nobility is nothing else but ancient riches."

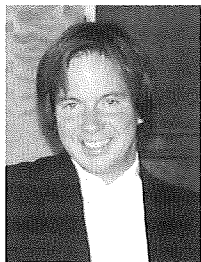
Both men were also snobs (though neither had good reason to be) and suffered from the parvenu's anxious and over-elaborate sense of etiquette. On his elevation to the peerage, Burghley used to sign his letters: "By your assured (as I was wont) William Cecil. And as I am now ordered to write, William Burghley." Compare this with the way Falstaff signs off in his letter to the Prince of Wales, and you will learn the difference between true bombast and mere drivel. Thus the fat knight, with a flourish: "Jack Falstaff with my familiars, John with my brothers and sisters, and Sir John with all Europe."

In act IV scene V of *Part Two*, King Henry IV laments that his kingdom will be

(Continued on page 22)

# The Marketing of a Paradigm Shift

by Randall Sherman



Randall Sherman

In 16th century Italy, representatives of the Catholic church peered through the lens of a newly fashioned telescope focused on the orbiting moons of Jupiter, and remarked to Galileo that they “saw nothing.” Europe was hopelessly locked into the belief that the earth was flat and that it existed, in accordance with the religious views of the time, at the center of the universe. It mattered little what Galileo was trying to show them –that moons were in orbit around another planet just as, by inference, our moon was orbiting the earth and the earth was orbiting the sun. What mattered more was that their religious-based world view should remain in tact. It could not be shown to be corrupted, much less false.

Galileo had hoped that the new evidence would be enough to prove to the ecclesiastical authorities that the earth (or perhaps more directly, the pope) was not the center of the universe. This realization, however, proved too radical a notion for the Holy Roman Church to accept, since it meant revising the current cosmology which had been worked out so carefully since the time of Ptolemy. The geocentric universe –in which the planets orbited in complex elliptical patterns, like wandering spinning tops– ultimately described the world in bizarre and counter-intuitive ways.

Denial proved to be the better part of valor. Galileo had to publicly recant his heretical theories, and remained under house arrest for the rest of his life. But the Church could not forever deny the impending notion of a heliocentric universe over the geocentric model, and the world has never been the same since. Remarkably, it wasn't until 1983 that the Holy Roman Catholic Church was able to formally admit their error, illustrating that institutions dedicated to preserving the status quo can, and will, do so with near-infinite tenacity.

What this metaphor illustrates is a phenomenon popularly known as a Paradigm Shift, whereby old established beliefs eventually capitulate to a new belief system in the face of mounting and, ultimately, overwhelming evidence. Several paradigm shifts have occurred in the sciences in the last few centuries. The most well known was the shift from Euclidean math to Newtonian physics, and eventually to the Einstein theory of relativity. Each time a new paradigm shift has occurred, it has done so more quickly than before. This is because information is being disseminated more completely and expeditiously in our world of ever-expanding communications.

It has always amused me that Oxfordians get so frustrated and disheartened when trying to convert Stratfordians. What is not being recognized is that these people are locked within the current paradigm. When the leadership of the Shakespeare Association of America can unequivocally state that “nothing” can convince them that anyone but William Shakspere wrote the plays, these people are engaging in the selfsame politics – or denial –practised by the ecclesiastical authorities who looked through Galileo's telescope. They are affirming that there is nothing in their perception that could embrace this new understanding. And there will never be anything to convince them until the paradigm shift, or transformation, has occurred, even in the teeth of their resistance. The collapse of the status quo is too great and calamitous for them to imagine, and thus they will continue to reject the new thinking indefinitely.

Paradigm shifts can occur in two ways. They can evolve naturally - taking up to 100 years or more to occur, or they can be engineered through strategic and educational efforts that seek to popularize the issue and bring pressure to bear on opinion-makers. People are sometimes uncomfortable with this approach since it involves a considerable amount of marketing and promotional effort. But the end result is to orchestrate a systemic change in thinking through careful planning and organizational

efforts.

How can we orchestrate a paradigm shift from Stratfordian thinking to the Oxfordian system? The same way any great accomplishment or adjustment in the public's thinking is done - through the establishment of a strategic master-plan. Have you ever wondered how the great gothic cathedrals of Europe were built? Clearly, these monumental projects would never have been undertaken without a blueprint. The blueprint, or master-plan, describes everything about the structure from the foundations to the final engineering of the great flying buttresses. Without this plan, there would have been chaos, disorder and failure, and the magnificent cathedrals of the past would not exist for us today.

In a sense, I work as an architect of businesses. My profession is as a Management and Marketing Consultant and I assist companies in their strategic planning and growth. One of the primary skills I bring to a company is the ability to conceptualize and engineer a strategic plan. Until recently, the SOS has lacked any clear idea of how to achieve what should be its primary goal –to convince the world that Edward de Vere wrote the Shakespeare plays. Since all other goals and agendas are subordinate to this one, the Oxford Strategic Plan should describe how to accomplish this critical goal within a definite time frame.

As a recently appointed member of the SOS Board of Trustees, Charles Burford has asked me to draft a strategic plan that achieves our primary goal. This process is well under way and we expect to be able present the plan for approval by the Board of Trustees at the '96 Minneapolis conference. There isn't room here to detail the specific contents and tactics of the master-plan, but I can share the basic concepts with you.

Figure 1 illustrates the potential for acceptance of Oxford's authorship over the next 8 years and the level of growth we need to make our plans a reality

What is required is a program which progressively educates and converts Stratfordians to becoming Oxfordians over time. This can be achieved through the prescribed program of strategic marketing actions as detailed in the master-plan. However, in order to appreciate how this will happen, it



is useful to understand how people adopt new ideas. This is known and taught in many graduate business schools throughout the world.

The Product Adoption Life Cycle (Figure 2) illustrates and describes the rate and composition of people who accept new ideas or products. (It may sound a little humorous, not to say profane, to describe the Oxfordian view as a "product", but in marketing terms it is, and can be promoted as such.)

This approach divides people into adoption groups which are defined as: a) Innovators; b) Early Adopters; c) Early Majority; d) Late Majority, and e) Laggards. These are described below:

**Innovators:** Oxfordians are today's innovators. We are characterized by our rapid acceptance of an idea (or product) very early on and by our attempts to create a gap between ourselves and everyone else. Innovators are not afraid to take a stand on controversial subjects, however they are frequently distracted into new movements and often lack staying power.

**Early Adopters:** This will be the next immediate target market of the strategic plan. The Early Adopters are more careful than the Innovators, but are capable of making an intellectual decision to adopt, based on merit or logic. This group must be given good information or exposure to a product or idea, and will make a favorable decision if the concept is sound and reasonable.

**The Chasm:** After a brief flush of success, there comes a period when the early interest wanes and a lull in growth occurs. The mainstream market is still not comfortable with the new concept and renewed promotional efforts must be introduced to win over important new groups. The chasm is eventually crossed by persistent and focused efforts to win over select opposition groups (e.g., teachers, celebrities, opinion leaders, etc.). It is often a period that is overlooked and unanticipated—typically to the despair of the leaders who are committed to the vision of the original plan.

**Early Majority:** This is a large pivotal segment of people that are motivated by a strong sense of practicality and utility. This

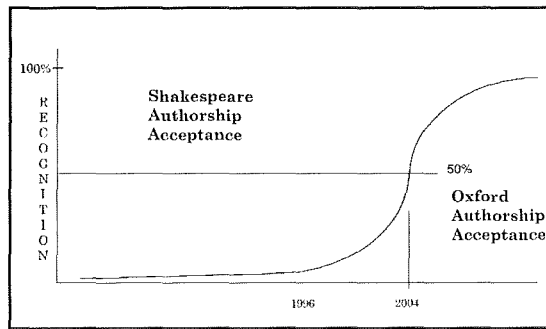


Figure 1 Paradigm Shift from the Stratford to the Oxford System

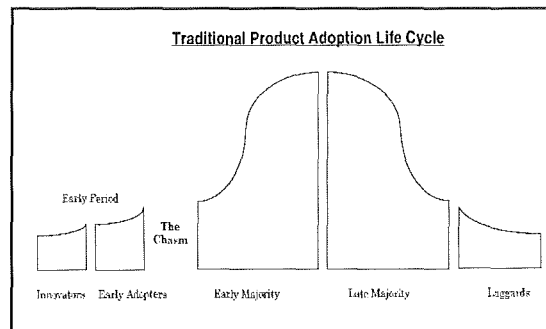


Figure 2 Product Adoption Life Cycle

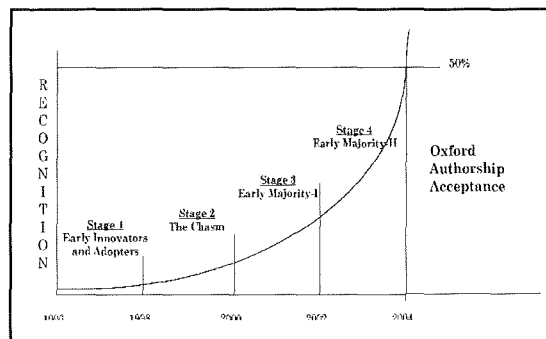


Figure 3 Oxfordian Adoption Timetable, 1997-2004

group will adopt a position only after a significant trial period has passed and many of the uncertainties have been resolved. This segment is characterized by intelligent, progressive people that are still risk-averse, yet will accept an idea if its benefits are clearly demonstrated.

The Early Majority segment often proves to be key to the mainstream adoption of a product idea, finally taking it over the top. It is characterized as a period in which the general marketplace gradually transitions

over into the new infrastructure or paradigm. This segment accounts for a large group of people, and if successfully enrolled, will pave the way for the late adopters and laggards to follow.

**Late Majority and Laggards:** These segments are very risk-averse and reluctant to adopt products or ideas which have not been fully proven or tested in the existing marketplace. Only after others have thoroughly tried and adopted products do these groups begin to accept new products or abandon older, traditional ones. As would be expected, dyed-in-the-wool Stratfordians can be found in this segment.

Combining the Adoption Life Cycle (Figure 2) with the Paradigm Shift Model (Figure 1), we can create an Oxfordian Conversion Timetable (Figure 3). This illustrates the major stages according to the market groups (Innovators, Early Adopters, Early Majority I & II) that must be targeted to produce acceptance of the Oxfordian system over the next eight years.

It is estimated that a 50% penetration rate of the general public to the Oxfordian point of view can occur through an applied marketing program encompassing four distinct strategic stages. These stages are described in the master-plan along with a corresponding budget and fundraising requirements.

This is an exciting period for the Society. Members can be expected to see many new and momentous changes occur, together with a noticeable increase in visibility for our movement. We should acknowledge, however, that the desired success will not be achieved without substantial commitment and support from all our members. Oxfordians will be asked to pledge money, time and resources toward achieving our stated goals. But, like any great enterprise, the journey itself can be as rewarding as the final destination.

Please e-mail your comments or suggestions to "randall.s@okisemi.com" or mail them to me, Randall Sherman, at: 99 Cedro Avenue, San Francisco, CA 94127. I also look forward to being with you in Minneapolis and answering any questions you might have there.

## Of “Em’s” and “Them’s”

*Do these two words reveal an important clue in the Elegy debate?*

by Stephanie Caruana

[Stephanie Caruana has been following the Elegy story closely the past 6 months, and wrote about it in our last Newsletter. Along the way, in reading all the pro and con arguments on Elegy, Stephanie was reminded of her past concerns about the “other” authorship question, the one about Shakespeare’s “late works”.]

When I first became aware of the use of the word “em” (meaning “them”) in certain of the “Shakespeare” plays, I had a visceral reaction—as to the sound of a knife scraping across a plate. Had my literary hero, so precise in his poetry and prose structure, so abundant and flowing in his gorgeous vocabulary, really chosen to express himself in what seemed like gratuitous “up-to-the-minute” Jacobean slang? To me it felt like discovering “Hey, cool, man! Check it out! Bitchin’!” in the middle of a T.S. Eliot poem. It is not that there is anything inherently wrong with these words and phrases. It’s just that they seem to belong to a different stratum of expression, even a different world view, or to reflect the language and usage of a different time—perhaps the world of TV sitcoms where writers often use words like “cool,” “smokin,” “bitchin’” or whatever to indicate that their characters are “with it.”

My first impression was that “em” was Jacobean slang which came into general or faddish use after 1604. However the OED states that “em” is an old form derived from the now obsolete pronoun “hem,” and more commonly used in north midland (i.e., S. Yorkshire) dialects. Could “em” and “them” have a “vector” quality? I explored the matter through the *Harvard Shakespeare Concordance*, and found a significant evolution in the usage of these two words in the Shakespeare plays and major poems.

In the *Sonnets*, *Venus and Adonis*, *Rape of Lucrece*, and 15 of the 37 plays in the First Folio, the word “em” does not appear at all. The word “them” does—ranging in frequency from 17 to 70 occurrences. It seemed apparent that in his earlier works,

“Shakespeare” was not in the habit of using the word “em” for “them” when writing poetry or dramatic dialogue. As the table shows, the incidence then slowly increases. As I looked at the plays with a small sprinkling of “em’s,” it seemed to me that the entity I like to think of as “Shakespeare” occasionally chose to use the contraction “em” rather than “them” when he was writing regional dialect or a song, the slang of a somewhat crude or common person, or for some other special use, being fully aware of the vastly different effect on the ear. But “em” is rarely or never used in the precisely written language which makes up most of the dialogue in most of the plays.

For this reason I therefore decided that up to 6 occurrences of “em” in a work as not being especially significant. Using 6 occurrences as a cutoff point, there are then only 6 works that have a significant occurrence of “em” in them. The following table, developed by counting the occurrence of the two words, gets interesting I believe at the bottom.

Play/Poem	Them	Em	Ratio, them/em
Sonnets	17	0	-
Venus & Adonis	27	0	-
Rape of Lucrece	27	0	-
MND	27	0	-
R2	31	0	-
ERR	32	0	-
JN	37	0	-
LLL	39	0	-
MM	40	0	-
MV	42	0	-
TRO	43	0	-
OTH	45	0	-
2H4	50	0	-
ROM	52	0	-
ADO	53	0	-
3H6	60	0	-
R3	65	0	-
IH4	70	0	-
2H6	86	1	86:1
H5	81	1	81:1
HAM	71	1	71:1
PER	43	1	43:1
SHR	38	1	38:1
AYL	35	1	35:1
CYM	71	2	35:1
WIV	47	2	24:1
IH6	42	2	21:1

ANT	53	3	18:1
TGV	46	3	16:1
TN	25	4	6:1
MAC	50	5	10:1
AWW	50	5	10:1
WT	61	6	10:1
JC	58	6	10:1
LEAR	45	9	5:1
COR	217	15	14:1
TMP	43	17	2.5:1
TIM	66	21	3:1
TNK	31	55	1:1.6
H8	25	65	1:2.7

The most striking thing about this table is the clear increase in the incidence of “em’s” in the plays toward the bottom.

With regard to the last 6 plays, I think each should be looked at separately, because each may reflect a different history.

In *Lea*r, for instance, we may be looking at an admixture of scenes, or rewrites, added at a later date by someone else to Oxford’s original play.

*Coriolanus* seems to stand out oddly because of its sheer number of “them’s”—2 1/2 times as many as the play with the second greatest number of “them’s”—together with its liberal sprinkling of “em’s.” This play is rarely performed, and rarely quoted. Nothing in its lines seems to have lodged as permanently in the minds of readers/hearers, as have quotes from *R&J*, *Hamlet*, *Macbeth*, etc. Perhaps this is another “ringer”—a non-Shakespearean play added to the Folio—written by ??? *Timon*’s ratio of “them’s” to “em’s” (3:1) is distinctly different, and it could easily be a hybrid of some sort.

In *The Tempest*, the them:em ratio has shrunk to 2 1/2:1. I believe that the original version was written by Oxford (before 1604, and possibly as early as the 1580’s), and that the Folio version was substantially cut and rewritten by someone else in 1610-11, perhaps to make room for the Masque and add a few topical references to the 1609-10 Bermuda/Virginia shipwreck and colonial happenings. These updates would make the old play more interesting to King James and the rest of the audience when this version was presented in 1611. My tentative nominee for this rewrite job is Ben Jonson. Fortunately for us, whoever did the rewrite kept most of the original material. If it was Jonson, sheer pride may have caused him to place *The Tempest* in the #1 leadoff position in the Folio. Also I wonder whether

Susan de Vere might not have been one of the Masquers in her father's play.

With *TNK*, the "em's" are more numerous than the "them's" for the first time. The ratio is 1:1.6. Although this play is indexed in the Harvard Concordance as though it were established as a play by Shakespeare, I think it fails the "em-them" test because it was written by someone else altogether, Webster perhaps, who was a Shakespeare wannabee, but not a Shakespeare.

Speaking only for myself, I believe that most if not all of *Henry VIII* was not written by "Shakespeare." There is a notable lack of "quotable" stuff in it.

"Em's" now outnumber "them's" by 2.7:1. It seems likely to me that this play was written by someone to whom "em" came more naturally to mind than "them" while writing basic dialogue, and that this

someone was not "Shakespeare" (Oxford). Why should it be Shakespeare? Old age has its problems, but I can't think of any reason for a writer/poet to suddenly lose his gracefulness of expression and go from hummingbird to Goodyear blimp in this way. I have no idea who to nominate as author of this play. To be more specific: I consulted the Concordance with regard to "em's" vs. "them's" in *Henry VIII*. In only 3 scenes, 1:01, 1:02 and 5:01, do the "them's" have it. In 6 scenes (and the Epilogue), "em's" prevail: 1:03, 1:04, 2:01, 3:01, 5:02, 5:13. The other scenes are either too close to call or have too few items to be meaningful.

I personally don't care that much about *Henry VIII*, but it and *TNK* are routinely cited as representing "Shakespeare's later style." Right now they are providing Donald Foster and Richard Abrams with their primary ammunition in their determined ef-

forts to have the dogsbody *Funeral Elegy* declared by professorial fiat to be "by Wm Shaksper."

To quote Richard Abrams: "...W.S.'s rare-word vocabulary exactly matches what we should expect of a Shakespearean text written in 1611-12....of all Shakespearean dramatic texts, the *Elegy* (1612) finds its highest correlation with Shakespeare's portion of *Henry VIII* (1612/13), followed by *The Two Noble Kinsmen* (1613). (TLS 2/9/96 p.26).

The editor who has declared himself willing to go out on this creaky limb is none other than Berkeley/Harvard's Stephen Greenblatt! (The argument is currently raging—sedately enough—in the pages of the London *TLS*.) The presence of *H8* and *TNK* in the Concordance certainly skews results of statistical analysis. Would they were gone!

## What's in a Name?

By C.V. Berney

Shakespeare wrote fictionalized versions of political events, and the practice has not died out. A recent example that has attracted much attention is *Primary Colors*, a novel in which a political campaign closely resembling Clinton's run for the presidency in 1992 is described in lurid detail by the fictional narrator, a political aide of Afro-American heritage. The book's author is given as Anonymous, and the swirl of speculation as to the author's identity has contributed greatly to the book's notoriety. In fact, the *Washington Post* published a list of 35 suspects, all of whom had detailed knowledge of the Clinton campaign. All 35 denied having written the book.

Enter Donald Foster, a professor in the English department at Vassar. He had carried out a computer-assisted analysis of the vocabulary and stylistic features of a 17th-century funeral elegy, and had concluded that it was by Shakespeare. The editors of *New York* magazine commissioned him to carry out a similar study on *Primary Colors*, supplying him with a copy of the novel, and with extensive samples of the prose of all the major suspects. In an article on pages 50-56 of *New York* (26 February 1996), Foster recounts some of the details of his investigation, and comes to a definite con-

clusion: the author is Joe Klein, currently a political columnist for *Newsweek*, and formerly a political columnist for *New York* itself.

Those of us interested in the Shakespearean authorship question will immediately sense a whiff of irony—even in America in 1996 a writer dealing with sensitive political situations has chosen to conceal his identity. But wait: there's more. We are all familiar with Oxford's habit of punning on his name, e.g. the Echo poem and the "eVer" signature on his May 18, 1591 letter to Lord Burghley. Here is virtually the entire closing paragraph of Foster's article:

William Shakespeare in 1609 remarked on the difficulties of remaining anonymous once one's style has become a matter of public record: "Why write I still all one ever the same / and keep invention in a noted weed / That every word doth almost tell my name?" So, too, for Joe Klein. In *Primary Colors*, every word doth almost say "Klein." . . . Take that opening, for example. Klein's roman a clef begins with a private joke, one that Anonymous thinks his readers, at least those untutored in German, will overlook: "I am small and not so dark," he says. Read: "I am klein --and I'm not really black."

Aside from using a computer, Foster's method of finding the identity of an unknown author is remarkably like Looney's. Foster seems to be a Stratfordian, since he quotes a date for Sonnet 76 which is five years after Oxford's death. How ironic that

he notes the punning revelation of the author in *Primary Colors*, but notes it not in the Sonnet! For Foster, every word doth almost say Klein, but never eVer.

**Postscript:** The above was written on 29 February 1996. In late July the *Washington Post* submitted an early draft of *Primary Colors* to a graphologist, who certified that notations in the manuscript were in Joe Klein's handwriting. Faced with this concrete evidence, Klein admitted to being "Anonymous" (in spite of his earlier vehement denials), and the ethics of the situation were hotly debated in the popular press. So this is a victory for Foster and his author-comparing computer program. Does this mean, then, that we should accept Foster's pronouncements on the authorship of the recently-discovered *Elegy* and other questions from Elizabethan times? I don't think so. The *Primary Colors* case was an ideal one for Foster's methodology --copious, authentic samples of the writing of each of the 35 candidates were at hand. More importantly, perhaps, Foster (presumably) had no professional interest in which of the candidates was selected by his analysis, which was statistical in nature. Conclusions based on statistical methods are notoriously subject to influence by emotions and preconceptions, and what question evokes more emotion than that of Shakespearean authorship?

# The Phaeton Sonnet

by Joseph Sobran

Mainstream Shakespeare scholars are currently debating the authorship of the poem *A Funeral Elegy*, published in 1612 and assigned to an otherwise unidentified "W.S." Professor Donald Foster argues that the poem is by Shakespeare. Others disagree, partly because they deem the poem unworthy of our greatest poet. The controversy has even reached the front page of the *New York Times*.

A few years earlier, the short lyric "Shall I Die?" achieved the same distinction when Stanley Wells and Gary Taylor included it (along with several doggerel epitaphs) in the canon of the *Collected Oxford Shakespeare*. Their lead was followed, with some reservations, by Maurice Evans in the New Penguin edition of Shakespeare's narrative poems. Another poem sometimes thought to be Shakespeare's has never received comparable attention, and yet it has closer affinities to Shakespeare's traditionally acknowledged work than *A Funeral Elegy*, "Shall I Die?", or the epitaphs. This is the so-called "Phaeton" sonnet. The sonnet appeared under the title "Phaeton to His Friend Florio" as a commendatory poem in John Florio's book *Second Fruits*, published in 1591. It merits careful study. In 1591 Florio (1554?-1625) had lately served as tutor to Henry Wriothesley, Earl of Southampton, and he later became a friend and protégé of William Herbert, Earl of Pembroke, both of whom are believed to have been Shakespeare's patrons. Florio is now chiefly remembered for his translation of Montaigne; the son of Italian Jewish immigrants who had become Protestants, he was best known in his own time for his fashionable books of Italian lore, of which *Second Fruits* is one.

As Robert Giroux argues in *The Book Known as Q*, it seems likely that Florio and Shakespeare crossed paths, especially since it appears that Shakespeare consulted

## *Phaeton to his Friend Florio*

Sweet friend, whose name agrees with thy increase,  
How fit a rival art thou of the spring!  
For when each branch hath left his flourishing,  
And green-locked summer's shady pleasures cease,  
She makes the winter's storms repose in peace  
And spends her franchise on each living thing:  
The daisies sprout, the little birds do sing,  
Herbs, gums, and plants do vaunt of their release.  
So when that all our English wits lay dead  
(Except the laurel that is evergreen)  
Thou with thy fruits our barrenness o'erspread  
And set thy flowery pleasance to be seen.

Such fruits, such flowerets of morality  
Were ne'er before brought out of Italy.

Florio's version of Montaigne's *Essays* in manuscript. Moreover, Florio may well have inspired the title of *Love's Labour's Lost* with his aphorism "It were labour lost to speak of love." The play also uses Italian expressions from his books, and the character Holofernes may be, as some surmise, based on Florio himself. Some scholars believe the Phaeton sonnet is Shakespeare's. Others rule this out, because they believe the date of its publication, 1591, was too early for Shakespeare to have known Southampton's circle. It is also puzzling that Shakespeare should have written it under a pseudonym.

Beginning with William Minto in the nineteenth century, a few scholars have held that "Phaeton" and Shakespeare were the same poet. The reason most have given is simply the sonnet's excellence. "Those familiar with the commendatory verse of the period," Minto wrote, "will recognize at once its superiority." In our own time Giroux and Peter Levi have revived this thesis with plausible arguments. Giroux calls the Phaeton poem "good enough to be Shakespeare's work." This may be, but there were many excellent sonneteers writ-

ing in 1591. What, if anything, makes this poem Shakespearean? "From a literary point of view," Giroux says carefully, "it is possible that the 'Phaeton' sonnet is an early poem of Shakespeare's. From a scholarly point of view, it is clearly impossible to prove it."

In *The Life and Times of William Shakespeare*, Levi goes further. The poem, he contends, "is surely by Shakespeare: he certainly knew Florio, though we don't know when they met, and no other poet in 1591 could have written the sonnet." He adds: "No other writer of sonnets is as good as this except Spenser, but Spenser would have signed it. The humour is Shakespeare's, and so is the movement of thought, so is the seasonal coloring." This is shrewd, as far as it goes, but it is hardly real

proof.

A much stronger claim can be made for the Phaeton sonnet than any of its supporters have yet advanced for it. Not that the poem has had many supporters — or, for that matter, many detractors. It has generally been ignored, even though it is a far more accomplished poem than those that have received publicity of late. We should note, however, that the magisterial E.K. Chambers doubted that the poem could be Shakespeare's. For him its early date was strong evidence against the idea. He allowed that the Phaeton sonnet "is of merit, but does not compel a recognition of Shakespearean authorship, and in any case antedates *Venus and Adonis* [published in 1593, the first work to bear Shakespeare's name]." The Phaeton sonnet also uses the "Spenserian" rhyme scheme "abba abba cdcdee", which none of Shakespeare's known sonnets employs; Shakespeare generally prefers the less demanding pattern "abab cdcd efef gg".

So far, then, the external evidence points away from Shakespeare's authorship of this poem. But the internal evidence of the Phaeton sonnet points strongly in the oppo-

site direction. The poem is rich in Shakespearean terms, conceits, and images.

Let us examine it line by line, beginning with its author's pseudonym.

**Phaeton:** The name Phaeton is found in Ovid, *Metamorphoses*, Book 2. Phaeton is the son of Phoebus Apollo who insists on driving his father's chariot, only to scorch the earth and fall to his death. Shakespeare refers to the Phaeton story five times in his plays.

**Line 1 - Sweet friend:** A typical Shakespearean endearment, as in sweet love (76, 79), thy sweet-beloved name (89), fair friend (114), sweet boy (108), my lovely boy (126), thy sweet self (126), my sweet'st friend (133), etc. (Shakespeare uses the word sweet 72 times in the *Sonnets*, and nearly a thousand times in his works as a whole.)

**Line 1 - whose name agrees:** Giroux notes that this phrase calls to mind John of Gaunt's cry "O how that name befits my composition!" in *Richard II* (2,1,78). Shakespeare often remarks or plays on the aptness of names, as when Henry V ironically tells the blustering Ancient Pistol that his name "sorts well with your fierceness" (*Henry V*, 4,1,64). In *Titus Andronicus* (2,3,119) Lavinia tells "barbarous Tamora" that "no name fits thy nature but thy own." In *Cymbeline* (4,2,383) Lucius tells "Fidele" (who is Imogen in disguise): "Thy name well fits thy faith, thy faith thy name." At the end of the same play (5,6,444-6) the Soothsayer says:

Thou, Leonatus, art the lion's whelp.  
The apt and fit construction of thy name,  
Being leo-natus, doth import so much.

Notice too that the word fit, which I have italicized in these examples, appears in the second line of Phaeton's sonnet. *The Sonnets* also refer seven times to the youth's name (which they promise to immortalize, yet, curiously, never actually mention).

**Line 1 - thy increase:** It is typical of Shakespeare to use increase as a noun and to rhyme on it. As a matter of fact the very first line of Sonnet 1 ends with it: "From fairest creatures we desire increase." The word is almost the poet's trademark: "Herein lives wisdom, beauty, and increase" (11), "When I perceive that men as plants in-

crease" (15, though here for once it is a verb), "The teeming autumn, big with rich increase" (97). He often uses the word in his other works, as in *Venus and Adonis* (169-70):

Upon the earth's increase why shouldst  
thou feed,  
Unless the earth with thy increase be fed?

Equally characteristic is *3 Henry VI* (2,2,164): "And that thy summer bred us no increase" (which — see below — links increase to summer). The reader may also recall such familiar examples as Hamlet's "increase of appetite" and Lear's "organs of increase."

**Line 2 How fit a rival art thou of the spring!:** This line bears witness to its author first in its syntax (Shakespeare often begins an exclamatory or declaratory clause or sentence with "how," using this form 14 times in the *Sonnets* alone) and, more important, in likening his friend to a season: "only herald to the gaudy spring" (1). Just as the Phaeton sonnet and Shakespeare's Sonnet 1 both end their first lines with increase, so the Phaeton sonnet and Sonnet 1 both rhyme on spring. The most famous similitude between the poet's friend and a season is of course Sonnet 18: "Shall I compare thee to a summer's day?" Note the simile that begins 97:

How like a winter hath my absence been  
From thee, the pleasure of the fleeting year!

And of course, seasonal images and analogies dominate many of the *Sonnets*, especially the early ones.

**Line 3 - For when each branch hath left his flourishing:** *Richard II* (1,2,18) gives us "One flourishing branch of his most royal root." The word flourish also occurs in Sonnet 60. And "each branch" has a close match in "every bough" (102) — no great coincidence, but the sort of thing we should expect if Phaeton and Shakespeare are the same poet.

**Line 4 - And green-locked summer's shady pleasures cease:** Compare Sonnet 18: "Shall I compare thee to a summer's day?" See also "Making no summer of another's green" (68); "The summer's flower is to the summer sweet" (94); "For

summer and his pleasures wait on thee" (97); and this quatrain from 12:

When lofty trees I see barren of leaves,  
Which erst from heat did canopy the herd,  
And summer's green all girded up in sheaves,  
Borne on the bier with white and bristly  
beard.

Trees that are barren of leaves implies branches that have left their flourishing, and canopy against heat implies shade. Beard also suggests locks. The Phaeton sonnet shows the same subtle patterns of association and imagery we find in Shakespeare. *The Sonnets* use shade, shady, and shadow 16 times. And when Shakespeare mentions locks, he often specifies their color (yellow, gory, grey, golden, brownly).

**Line 5 - She makes the winter's storms repose in peace:** Compare the line "Against the stormy gusts of winter's day" (13). Again, no miracle, but another interesting little similarity. So is the occurrence of repose in *Sonnets* 27 and 50.

**Line 6 - And spends her franchise on each living thing:** Shakespeare loves to blend legal and commercial language with seasonal imagery and with the language of love. (*The Sonnets* contain at least 80 legal terms.) One of the most pertinent passages comes in 4:

Unthrifty loveliness, why dost thou spend  
Upon thyself thy beauty's legacy?  
Nature's bequest gives nothing, but doth  
lend,  
And, being frank, she lends to those are free.

The word spend occurs 14 times in the *Sonnets*, not to mention the related words expense, thrift, waste, consume, and so forth. Spending a franchise and spending a legacy are kindred ideas, as the word frank, cognate with franchise, underscores. Shakespeare uses the legal term franchise and its variants about twenty times in all his works, a remarkable number. Venus uses enfranchising as a metaphor at 369, and *The Two Gentlemen of Verona* (3,1,156) has enfranchise within two lines of the name Phaeton! (For extended legal metaphors, see *Sonnets* 4, 13, 30, 35, 46, 49, 58, 87, 134, 136, 146, and 152.)

**Line 6 - each living thing:** This phrase, in its position and function here, reminds us

of Sonnet 98:

From you have I been absent in the spring,  
When proud-pied April, dressed in all his  
trim,  
Hath put a spirit of youth in every thing.

The epithet proud-pied April has several resemblances to green-lock'd summer: A season is personified with a compound word that describes its coloring. And April in this sonnet, like spring in Phaeton's, vivifies all living things.

**Line 7 - the little birds do sing:** Shakespeare is particularly fond of the simple image of little birds singing: "When birds do sing,/Hey ding a ding ding!" There are dozens of examples in the plays. In the *Sonnets* we find several: "Upon those boughs . . . where late the sweet birds sang" (73), "And thou away, the very birds are mute" (97), "the lays of birds" (98), not to mention such variants as "Philomel in summer's front doth sing" (102). Commonplace as this image may seem, not every poet uses it; it seems too naive for Marlowe or Jonson, for example.

**Line 8 - Herbs, gums, and plants do vaunt of their release:** *Romeo and Juliet* (2,3,16) offers a parallel in plants, herbs, stones. Even more striking is the brilliant image of plants exulting in spring: we find the same image again in Sonnet 15, where "men as plants increase . . . [and] vaunt in their youthful sap"! *Venus* (165) offers "Herbs for their smell, and sappy plants to bear." And release suggests 87's "The charter of thy worth gives thee releasing." Its legal overtones also recall summer's lease (18) and several other uses of lease in the *Sonnets*. *Venus and Adonis* (254-6) rhymes increasing and releasing.

**Line 9 - So when that all our English wits lay dead:** A faint echo of *Henry V* (3,1,2): "Or close the wall up with our English dead."

**Lines 10, 12 - evergreen, seen:** Shakespeare rhymes green and seen in four different sonnets.

**Lines 11-14 - fruits, barrenness, pleasure, Italy:** The antonym of increase, barrenness is a theme of the *Sonnets*, which use the word barren six times. I have already quoted "barren of leaves" (12). And in Shakespeare, barren is often accompanied by fruit. Compare *Venus*, where

fruitless chastity (751) is followed by barren dearth (754). Or see *A Midsummer Night's Dream* (1, 1, 72-3), where a barren sister is imagined chanting hymns to the cold fruitless moon. What is more, Phaeton's association of fruit and pleasure with Italy in the concluding section of this poem calls up several passages in Shakespeare. *Lucrece* yields us barren skill (81) and, four stanzas later, fruitful Italy (107). *The Taming of the Shrew* (1,1,3-4) gives us

fruitful Lombardy, The pleasant garden of  
great Italy.

And in *Antony and Cleopatra* (2,5,23-5), Cleopatra welcomes the messenger from Rome with a sensual image:

O, from Italy!  
Ram thou thy fruitful tidings in mine ears,  
That long time have been barren.

**Line 11 - o'erspread:** Shakespeare is fond of the prefix o'er; the *Sonnets* give us o'ercharg'd, o'ergreen, o'erpress'd, o'ersnow'd, o'ersways, and o'erworn, among other constructions. (His plays boast such odd coinages as o'erwrestling and o'erstunk!)

**Line 12 - thy flowery pleasure:** Shakespeare is extremely sensitive to vegetation: if anything delights him more than little birds singing, it is flowers and plant life. *The Sonnets* mention roses, violets, lilies, marjoram, marigold, buds, blooms, sap, thorns, blooms, fruit, olives, boughs, leaves, forests, apples, meadows, sheaves, cankers, weeds. The words flower and pleasure appear in the *Sonnets* about a dozen times each.

**Lines 13-14 Such fruits, such flowers . . . Were ne'er before:** Compare the syntax of 17: "Such heavenly touches ne'er touched earthly faces." Shakespeare often doubles such: "Such wretched hands such wretched blood should spill" (*The Rape of Lucrece*, 999); "such patchery, such juggling, and such knavery" (*Troilus and Cressida*, 2,3,71); "O, such another sleep, that I might see/But such another man!" (*Antony and Cleopatra*, 5,2,77); "Such seething brains,/Such shaping fantasies" (*A Midsummer Night's Dream* 5,1,4-5); "such ferret and such fiery eyes" (*Julius Caesar*, 1,2,186).

**Lines 13-14 - morality . . . Italy:** The rather lame rhyme of the final couplet is not out of character for Shakespeare's sonnets, whose endings are often weak. And sometimes he is content with pairs of words that end with -y, as in Sonnets 40 (poverty with injury) and 55 (enmity with posterity). And of course the poem's affection for things Italian is typical of Shakespeare, a dozen of whose plays are set in Italy and whose English characters are apt to quote Italian phrases.

The Phaeton sonnet should be studiously compared with Sonnets 1, 5, 11, 12, 13, 15, 18, 54, 68, 73, 97, 98, 102, and 103 for theme, style, sentiment, imagery, vocabulary, rhyme patterns, and other affinities. Sonnets 97 and 98 are surely the work of the same hand that wrote the Phaeton sonnet, which they echo in the words winter, pleasure, bareness, summer's, increase, decease, fruit, birds, sing, spring, sweet, flowers, shadow, and various synonyms and paraphrases.

If internal evidence alone can prove authorship, Shakespeare wrote the Phaeton sonnet. It certainly deserves at least parenthetical inclusion in the canon. Its early date certainly poses a problem — but only for those who assume that "Shakespeare" must mean the Stratford man born in 1564.

If he was Edward de Vere, seventeenth Earl of Oxford, the problem vanishes. Not only was Oxford 41 years old in 1591; he was a highly esteemed poet, a patron of literature, and a member of both the courtly and the literary circles Florio moved in. Florio later referred to an unnamed "friend" of his as "a gentleman" who "loved better to be a poet than to be accounted one." This could have meant any number of gentlemen (including noblemen) who deemed it beneath their dignity to publish their writings; but it would fit Oxford with a peculiar aptness. Being addressed to the poet's "friend Florio," the Phaeton sonnet reminds one irresistibly of Francis Meres' reference to Shakespeare's "sugared sonnets among his private friends."

To my mind the question is not whether Shakespeare-Oxford wrote it, but how many other such poems he wrote, anonymously or pseudonymously, which are now lost to us — or perhaps awaiting rediscovery.

*Conference (Continued from page 1)*

ter September 19th, some program options may be limited, and hotel rooms and registration costs will definitely increase. Also, be sure that important FAX transmissions and voice-mail messages are confirmed in writing. There have been one or two problems with the Conference '96 communications hardware.

**Conference Papers** (subject to confirmation):

Friday A.M. (Special Seminar) 9.00-10.15 & 10.30-11.45: "Shakespeare's Fair Youth and the Earl of Southampton".

Friday P.M. 1.30-2.15: Mildred B. Sexton: "The Politics of 'As You Like It'" 2.15-3.00: Professor Pat Buckridge: "What did John Marston know about Shakespeare?" 3.15-4.00: Roger Stritmatter: "Oxford's secret life as Pasquil Cavaliero of England" 4.00-4.45: Mark Anderson: "Prospero's Travels".

Saturday A.M. (Special Papers) 9.00-10.15: Richard Desper: "The Funeral Elogy & the Authorship Question" 10.15-11.30: Mark MacPherson: "The Great Shakespeare Duel".

Sunday A.M. 9.00-9.45: Peter Moore: "Recent Developments in the case for Oxford as Shakespeare" 9.45-10.30: Charles Boyle: "Shakespeare & Ovid" 10.30-11.15: Elisabeth Sears: "Shakespeare's Bird Images".

**Special Events:** The Minneapolis Conference will feature three public events. Arranged with the aid of various grants, they will promote interest in the authorship question as articulated by leading authors and educators in the field. The sponsoring parties are: the Minnesota Humanities Commission, the American Express Foundation, the Minnesota Independent Scholars' Forum and the Fine Arts Board & Committee on Adult Education at Plymouth Congregational Church.

7.30 PM, Thursday, October 10; Hotel Sofitel Authorship Debate: moderated by Al Austin and representatives of the Twin Cities press. Oxfordians Charles Burford and Peter Moore will take on David Kathman from the University of Chicago and a professor (yet to be named) from one of the local universities.

9.00-12.00 AM, Saturday October 12th;

Hotel Sofitel Introductory Workshop: "In Search of the Historical Shakespeare". This seminar is intended for teachers, Oxfordian spouses and curious members of the public or, indeed, anyone who needs to brush up on the basics of the authorship issue. It will be led by Dr. Felicia Londre, Professor of Theatre at the University of Missouri - Kansas City and Dr. David Richardson, Professor of English, Cleveland State University, Cleveland, Ohio. Reading packets will be made available to those attending.

1.00-3.00 PM, Sunday, October 13th; Plymouth Congregational Church, Minneapolis: Geneva Bible Seminar: "Shakespeare & the Geneva Bible of Edward de Vere." University of Massachusetts scholar, Roger Stritmatter, provides his latest and most conclusive findings from Shakespeare's Good Book.

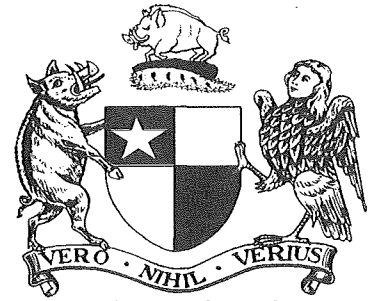
Because of limited seating, advance tickets are recommended. For information, visit the S.O.S. website at: <http://www.shakespeare-oxford.com> or contact Conference '96 Registration, 1100 W. 53rd Street, Minneapolis, MN. 55419. If you call 612/823-2957 or fax 612/823-5649, be sure to receive confirmation.

Please note that there will be a 5% surcharge on all registrations received after September 19th. For guaranteed S.O.S. room rates, call Hotel Sofitel at 800/876-6303, again before September 19th. For travel arrangements with Northwest Airlines (5% off lowest applicable fare), call Connie Besaw NOW at Carlson Travel at 800/213-9311 ext. 7770.

For those who may be arriving in town the day before the Conference, or staying the day after, two other public events have just recently been scheduled, both involving Society President Charles Burford.

Wednesday evening (October 9th) at the Barnes and Noble bookstore, Burford will speak on "Shakespeare's Sonnets: adding meaning to authorship". In addition, a selection of Oxfordian books will be on sale at the store. The talk is being promoted in all their retail outlets in the Twin Cities area and in the *Twin Cities Reader*.

At noon on Monday, October 14th Burford will present the same talk at the Minneapolis Public Library. A public display about the authorship question will also be set up in the library to promote this event.



"Nothing Truer than Truth"  
Edward de Vere 1550-1604

Ex Libris

Bookplates depicting the de Vere coat of arms can be purchased in strips of three for \$5.00, or for \$2.00 each. All proceeds will support the Conference and the special scholarships set up to encourage students to attend this year's event.

### Earl of Essex Sonnet

At the Accession Day tournament of 1595 the Earl of Essex sponsored an elaborate allegorical pageant. In it he renounced "Self-Love" in "all her guises" (as politician, soldier and hermit) for he "would never forsake his Mistress's love." Then a blind Indian Prince was brought forth. An oracle has promised this Prince his blindness will be cured if he sacrifices to a distant Queen. The poem below followed:

Seated betwene the old world and the newe,  
A Land there is no other lande may touche,  
Where regnes a Queen in peace and honor true;  
Storyes or fables doe describe noe suche;  
Never did Atlas such a burthen beare  
As shee, in holding up the world opprest,  
Supplying with her vertue every where  
Weaknes of friends, errors of Servants best.  
No nation breeds a warmer blood for warre,  
And yet She calmes them with her Majesty;  
Noe age hath ever witte refyned so farr,  
And yet she calmes them by her pollicie.  
To her thy sonne must make his sacrifice,  
If he will have the morning of his eyes.

## Oxfordian News:

### Authorship in the Classroom at Cleveland State; Authorship debate on Australian Radio

#### Ohio

Renaissance professor David Richardson has broken new ground in the Shakespeare authorship debate with his English classes at Cleveland State University. This past summer Prof. Richardson taught two separate classes --one for freshmen and another for senior English majors and graduate students. This was the third term in which he has used the authorship issue in writing classes. His first were experimental sections of about 10 freshmen each in summer and fall 1995.

Summer 1996 marked what Richardson described as a significant turning point, for two related classes were scheduled rather than one. Each class enrolled about 20 students --good critical mass for "dynamic interaction", Richardson commented. The students used *Hamlet*, the *Sonnets*, and Richard Whalen's *Shakespeare: Who Was He?* as basic texts, plus other material (in print and from the Internet).

The courses were designed to explore critical thinking and research methods rather than to win converts to any ideology. "Frankly, the subject matter was incidental. Our purpose was to examine claims, premises, evidence, and argumentation, and to find out how best to search for the truth," said Richardson, himself a professed agnostic in the authorship issue. Students were free to select either Oxford or Stratford --but they had to alternate each week until they decided near the end of the term which side to defend for a research project.

Richardson says he has been greatly encouraged by the responses of his students to these courses. "Most of them were unaware of the authorship debate and were startled to discover that there's even an issue." However, after preliminary interviews with local librarians, historians, and literary scholars, they found conflicting



*During the video teleconference between Cleveland State University and Boston on July 29th, Todd Mason (l) and Jim Davis (r) were among those students asking questions of Richard Whalen and Charles Burford.*

views and vested interests. "Instantly the debate heated up and the quest was on to find the truth," reports Richardson. "Almost everyone became engaged with highly problematic issues of personal interest. Some of the quietest students became quite vocal by the end."

He remarked that he was impressed with the rigor, tenacity, and imagination of their research. For example, graduate student Stephania Byrd explored the familiar parallels between Polonius's precepts to Laertes in *Hamlet* and Burghley's similar list for his own son. She ended up studying Elizabethan *sententiae*, Isocrates' *Ad Demonium*, and the important possibility of a common source for different contemporary texts.

Both of the classes enjoyed lectures by visiting scholar Diana Price, who demonstrated methods of research with primary source materials. She also showed some pitfalls and problems of using secondary scholarship. In another interactive mode, the students debated live with Richard Whalen and Charles Burford in a video teleconference hookup from Boston on July 29th. Lively exchanges included such familiar topics as the dating of the plays and how an Oxfordian point of view might make a difference in understanding Shakespeare.

During the July videoconference, fresh-

man Jim Davis challenged Oxfordian premises and the conflation of quotations from *The Arte of English Poesie* (see page 4 of this issue for more details on this topic). Another question was "what one piece of evidence did either Whalen or Burford consider to be the strongest in the Oxfordian claim?" Burford answered that there was no "one" piece of evidence, which emphasizes the difficulties (familiar to us all) of engaging in debate on the authorship. But for Prof. Richardson it is, of course, just these difficulties that make the

topic so valuable for engaging his students in critical thinking and research.

The Internet also played a key role in these exchanges with Price, Whalen and Burford. Richardson says his students came armed with extensive material from the Society's Home Page. They also read Stratfordian material on the Shakespeare Authorship Page. He remarked to us that the Internet and the World Wide Web are now a key part of his teaching at all levels. Freshman Todd Mason, for example, used e-mail to correspond with scholars across the nation; he reported that he got quick, courteous replies, as if he were a professional scholar and colleague. Richardson emphasized that students are increasingly inclined to search for materials electronically rather than in rapidly disappearing card catalogues.

The freshman course is being taught again this fall at CSU. In addition, Richardson will be traveling to nearby Lorain County Community College to offer it as "The Shakespeare Mystery". He will experiment in Winter 1997 with a Saturday class for seniors and graduate students who will meet for ten 4-hour sessions. More details about these teaching experiments will be presented at the annual conference of the Shakespeare Oxford Society in Minneapolis on Saturday, October 12, 1996.



## South Carolina

Charlton Ogburn relayed an amusing little story to us a few months ago. In corresponding with Land's End (in Wisconsin) about a clothing order, the Ogburns received a printed form back from the international mail order house, and written in red ink along one margin was "Looney was right."

Charlton's wife, Vera, returned the form and wrote in the same margin "Absolutely!"

## Australia

On July 31st the authorship was debated on a radio hookup with the Australian Broadcasting Company (ABC). The participants were Society members Roger Stritmatter and Mark Anderson in the US, along with David Kathman representing the Stratfordian side, while Society member Professor Pat Buckridge of Griffith University served as moderator and coordinator Down Under. The debate ran as long as the satellite link would allow (approximately 90 minutes, and will be edited to fit within a 45 minute broadcast schedule in the near future).

As with most debates on the issue, familiar charges and counter-charges dominated the available time. Since the point of such endeavors is to reach a public that knows little about the issue, this is to be expected, although the participants all felt frustrated by the format and the telephone technology.

Pat Buckridge remarked later that, in his view, the strongest moments for all the participants came when they developed a position at some length by themselves. He noted that there was a problem throughout the debate of not getting down to specifics, and wondered how any unconvinced listener would ever be weaned from orthodoxy by arguments of general principle, or arguments by authority.

Buckridge, who has been active this last year in presenting and debating the issue (see winter *Newsletter*) believes the arguments have to be made interesting and accessible to the general public in whichever media they are presented. In the case of radio, he thinks that set-piece documentary is a better format than debate.

In the course of the 90 minutes of debate

that did occur there were several newsworthy moments. Chief among these was the exchanges between Stritmatter and Kathman on Edward de Vere's Geneva Bible. Mr. Kathman, who is co-manager of the anti-Oxfordian Shakespeare Authorship Page, has written that de Vere's Bible amounts to little, and that the statistics Roger has presented about it (e.g. that 250 of 1000 marked passages have correspondences in Shakespeare) are not significant. Roger responded that he and Mark Anderson have developed a much more intriguing statistic in comparing the use of the Bible by de Vere and Shakespeare: of the 40 most frequently used biblical allusions by Shakespeare, 20 are among the marked passages in de Vere's Bible. Mr. Kathman said he would have to see the written report of these findings before he could comment.

Since he will be at this year's Conference to debate Charles Burford on Thursday, October 10th, he will have his opportunity when Stritmatter and Anderson present their research on the Bible at the Conference's final event, the Sunday afternoon session "Edward de Vere and the meaning of Shakespeare's Bible".

## England

Membership in the De Vere Society has now reached 73, including 14 from the US and 3 from continental Europe.

Several members have given talks to local historical or literary societies, or to college students. One, given by Verily Anderson, was a landmark, since it was to the Castle Hedingham Historical Association, of which the secretary is a member of the De Vere Society. Charles Burford also gave a lecture at the Hay-on-Wye Book Festival (the town claims to be the largest secondhand bookstore in the world).

A business meeting is planned for August at which we shall map out a plan of action, similar to the one adopted by SOS, aimed at attracting public notice to the Oxfordian case, and to the presence and activities of the De Vere Society. The creation of an Executive Committee will also be on the agenda for that meeting.

A number of members, including American visitors, have found the Society Library very helpful in their researches. Any mem-

(Continued on page 23)

## John Louther Reports:

"Maybe of interest..." The phrase, neatly, minutely written in the very familiar hand, is tucked on the top margin of my copy of a recent communication sent by Charlton Ogburn to Professor Thomas Pendleton, editor of the *Shakespeare Newsletter*. Charlton underestimates my reaction to the subject. Maybe no; positively yes. Chiefly addressing a recent authorship interview published in a university arts journal, the letter opens with Charlton's sharp reminder that the Iona College Newsletter's validation of Richard Whalen's protest of a "mistake" in the dates regarding the Stritmatter study of Oxford's Geneva Bible does not completely requite the error's consequences. Noting the pivotal harm of the error's taking on a life of its own, Charlton writes: "The 'mistake' in dates had enabled *Smithsonian Magazine* to announce triumphantly that Stritmatter's discoveries had amounted to a 'false alarm' inasmuch as 'Oxford, it appeared, had acquired the Bible with the notations already in it' — a statement that you had welcomed... It remains remarkable, of course, that the authorities at the Folger, long the possessor of Oxford's Bible, failed to remark the crucial error." ...The authorship interview with Charlton conducted by the editorial staff of the University of South Carolina at Beaufort is now available on the SOS online magazine *Ever Reader* ...Society members without access to the Net can call or write the Newsletter office for a printed copy ... Constance Charles of Chicago advises of her pride and enthusiasm about the changes which — sadly inevitable — are necessary for improving the society's operation. Her opening sentence sums it up: "The recent newsletter was a delight". Mrs. Charles was cheerleader and donor consistent with her given name as Charles Burford and I schemed and flogged through 1991 to establish the project. A compelling observation she makes underscores the obvious importance of the individual Oxfordian's effort to keep fresh the important events and facts of the authorship contention: "The vignette [in the most recent newsletter] on John Bale and his connections with the 17th Earl's father, thus with Edward de Vere, is new to me." She suggests a newsletter

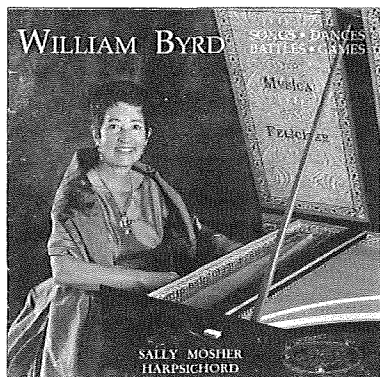
(Continued on page 23)

## William Byrd: Songs, Dances, Battles, Games

A review of the new CD performed by Society Trustee Sally Mosher

Reviewed by Carolyn Kunin

Southern California Early Music News



The small format of CDs in their “jewel boxes” seems to have given most recording companies an excuse to be stingy. The buyer gets more minutes of music per disc, of course, but rarely does the producer see fit to provide even adequate liner notes to accompany those extra minutes.

It was therefore a pleasure to receive Musica Pristina’s production of harpsichordist Sally Mosher serving us a rich assortment from the keyboard works of the great Elizabethan composer, music publisher and “virginalist,” William Byrd--and the equally generous commentary to go with it. What a lovely combination of old music faithfully reproduced and the cultural context provided by Ms. Mosher’s notes, as welcome as they are rare.

Ms. Mosher plays a modern reproduction of a 17th century Flemish instrument (Roberts and Brazier, Los Angeles) with all the robustness this music of a robust age demands. An Elizabethan spinet or “virginal” (a few have survived) would collapse at the very sight of this stuff: for starters, a virtual battle in music. But what are battles doing here? The title of this CD “album” reminds us that most music is not pure or abstract, but functional. As accompaniment to dancing and singing and even playing games, music is in its primal element.

And, like the other arts, music amuses and entralls by depicting life as the audience, and/or the artist, knows it. Our squeamish age finds it hard to imagine, but of

course until fairly recent times, going to watch a battle was undertaken as lightly as today we go to see fireworks on the Fourth of July. A picnic and a hilltop view were once considered all a party needed to appreciate a patriotic entertainment.

Byrd treats us to the whole show --from the benediction before battle to the victorious celebration afterwards. This depiction of a battle in music is not unique, by the way. It belongs to a particular genre of programme music called “battle-pieces.” These were particularly popular through the early part of the nineteenth century (even Beethoven wrote one, *Wellington’s Victory*). There are a few 20th century examples (Richard Rogers’ *Victory at Sea* comes to mind), but since the first world war, we tend to get more anti-battle pieces. Today’s virtual reality cannot recreate an Elizabethan battle, but William Byrd has. Sit back with liner notes and harpsichord notes and enjoy the spectacle.

After the rigors of the battlefield it’s a relief to get in some rest and recreation and, as the title informs us, we are now to be treated to songs, dances, and games, which show Byrd off as a great stylist and stylizer. This is music based on melodies that were known to everyone in sixteenth century England, as re-worked by a musician of genius. The Elizabethan period was particularly rich in popular song and dance melodies and thanks to the seventeenth century publishers, the Playford family, we probably know almost as many of them as did William Shakespeare and Byrd. Byrd manipulates and juggles these familiar tunes with the verve and virtuosity of a Count Basie, an Ella Fitzgerald, or that twentieth century “Bird,” Charlie Parker. The game Barley Break sounds wonderfully bumptious in the description we are provided from Sir Philip Sidney’s poem, and becomes even more so when we learn that “barley” was a euphemism for virginity.

Generosity of spirit and fine attention to detail characterize this production. Even the usually undecorated interior of the jewel

box is backed with a photo of the interior of the Roberts & Brazier harpsichord we hear on the recording. Is there a flaw? Yes, but I won’t reveal it. There has always been a tradition in harpsichord building to be certain that some small detail be intentionally left unfinished --one did not wish to tempt divine wrath with human perfection. But I don’t want to give away the secret. Listen to this bit of Elizabethana: you may or may not detect the imperfection, but you will have fun trying.

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### Music Named for Edward de Vere by Sally Mosher

During these past several years, I have done considerable research concerning music named for Edward de Vere, the 17th Earl of Oxford.

The best known is William Byrd’s piece for virginal or harpsichord, “The Earl of Oxford’s March”<sup>(1)</sup>. In its first documented appearance in the 1591 MS known as *My Lady Nevell’s Book*, it is called “The March Before the Battle.” Here, the march functions as prelude for a long suite of pieces called “The Battle.” About twenty years later the piece was included in *The Fitzwilliam Virginal Book* as “The Earl of Oxford’s March.” Here, it appears by itself<sup>(2)</sup>.

The melody of the march is simple and straightforward and might have been written by someone other than Byrd, since he arranged many tunes from outside sources. However, the harpsichord arrangements for both the March and “The Battle” are quite distinctively in William Byrd’s keyboard writing style.

The tune of the march could have been used as Oxford’s fanfare tucket, as a kind of personal “theme music.” The character of “The Battle” pieces suggests that they may have been originally written for an instrumental group, and used for theatrical performances<sup>(3)</sup>. Then, after they had become well known, Byrd rearranged them for solo keyboard and included them in *My Lady Nevell’s Book*.

The same tune and harmonization used in “The Earl of Oxford’s March” are used in “My Lord of Oxenford’s Maske,” one of

(Continued on page 23)

## Book Reviews

by Richard Whalen

**The Bedford Companion to Shakespeare: An Introduction with Documents** by Russ McDonald. (New York: St. Martin's Press, 1996)

A stunning example of the "straw man" fallacy caps Professor McDonald's attempt to refute the case for Oxford as the author of the works of Shakespeare. His analysis of the "The Anti-Stratfordians" begins with a very brief but fairly balanced summary of the Oxfordian arguments. He then cites "chronological bars" to Oxford; and, predictably, he overstates the Stratfordian reasons to date *Macbeth*, *The Tempest* and other plays after the death of Oxford in 1604.

Then comes what he calls "perhaps the most damning refutation." This, he says, is the ingenuity with which Oxfordians find the real author's name encoded in Shakespeare's works "through complicated cryptographic schemes." And the only document he reproduces to illustrate the Oxfordian arguments is a cipher from George Frisbee's *Edward de Vere, a Great Elizabethan* (1931). The cipher, of course, is incomprehensible.

George Frisbee is the perfect straw man. Easily set up as a figure of fun (with a funny name, too) that is purported to represent the Oxfordian position, and just as easily knocked over.

Frisbee's name and book are certainly unknown to most Oxfordians, and for good reason. He is not cited in any Oxfordian books. No Oxfordians take him seriously, if any have even heard of him. Nevertheless, Professor McDonald uses the Frisbee cipher as the only "Oxfordian" document in his opening chapter on "the problem of authorship." No doubt he found Frisbee in S. Schoenbaum's *Shakespeare's Lives* (1991), where Schoenbaum cites him sarcastically as part of his sneering belittlement of the anti-Stratfordians.

So blatant is the straw man fallacy that it may even boomerang. Shakespeareans who have more than a passing interest in the authorship issue will certainly recognize

the weakness of the argument. If that's the best argument — "the most damning refutation" — that a senior scholar can produce, maybe there really is something to the case for Oxford.

Elsewhere, Professor McDonald attributes to Oxfordians a strange notion that also seems ridiculous on its face. He says that Oxfordians hold that "all traces of aristocratic origins and connections were expunged from the plays and poems so as to maintain the fiction of humble authorship." Perhaps he likes the idea of humble authorship, but there seems little reason for Oxfordians to make that argument.

Each of the book's nine chapters contains an introduction followed by up to a dozen or so illustrations and documents. Besides the authorship problem, the chapters cover the theaters, texts, sources, modes of drama, language, and town and country life in Shakespeare's England. The document excerpts range from Aristotle's *Poetics* to the Geneva Bible to William Harrison's *Description of England*.

Perhaps because the format of the Bedford books requires many documents, Professor McDonald is much taken with source documents. Naturally, he provides William Strachey's account written in 1610 of his shipwreck in Bermuda to try to date *The Tempest* after Oxford's death. Plutarch, Ovid, Holinshed and many others are represented as important sources for the plays, and Professor McDonald concludes:

"Thus Shakespeare becomes a kind of shopper, a wholesale buyer passing up and down the aisles, scanning the shelves and surveying the merchandise, choosing items that he can then polish up and display for his own customers."

How sad that a leading Shakespearean scholar should find reason to present such a pitiful picture of the world's greatest dramatic poet.

(Those who attended the Renaissance Roundtable at the Annual Conference last year in Greensboro will recall that Russ McDonald was one of the panelists.)

## *The Riverside Guide to Writing* features authorship question

The debate over the authorship of Shakespeare's works is the subject of a full chapter in *The Riverside Guide to Writing* (second edition, 1995) by Professor Douglas Hunt of the University of Missouri. The college text is part of the Houghton Mifflin series that includes the prestigious *Riverside Shakespeare*.

The second edition acknowledges critiques by Richard Whalen and Charlton and Vera Ogburn of the first edition, and incorporates a number of their suggestions. The principal improvement was clarifying the distinction between Shakespeare, whoever he was, and Shakespeare of Stratford, i.e. William Shakspeare.

Professor Hunt uses the authorship question in chapter 9, "Arguments About Facts," to examine the way people argue when facts are disputed. Skeptical of rote rules, he says, "I want instead to involve you in a dispute and let you compare your techniques of argumentation and your reactions to arguments with those of your classmates and some professional writers." That's just what Oxfordians would like to see.

The involvement is principally with Mark Twain's book *Is Shakespeare Dead?* (1909), which rejects the Stratford man as the author; and an *Encyclopedia Britannica* article (1986), which attempts "simultaneously to inform us about views they (the authors) do not accept and persuade us to accept their views." Professor Hunt says many may find the article persuasive "because it doesn't seem to be a propaganda piece." He also provides lists of facts that are generally undisputed and asks students to examine the arguments and weigh the evidence. He discusses issues of burden of proof and nine logical fallacies often encountered in arguments about disputed facts. The logical fallacies include circular argument, straw man, ad hominem, bandwagon, false analogy and tenuous chain of causation—all familiar to Oxfordians who find themselves in discussions with Stratfordians.

The fact that *The Riverside Guide to*

(Continued on page 23)

## Shakespeare Oxford Newsletter

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The newsletter welcomes articles, essays, commentary,  
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## From the Editor:

### 20th Annual Conference

As we near the end of the first year of publishing the *Newsletter* out of Boston – a year that has been full of many other changes and controversies within the Shakespeare Oxford Society— we are looking forward to the Conference in Minneapolis, which promises to be the best-attended ever, featuring a full and exciting agenda over three days.

It also promises to be the most publicized. Not only are there three public events of great importance, but we shall have with us two keynote speakers who are both celebrities in their respective fields, namely Michael York and Joseph Sobran. George Anderson and his team have been most effective in generating media interest (and participation) in our meeting. We will be in the public eye as never before. But since we are the ones with the story, this should suit us just fine.

As members are aware, one of the major Conference events this year is a Roundtable discussion on Shakespeare's Fair Youth and the Earl of Southampton. "Who was Southampton?" can be as troubling a question in Shakespeare studies as "Who was Shakespeare?" One answer to the Southampton question is, of course, that he was Shakespeare's son by Elizabeth. (Nothing raises the hackles of Oxfordians more

than this theory of Southampton's relationship to Shakespeare.) And with Joseph Sobran speaking about his forthcoming book, *Outing Shakespeare*, the other controversial answer to the Southampton question (that Shakespeare was bi-sexual) will also be presented. There will undoubtedly be heated debate surrounding both the Roundtable discussion and Sobran's new book.

Underlying all such debate, however, are important issues of how we as a Society proceed in presenting our case to the public while at the same time striking a balance among Oxfordians who hold varying opinions on the Shakespeare mystery –such issues as what constitutes legitimate evidence, what role should speculation have in driving the authorship debate, what tactics should be employed by Oxfordians in bringing the whole issue before the public, and how should Oxfordians cope with internal dissension in an increasingly popular arena? These issues need to be aired, and the Society can only gain vigor from doing so.

The Minneapolis Conference should provide us all with an exciting, memorable experience as we unite in our common cause of bringing the true Shakespeare story and the name of Edward de Vere before the world.

## The Mysteries of Bulk Mail

As many of our readers know, one of the changes in publishing and distributing the newsletter in 1996 was to use the bulk mail, which saves us \$.70 per issue mailed to members compared to using envelopes and first class mail in years past. The Post Office guidelines state that all bulk mail should be received no later than two weeks after it is posted.

After two mailings of the Newsletter, we find that the two-week guarantee is not in fact reliable, and some members have been receiving their Newsletters 3-4 weeks after they are posted. There is little we can do about this, except to remind members that the quarterly mailing dates for the News-

letter are March 1, June 1, September 1, and December 1. If anyone has not received their Newsletter 4 weeks after these dates, call us.

Members should also be aware that the Post Office does not forward bulk mail, and does not even hold it when a "temporarily away" status is placed on your address. We receive notice for each Newsletter not delivered and are charged \$.50 per returned Newsletter.

So please let us know immediately whenever you change address, and also let us know if your address will be marked "temporarily away" during one of the periods when the Newsletters are in the mail.

## Letters:

To the Editor:

Congratulations on a superlative second edition of the new Newsletter. I particularly appreciated Stephanie Caruana's detailed coverage of the continuing controversy over that "dreary poem"—as Katherine Duncan-Jones calls it—the *Funeral Elegy*. One can scarcely imagine a more telling illustration of Mark Anderson's observation (SON 32:1) that paradigm shifts are typically accompanied by aesthetic deformations aimed at restoring a sense of normalcy among orthodox practitioners. In this case it would appear that the brouhaha over the *Funeral Elegy* supplies Shakespearoticians (to use Gary Taylor's apt phrase) with two much-needed illusions. It reassures them that their discourse is still capable of generating "new discoveries" and supplies a significant new line of chronological defense in the sand.

Fortunately, as Caruana shows, at least a few of the more sophisticated orthodox scholars like Katherine Duncan-Jones and Brian Vickers possess aesthetic sensibilities sufficiently cultivated to recognize a monster when they read one. The *Funeral Elegy* reminds me above all of Ben Jonson's peculiar translation of Horace's *Ars Poetica*, from which Thomas Kuhn seems to have drawn his illustration of the perverse aesthetic sensibility which prevades a discipline in unacknowledged crisis:

If to a woman's head a painter would  
Set a horse-neck, and diverse feathers fold

On every limb, ta'en from a several creature...  
Could you contain your laughter? Credit me,  
This piece, my Pisos, and that book agree,  
Whose shapes like sick men's dreams, are feigned  
so vain,  
As neither head, nor foot, one form retain.

The spectacle of scholars rushing to include the *Funeral Elegy* in forthcoming editions of the Collected Works of Shakespeare while ignoring elegant apocryphal plays like *Edmund Ironside* or *Thomas of Woodstock* tells us more about the state of intellectual chaos in the arcane and overcomputerized world of Shakespearotics than a dozen exposes by graduate students could ever do.

Roger Stritmatter  
Northampton MA  
20 July 1996

To the Editor:

The first time I ever heard of Joseph Sobran was when I read of the controversy over his appearance at the Greensboro meeting. My curiosity being piqued I wrote to him asking for a copy of the presentation which he had not been allowed to make. Finding that it reflected the work of an intelligent man who was a serious student of Shakespeare I purchased a short subscription to his publication to learn more about him. Being "semi-Jewish" myself I soon guessed that his occasional expression of anti-Zionism was the problem.

Although I found myself in disagreement with some of Mr. Sobran's opinions I could find no reason to believe that he is an anti-Semite. Having grown up in a Jewish milieu in New York City, and having acquired a number of Jewish relatives by marriage, I am quite sensitive to that particular aberration. It is clear to me that he has been falsely accused.

Paul N. Nash  
Oakton VA  
15 July 1996

To the Editor:

There are two recent signs of progress that our members would be interested to hear of.

Walter Klier of Innsbruck, Austria, a very effective Oxfordian and author of *Das Shakespeare-Komplott*, has sent me a copy of the quarterly *Gegenwart* with extensive articles by Oxfordians; the lead article is by Robert Detobel, with another by Klier, a third by Derran K. Charlton, and one about the Geneva Bible, mentioning Roger Stritmatter, and with an Oxfordian bibliography offering data on the Shakespeare Oxford Society and even *The Oxfordian* journal. It could almost be called an Oxfordian issue. *Gegenwart* is an impressive, intellectual magazine, somewhat like a magazine supplement to an American newspaper, but 56 pages, 17x12 inches, with no advertisements.

The second item is a telephone call I had this morning from Louis J. Halle in Switzerland, reporting that his 16-year old grandson in the International School in Geneva had remarked that in the course on English Literature, both the Stratfordian and Oxfordian attributions were presented, side by side, impartially, letting the students choose between them. Louis, a friend of mine of 70 years standing, was one of the first American Oxfordians and is the author of a brilliant 90-page essay on *Hamlet* as Oxford's creation.

Charlton Ogburn, Jr.  
Beaufort SC  
23 August 1996

Subscriptions to the *Shakespeare Oxford Newsletter* are included in membership dues in the Shakespeare Oxford Society, which are \$35 a year, or \$50 a year for a sustaining membership. Dues are \$15 a year for students and teachers. Dues and requests for membership should be sent to:

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The purpose of the Shakespeare Oxford Society is to establish Edward de Vere, 17th Earl of Oxford (1550-1604) as the true author of the Shakespeare works, to encourage a high level of scholarly research and publication, and to foster an enhanced appreciation and enjoyment of the poems and plays.

The Society was founded and incorporated in 1957 in the State of New York and was chartered under the membership corporation laws of that state as a non-profit, educational organization.

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

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Burford (Continued from page 7)

"a wilderness again, peopled with wolves" because he will not be there to curb the force of riot (he is thinking principally of Falstaff). This makes it critical that Prince Hal, as Henry V, should reject Falstaff in the final scene of the play, for he is the embodiment of evil, "that old white-bearded Satan" as the Prince once described him. Oxford too, as Shakespeare, saw Burghley as the man whose mercantile values were corrupting the young and sowing a wasteland within the nation's shores. Henry V could no more accommodate Falstaff than Oxford could accommodate Burghley: the very salvation of England was at stake, and there was no place for him in King Henry's new world, a world in which true nobility was about tending to the spiritual health of the country.

There are a great many more similarities, ranging from their gout to the exact time of their birth, between Falstaff and Burghley - the latter being both a false Taffy (of Welsh origin) and one who held a false staff - but for these I must refer the reader to Gerald W. Phillips's excellent book *Lord Burghley in Shakespeare* [Thornton Butterworth, 1936]. (Phillips first alerted me to the possibility that Falstaff is modelled on Burghley, and inspired me to build upon his ideas. He provided the factual correspondences, while I tried to place them in the wider context of Shakespeare's political philosophy. This article represents a very brief synopsis of my conclusions.)

Those, like myself, who treasure Falstaff as a self-deprecating portrait of Oxford should not despair at the apparent implications of this article. Oxford does undoubtedly inhabit one of the many layers of Falstaff's girth, where he resides like a penitent on one of the purgatorial terraces in Dante's *Divine Comedy*. For, one of the marks of Oxford's greatness as an author is his refusal to spare himself the rod of his own satire. Though Burghley is the chief plunderer of England (and the heart of the Falstaffian belly), Oxford himself still recognizes that he shares in the overall responsibility for his nation's plight.

For now, suffice it to enquire: what better way to satirize a lean, puritanical, self-serving statesman than through the character of a fat and degenerate tavern bum?

## The Blue Boar

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### Books and Publications

*The Mysterious William Shakespeare, The Myth and the Reality.* Revised 2nd Edition. By Charlton Ogburn, Jr. Item 121 \$37.50

*The de Veres of Castle Hedingham.* A Comprehensive Biography of all 20 Earls of Oxford with emphasis on the 17th. By Verily Anderson. Item 122 \$35.00

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*The Elizabethan Review.* A Scholarly Oxfordian Journal. Editor: Gary Goldstein. Two issues per year. Item 125 \$35.00 (individuals); \$45.00 (institutional, US); \$55 (overseas). Back issues are available directly from the publisher.

*Book Dedications to the Earl of Oxford.* A compendium of dedications gathered from contemporary literature. Edited by Katherine Chiljan. Item 127 \$25.00

*The 100: A Ranking of the Most Influential Persons in History.* (2nd edition) By Michael H. Hart. The entry for no.31 ("William Shakespeare" in the first edition) now reads "Edward de Vere, better known as 'William Shakespeare'." Item 128 \$18.95

*A Hawk from a Handsaw. A Student Guide to the Authorship Question.* By Rollin de Vere. Item 129 \$10.00

*Oxford's Revenge: Shakespeare's Dramatic Development from Agamemnon to Hamlet.* By Stephanie Caruana and Elisabeth Sears. Item SP1. \$7.50

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*Mosher (Continued from page 18)*

the works included in a Thomas Morley collection of pieces scored for "broken consort" (4). The collection, titled *The First Booke of Consort Lessons*, was published in 1599. This instrumental arrangement is much shorter than the harpsichord piece by Byrd, but since it uses the same tune, key orientation (5), and harmonizations, it may also be by Byrd.

An entirely different tune, set in triple meter, is used for "My Lord of Oxforde's Galliard". This appears in a 1600 commonplace book of songs and dances for the lute by John Dowland. Dowland scholar and lutenist Hiroyuki Minamino transcribed the piece for me. In his opinion, the poor quality of the counterpoint suggests that it probably isn't by Dowland.

**Notes:**

(1) The virginal is a box-shaped harpsichord much favored in Elizabethan England.

(2) My CD for the Musica Pristina label includes both "The Earl of Oxford's March" and "The Battle."

(3) I discuss this theory in an article for *The Elizabethan Review*, Vol. 3, No. 1 (spring-summer 1995)

(4) A mixed group of instruments: treble and bass viols, flute, lute, cittern (a small mandolin-like, quill-plucked instrument) and pandora (a long-necked Italian lute).

(5) Music of this period was not in a particular key. The entire family of musical keys was not in place until the 18th century.

*Louther (Continued from page 17)*

feature comprising important but possibly forgotten events and circumstantial evidence related to Oxford's authorship story... Apologies to Michael York, prominent actor and Oxfordian: How did your special guest appearance fare this summer at the 35th Utah Shakespearean Festival? P.R. Wendy Bower had informed me of your scheduled appearance for the celebration, but I bogged down and failed to go after follow-up reaction... Shakespeare Managing Director's Job opening: The Pennsylvania Shakespeare Festival at Allentown College offers the exciting position at the somewhat unexciting stipend of \$30,000 per year. Resume to Francois McCillicuddy, Pennsylvania Shakespeare Festival, 2755 Station Ave., Center Valley, PA 18034.

*Oxfordian News (Continued from page 17)*

ber of the SOS will be welcome to visit it. Please contact the Secretary of the Society, Christopher Dams, to arrange a date.

The Society can be found on the Internet at 100644.3717@Compuserve.com, and several members are active in the various Oxfordian discussion groups.

*Book Reviews (Continued from page 19)*

*Writing* is already into a second, heavily revised edition suggests that it is enjoying great success in the college text marketplace and that Houghton Mifflin is giving it strong promotion. Hundreds of English professors and thousands of college students who use it are no doubt recognizing that the belief that Will Shakepere of Stratford was the author Shakespeare is, as Professor Hunt puts it, "a specimen case of a factual dispute." That's a good start.

R Whalen

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If this newsletter has found its way into your hands, and you're not already a member of the Society, why not consider joining us in this intriguing, exciting adventure in search of the true story behind the Shakespeare mystery? While the Shakespeare Oxford Society is certainly committed to the proposition that Edward de Vere, 17th Earl of Oxford, is the true Shakespeare, there is much that remains to be learned about the whole secretive world of Elizabethan politics and about how the Shakespeare authorship ruse came into being, and even more importantly, what it means for us today in the 20th century as we complete our 4th century of living in a Western World that was created during the Elizabethan era.

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*Ogburn (Continued from page 3)*

Stratfordian was identified as the dramatist during his lifetime.)

It is true that thirty years later, the then director of the Folger submitted the portrait at the request of the Shakespeare Oxford Society to a conservator proposed by the president of the Society and that, employing more up-to-date techniques than those available to Barrell, the conservator turned up under-paintings that seemed to identify the subject as one Hugh Hammersley.

Wiser than I, Charles Boyle and some others stood by Barrell's interpretation, while I, shaken by the contrary indications, omitted the portrait from *The Mysterious William Shakespeare*, to my later regret, because of what the portrait reveals so poignantly of the subject and because it is manifestly not one of a man in his prime and on the make—Hammersley being on the eve of becoming Lord Mayor of London in the year the portrait was dated—as well as because of the tradition that it was of Shakespeare, I cannot but believe that it was painted of Oxford/Shakespeare at a time when the common identity of the two could not be acknowledged.

In communicating my views to Werner

Gundersheimer, I had in mind that as a portrait of Hugh Hammersley the painting was of negligible worth while as a speaking likeness of the man it disclosed as our greatest writer, it was of incalculable value and that its recognition as such would have delighted the soul of Henry Folger as well as being of the first importance to the public.

But such considerations could not weigh with the director of an institution forming an integral part of the orthodox Shakespeare establishment expressing itself in a strictly party-line *Shakespeare Quarterly* in which the raising of a dissident voice is unimaginable.

As for your suggestion that *This Star of England*, trimmed down, be republished, I should of course be enormously pleased to see this done. There is, however, an element in the situation to be taken into account, and it is one that has faced me with an impossible dilemma since Mother's death in 1981.

In the years following the publication of *This Star* in 1952, Mother gave much of her time to further reading in Elizabethan England, while following Father's death in 1962, such reading was her preoccupation

for another ten years. (Her apartment was less than a mile from the New York Public library, and when the *New York Times* published a photograph of a table in the reading-room of the library, it was almost a foregone conclusion that she would be seated at it). This led to a book manuscript of some 1,200 typed pages. It is entitled *Elizabeth and Shakespeare: England's Power and Glory*, with the title-page heading "The World's Greatest Mystery Story."

I have never read it. My apprehension has been that I should find material in it too important to keep to myself while at the same time I could not see myself scooping or upstaging my parent with the fruit of her own labors. My hope has been that the case for Oxford would win over so much of the reading public that publishers would be eager to read the manuscript—and that is still my hope.

Meanwhile, I should now find it difficult to read the carbon copy that is all I have of it. However, there is the ribbon-copy in Special Collections, in the Robert W. Woodruff library of Emory University in Mother's and my natal city, Atlanta.

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*Inside this issue:*

*20th Annual Conference: page 1*

*This Star of England: page 3*

*Authorship debates on the Net: pages 1,4-6*

*Fundraising: pages 8-9*

*Funeral Elegy: pages 10-11*

*The Phaeton Sonnet: pages 12-14*

*Oxfordian News: pages 16 -17*

*Book reviews: page 19*

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