The Shakespeare OXFORD Newsletter

Shakespeare Authorship Studies Conference at Concordia University

The 9th Annual Shakespeare Authorship Studies Conference at Concordia University opened on Thursday afternoon, the 7th of April, with a film and panel discussion on "Shakespeare and the Politics of Art." Panel members included Professor Tom Shuell and Professor Richard Hill (professors of mathematics and English, respectively, at Concordia University), as well as *Shakespeare Matters* editor Bill Boyle and Hank Whittemore, author of *The Monument*, a revolutionary study of Shakespeare's sonnets. The discussion was followed by a slide presentation by Stephanie Hughes describing her recent Conference-sponsored summer of study in England that she devoted to gathering more information about Edward de Vere's tutor, Sir Thomas Smith. Dr Eric Altschuler of the University of California – San Diego and independent scholar William Jansen spoke next on recent Stratfordian contributions to Oxfordian scholarship. The

• I N S I D E •

Before He Was Shakespeare

Part Two

By Joseph Sobran

Part One of this essay (Winter 2005 issue of this newsletter) offered compelling evidence of numerous parallels between the lines and phrases in the Phaeton sonnet (author unidentified) and the *Emaricdulfe* sonnets (author known only as E. C.) and those found in the Shakespearean canon. Concluding that a single poet must have penned all of these works, I wondered whether there were any other works like these that had gone unnoticed.

The Bard's Orphans

I kept looking. Soon I had found another cycle of 40 sonnets, the anonymous *Zepheria* (1593), which I also decided was the work of Oxford-Shakespeare. This was an oddity. The scholars had scorned it; one called it "wretched." None of them had seen what was obvious to me: *Zepheria* is a spoof of Petrarchan sonneteering, a long (and rather tedious) joke, full of deliberate pedantry, absurd rhymes, and allusions to other sonnet cycles.

During the 1590s and beyond, about two dozen sonnet cycles—about a thousand sonnets in all—were published in England. This has led scholars to speak of an "Elizabethan sonnet craze," whose stellar names include Sir Philip Sidney, Samuel Daniel, Thomas Watson, and Edmund Spenser, along with Richard Barnfield, Thomas Lodge, Michael Drayton, Bartholomew Griffin, Henry Constable, Barnabe Barnes, and others, lesser known or only vaguely identified, if identified at all.

I studied these sonnets for a couple of years and was struck by their similarities of style, as well as by hundreds of recurrent images and turns of phrase. Some were

better than others, but that is also true of the Bard's plays at different stages of his development. All but a few of the sonnets showed technical proficiency.

Could most of them have been the work of a single poet? The more I read, the more plausible this seemed. Still, I resisted the idea, chiefly because it was too good to be true. Yet I was forced to accept it. The evidence was simply too abundant.

It was more than a matter of style. Many of the supposed poets, whose identities scholars have seldom doubted, were friends, relatives, acquaintances, and employees of Oxford! In most cases, even less is known of these men than of William of Stratford, whose meager biographical record has frustrated scholars for centuries. It's a striking point that among the few facts we do know of these poets is their connection to Oxford. One of the oddest things about "Shakespeare" is that we have so little evidence that he had any literary friends in London. Apart from Ben Jonson, no other writer seems to have met him!

Many of the dedicatees also belonged to Oxford's circle. One sonnet cycle, *Hekatompathia*, was dedicated to Oxford himself; it was ascribed to Thomas Watson, one of Oxford's secretaries. Another, *Cynthia*, supposedly by Richard Barnfield, was dedicated to Oxford's son-in-law, the Earl of Derby, in 1595—the year Derby married Oxford's daughter Elizabeth. *Wit's Pilgrimage*, ascribed to John Davies of Hereford, was dedicated to the Earl of Montgomery a few years later, around the time Montgomery married Oxford's daughter Susan. Several works were also dedicated to Montgomery's mother, the

Hank Whittemore:
Author, Actor, Scholar

Interview by Jim Sherwood

The SO Newsletter has been following the popular writing on Oxford by one of the most gifted professional authors in the field today, Hank Whittemore. He has just published the most prodigious and challenging work of his career.

JS - *I think it began on an airplane - the revelation which became your work,* The Monument. *When and where was it?*
HW - It was on the plane ride to San Francisco for the SOS conference in November, 1998. I'd just finished my tenth book, published as *Your Future Self* [Thames & Hudson], about visualization of scientific research at the molecular level. I'd been involved in Oxford research since 1987, always trying to crack the Sonnets, and now it was time to try again. It occurred to me that if Oxford created the Sonnets as a living record for posterity, he'd make sure we could understand it. In my science book I'd included a picture of the DNA sketch by Watson and Crick in 1953, showing the double helix that produces a consistent language determining the form and functions of a living organism. And now I wondered whether Oxford had created some similar mechanism. That conference was a pivotal event for me. Looney had put Oxford on the map in 1920 and here we were, near the end of the century, and still we couldn't comprehend the very autobiographical Sonnets. This collection is our greatest treasure and we weren't able to use it to get much farther. We, ourselves, were divided over various interpretations, of both the literature and the history, and the Oxford movement was floundering. In the past few years we've seen some of our most gifted researchers jumping ship. But now I think they'll have to leap back on or wave goodbye.

JS - *How did you feel discovering this mechanism in the Sonnets and does it basically rule out other interpretations?*
HW - I was thrilled, excited, to discover that eighty of the Sonnets (27-106) are addressed to Southampton during his imprisonment of two years and two months

in the Tower. That's more than half the collection. It certainly rules out interpretations of the Sonnets that include an active homosexual or bisexual relationship that also involves a Dark Lady other than the Queen, and a Rival Poet other than "Shakespeare" the pen name. Those characters can't come into it while the young earl is within Traitor's Gate.

JS - *Your intuition lead you to see a structure hidden in plain sight, based on Oxford's life.*
HW - I was taking one last shot after a decade of trying. I figured to give it up if nothing could be found and do research in some other areas of Oxford's life and work. But here was the poet in Sonnet 76 talking about his "invention" by which he constricted his subject matter to "all one, ever the same" (the mottos of Southampton and Elizabeth) while "dressing old words new" to create an appearance of variety. He's talking about a special language centered on Love in its struggle with Time, and Time, it turned out, was the actual, ever-dwindling time left in the life and reign of Elizabeth, leading to her death and the royal succession, which would determine the fate of her dynasty. That's the timeline of the Fair Youth series, ending with the "canopy" verse of Sonnet 125 upon her funeral on April 28, 1603, when the Tudor dynasty officially concluded, followed by the farewell to "my lovely Boy." From there it was a matter of some weeks working with the chronology of the history and the consecutive numbering of the Sonnets, bringing them into alignment, until it became clear that the main part of the structure is a 100-verse center (Sonnets 27-126) with the key instructional Sonnets (76-77) in the center of that. It's pretty simple in the end, as I might have known it would be.

JS - *Does your evidence of this planned pattern basically rule out other interpretations of the Sonnets?*

Hamlet in Time and Place

By Carleton Sterling

What's in a date? *Hamlet, Prince of Denmark* was first published in 1603. The publication date of this extraordinary work attributed to William Shakespeare should alert us to its political context. This is the year that Queen Elizabeth Tudor died and her throne passed to the Scottish King, James Stuart, a regime change that plausibly plunged into Hamlet-like dismay Elizabethans who had struggled to fend off a Stuart seizure of power while their Virgin Queen still lived.

I suspect more craft than coincidence in the 1603 publication of Shakespeare's version of the story of usurpation that displaced a legitimate prince when the death of his royal father was followed by the hasty marriage of his mother to his uncle. This 1603 edition appears to have been rushed into print because it reads like a rough draft. An enlarged and refined version appeared with a 1604 date. While published in the face of the Stuart takeover of England, both *Hamlet* editions are packed with malicious allusions embarrassing to the Stuart dynasty and perhaps all kingly government.

At the level of political philosophy, James Stuart expounded the "divine right of kings" doctrine of monarchical rule based on royal bloodlines. Nothing in *Hamlet* inspires faith that either God's good hand or rightful succession necessarily prevail in royal government.

At the personal level, King James had married Princess Anne of Denmark, who gave him male heirs, a queenly duty unachieved by several Tudor queens. So it was surely insulting to the Stuart dynasty that precisely when it replaced a long line of English-born monarchs, English literature was enriched by such a phrase as "there's something rotten in the state of Denmark."

Although based on a centuries-old Norse legend, Shakespeare's *Hamlet* reworks the tale of foul family relations into a climactic extermination of the Danish dynasty and takeover of the kingdom by a Norwegian, as great a reversal of fortune as a Scotsman taking over England. Just when prudence would argue against it, both the 1603 and 1604 editions set the story in Elsinore, site of the sixteenth-century palace and sometime royal court of Frederick II, King of Denmark and Norway and father of England's Queen Consort. In January of 1590, James and Anna visited Elsinore after their wedding in Oslo and before the storms in the North Sea calmed to allow safe passage home to Scotland. Surely the newlyweds' entertainment in Elsinore would not have prepared them to appreciate Shakespeare's sarcastic portrayal of the royal court there.[1]

My suspicion that Shakespeare's *Hamlet* snidely alludes to the 1603 political realignment is buttressed by Lowell James Swank's "Rosenkrantz and Guildenstern in London" in the *Shakespeare Oxford Newsletter* for Spring 2003. Swank's unearthing of Palle Rosenkrantz of (H)elsinor's 1910 Danish journal article documents

James I of England, successor to Elizabeth I.

that Rosencrantz and Guildenstern were real Danish diplomats, whose political missions took them to the Scottish and English royal courts in the 1590s.

I see an ironic link between Rosencrantz and Guildenstern's fictional roles and their actual roles in Danish diplomacy. The fictional pair are Hamlet's false friends, who spy on him for his usurping uncle and are charged with ushering the prince to England and delivering sealed instructions to the subservient English King ordering Hamlet's execution. But the intended mission to England is upended when Hamlet filches his uncle's royal dispatch, rewrites the execution order to condemn his companions, and applies his father's royal seal to the revised order. An English envoy eventually returns to Elsinore with the news that Rosencrantz and Guildenstern are dead, only to discover the dead and dying bodies of the self-destructed Danish royal family, and to witness the swift takeover by the conquering prince from Norway.

This turns on its head the actual 1603 triumph for Danish diplomacy, which pursued the common strategy of Europe's hereditary monarchs—marrying off their spare princesses to foreign princes to build dynastic alliances. After James of Scotland took power over England, the good news that Anna of Denmark was moving on up from her queenly gig in Edinburgh to the bigger house in London would be sent to Anna's kinsmen at the Danish court. But Shakespeare's fiction converts the real Danish diplomats into the doomed tools of a usurping king. I think this portrayal reflects an author disaffected by the 1603 political realignment, and spiteful toward anyone who promoted the succession that subjected the English to foreign rule.

It's not just the association of James' marital alliance with Denmark that would make *Hamlet* politically offensive to England's new king. The story of Prince Hamlet's sordid family relations bears embarrassing likeness to King James' own dysfunctional family. I believe *Hamlet* alludes to the unfortunate love life of James' mother, Mary, Queen of Scots, when the Ghost bemoans his death from the poison administered by his own brother, who took over his crown and his wife. Assassination by ear poisoning seems unlikely,[2] but an ear infection did kill King Francis II of France, the first husband of James' mother. When Francis and Mary were King and Queen of France, their court displayed the royal standards of France, Scotland and England, implying the rightfulness of Mary's claim to the English throne. No wonder that agents of Elizabeth Tudor closely monitored Mary Stuart's dynastic ambitions up until an English ax chopped off her head.

Mary's fall from fortune began in 1560, when she was widowed without having conceived an heir. Her husband's ten-year-old

(cont'd from p. 3)

brother became King Charles IX, and the Queen Mother, Catherine de Medici, became the brutal power behind the French throne. Mary was sent home to Scotland, where she was the ruling monarch. Queen Elizabeth used her womanly wiles to prevent Mary from marrying another prince who might enforce Mary's claim to England. One of those marriageable princes was Charles IX, who could have reconnected his family's alliance with Mary because only the Elizabethans thought it necessarily incestuous for a man to wed his dead brother's widow. The royal houses on the continent were also interested in Elizabeth as a gainful marriage prospect, and if her marriage were fruitful, it would trump Mary's more distant claim to the English throne. Elizabeth coyly played a courting game of bait, divert and delay that allowed her to escape marriage entirely.

After stepping down from the Paris highlife to humble Edinburgh, Mary made a series of questionable choices in men. While waiting for a suitable proposal for remarriage, she became fond of a commoner, whom Scottish lords discovered hiding under her bed, from whence the wretch was dragged and summarily executed. Mary needed a man. Elizabeth proposed her own boy-toy Earl of Leicester, but Mary fell for Henry, Lord Darnley. Mary and Henry were both Catholic and shared an ancestry dating back to the first Tudor king, Henry VII, who married a daughter to a Scottish prince. Understanding that Elizabeth opposed the union of her royal-blooded cousins, Mary and Henry wed before she could interfere. Mary soon became pregnant, but discovered that her husband's previous courtly manners dissolved into loutishness and bullying when soaked in alcohol. Distraught, Mary was overheard by the French ambassador contemplating suicide. She took solace in another man. Her husband suspected that Mary's Italian secretary had fathered her unborn child, the future King James, a smear "still current" when James took the English throne, according to historian Alison Weir.[3]

Anne of Denmark, wife of James I.

"King" Henry conspired in a palace coup in which armed men seized Mary and her secretary. The Italian was butchered, and, in one version of the story, Mary was restrained by a gun barrel pointed at where she was swollen with child. This assault deliberately risked a miscarriage fatal to Mary's unborn heir. Mary was locked up by her usurping husband, but she managed to convince Henry that his confederates were plotting against him. When he moved against them, they turned on him. Mary's rule was restored, but she declined to press treason charges against her husband. She might have hoped that after her child was born, her husband would acknowledge the legitimacy of the royal heir. Although cousin Elizabeth accepted the infant James' legitimacy by agreeing to be his godmother, husband Henry boycotted James' Catholic baptism. Despite all, Mary appeared to take pity on Henry, who was ill, perhaps with syphilis. Some Scottish nobles were much less sympathetic, and when Mary was elsewhere, the house assigned to Henry exploded and he and his servant fled into their killers' ambush.

Although Henry's enemies were legion by this time, his blueblood family demanded prosecution of the alleged assassins, but Mary fell for the chief suspect, the Earl of Bothwell. She ran off with him, and they promptly married. Bothwell was Protestant, and the wedding service couldn't be Catholic because Bothwell's previous wife still lived and the Catholic Church rejects divorce, which, ironically, was why Mary regarded cousin Elizabeth's royal birth as illegitimate. The scandal-ridden Mary's political support withered, rebel forces defeated her army, and she was captured, imprisoned, and suffered a miscarriage of her twins. Bothwell fled to Denmark, where he died in prison after a possibly rough interrogation by the Danish authorities, who took an interest in Scottish politics.

Discredited, Mary was denounced in nasty terms in sermons and ballads of the time. She shaved her head, slipped past her jailers and fled to England, where she received the protection of Elizabeth, who thought it horrid and a bad precedent that a sovereign should be overthrown. But Mary, convinced that she was God's chosen to restore Catholic rule over England, was drawn into plots by zealots to kill the "heretic" Elizabeth and open England to foreign invasion. English secret agents collected evidence implicating Mary in the Catholic plots. Possibly forged documents and false confessions were used against her in a trial that ultimately led to her execution. But there can be no doubt about Mary's bad reputation among Elizabeth's loyal subjects. A conspiracy confession was extracted under threat of torture from Mary's political ally, the Bishop of Ross, who was surely false in his claim that Mary murdered her first husband. Nonetheless, Mary's sordid history shows why Elizabethans might swallow a tale of weaponized ear drops, and the allegation could be scripted into anti-Stuart propaganda.

Mary's fall shifted power in Scotland toward the Protestants, who raised her son to be the Protestant King of Scotland and a front-runner to succeed to the English throne after the childless Elizabeth's death. James can hardly be blamed for the sins of his parents, but his dynastic claim depended on his family bloodlines, and he would hardly want his new subjects reminded of his family's dirty linen suggested by the *Hamlet* story of regicide, family betrayal, hasty marriage, usurpation, and plots against the rightful prince. Nor would the Scotsman claiming England's throne appreciate an Englishman's play in which the threat of foreign invasion is introduced in the first scene and comes to pass in the last.

In *Hamlet*, the conquering Norwegian prince himself raises the succession issue after Horatio, speaking for the departed Hamlet, promises an account of the "carnal, bloody and unnatural acts" (5.2.421-8)[4] of Hamlet's story:

> *Fortinbras*: Let us haste to hear it
> And call the noblest to the audience
> For me, with sorrow I embrace my fortune.
> I have some rights of memory in this kingdom
> Which now to claim my vantage does invite me.   (5.2.429-433)

We learn that some unspecified past event gives the opportunistic prince from the North some claim to "this kingdom," to which Horatio responds, "Of that I shall also cause to speak." But the play ends before the "rights of memory" claim to succession is either explained by Fortinbras or responded to by Horatio. So while dramas normally end in resolution, *Hamlet* appears to end in puzzlement on the succession issue.

But we can see the relevance to Shakespeare of a dispute over rightful succession if we recognize the time and place of the first readers of *Hamlet*. Many knew full well that their Stuart king's family tree branched back to the first Tudor king and also knew full well the "carnal, bloody and unnatural acts" of Mary Stuart's story, which her royal descendents would want banished from memory. Allusions that English readers at the time of the 1603 succession could grasp would be lost on distant generations unaware of the political context.

Shakespeare and his Elizabethan readers, however, had to be more mindful of the closer-to-home allegations of all-in-the-family murder, which taken at face value meant that King James' birth was the fruit of a rumored husband-killing mother. Shakespeare's explicit reference to an Italian family murder scandal may tell skeptics, such as me, in effect, "So you disbelieve the ear-poisoning conspiracy tale? These things happen, and I'll write an English-language version into a play-within-the-play, done both in pantomime and dialogue, so the plausibility of assassination by ear poison is hammered into your doubtful brain."

The anti-king barbs in *Hamlet* are so cutting that they should offend all supporters of kingship. Consider the prince's mocking description of the king's midnight chug-a-lugging after Hamlet and the soldiers of the night watch hear the sounds of celebration coming from the castle:

> *A flourish of trumpets and two pieces* [*of*
> *ordnance*] *goes off.*
> *Horatio*: What does this mean, my lord?
> *Hamlet*: The king doth wake tonight and take his rouse,
> Keeps wassail, and swaggering uprising reels;
> And, as he drains his draught of Rhenish down,
> The kettledrum and trumpet thus bray out
> The triumph of his pledge.   (1.4.8-13)

The king's "pledge" surely was to empty his drinking cup without stopping for breath, a notorious game of binge drinkers. Read narrowly, the "king" in the text is Hamlet's uncle Claudius. But given the context of disrespect for the Stuart succession, this passage could be a sneering allusion to James' dangerous-when-drunk father, if not to James himself, who could claim the "triumph" of uniting England and Scotland, a feat unattained by England's great warrior kings. But even without reference to particular royals, it is surely insulting to the majesty of kings to associate the celebration of royal guzzling with "the triumph," the ancient Roman victory march. Perhaps not coincidentally, the Roman Emperor Claudius earned his triumph by crushing the British rebellion against foreign rule.

Another king-bashing occurs in Horatio's one-line response to Hamlet's telling him of the trick of rewriting Claudius' order for

Hamlet's execution to condemn the despised Rosencrantz and Guildenstern: "Why, what a king is this!" (5.2.70)

Horatio refers to the only point in the script that presents Hamlet acting much like a king, but surely the rejoinder is sardonic because Hamlet had described a setup conflicting with any notion of godly kingship. But the undoing of Rosencrantz and Guildenstern conforms to "the-ends-justify-the-means" political expediency articulated in Machiavelli's *The Prince*. I believe that *Hamlet's* author was a man of the world who understood that the Italian republican Machiavelli did not write a how-to manual for a Medici prince, but rather a disguised exposé of the more-foul-than-fair practices of princes. So I infer that Shakespeare scripted a tongue-in-cheek tagging of Hamlet's "Machiavellian" act against Rosencrantz and Guildenstern as characteristic of a king unchecked by lawful authority.

Highlighting the politically incorrect content of *Hamlet* raises the issue of the author's identity. The 1603 date of the rough-draft *Hamlet* was the year that James I chartered as the King's Men a company of players, one of whom was William Shakespeare of Stratford on Avon, conventionally credited as the author of the canon that includes *Hamlet*. But the Stratford man would hardly put his name on a play embarrassing to his royal patron in the same year that patronage was conferred, and then republish an expanded edition the following year. So those locked into the Stratford legend must ignore the political context that gives Hamlet's barbs their bite. This severs Shakespeare's work from its grounding in time and place.

The willingness of the *Hamlet* author to spit innuendos at the incoming dynasty is more plausible to those who believe that the author is Edward de Vere, the Earl of Oxford, because he did not write subversive literature under his own name. He was, however, highly educated, understood multiple languages, traveled in Italy, owned books that included the English-language Geneva Bible extensively quoted by Shakespeare, involved himself in publishing and the performing arts, experienced hardball court politics, enjoyed powerful connections, and apparently stood at death's door when *Hamlet* was published in 1603 and 1604.

My claim that *Hamlet* sneakily slams the Stuart succession puts the work in the light of its historical context and illuminates its political meaning. I believe that further scrutiny of the *Hamlet* texts will only strengthen and enlarge my argument. I am confident that further research will affirm my belief that attributing the authorship of *Hamlet* to one of the King's Men is a joke.

Endnotes

1. Maureen M. Meikle, "A Meddlesome Princess," in Julian Goodare and Michael Lynch (eds.), *The Reign of James VI*. Tuckwell Press, 2000, p. 128.
2. However, John Hamill's "The Ten Restless Ghosts of Mantua" (*Shakespeare Oxford Newsletter*, Autumn 2003) demonstrates that the murder of "Gonzago," Hamlet's attribution of the source for his "Mousetrap" play-within-the-play, alludes to the death of the Italian Duke of Urbino, assassinated by an ear lotion if we accept his barber's confession under torture. Hamill provides evidence of Shakespeare's detailed knowledge of Italian history and culture inconsistent with the Bard of Avon legend.
3. Alison Weir, *The Life of Elizabeth I* Ballantine Books, paperback edition, 1999), p. 172.
4. All quotations from the text of *Hamlet* are from the Folger *Hamlet*, Barbara A. Mowat and Paul Werstine, eds. Washington Square Press: The New Folger edition, 1992.

Edward De Vere as Translator of Ovid's *Metamorphoses*

by Paul H. Altrocchi, MD

An olde forgrowne unfelled wood stoode neare at hand thereby,
And in the middes a queachie plot with Sedge and Osiers hie.
Ovid *Metamorphoses* (III, 33-4)

Stratfordians and Oxfordians alike recognize Ovid's pervasive influence over William Shakespeare: his references to antiquity and mythology depend heavily on Ovid as the prime source. Ovid's biographer L. P. Wilkinson points out that scarcely a play is untouched by Ovid's influence: "Shakespeare echoes him about four times as often as he echoes Virgil, [and, moreover, he] . . . draws on every book of the *Metamorphoses*" (Nims xx). Stratfordian Jonathan Bate emphasizes that Ovid is "the supreme exemplar of style for style's sake," and that "Ovid. . . [is] Shakespeare's favorite classical poet" (Nims xli).

The translator-poet of Ovid's *Metamorphoses* (published in 1565 and 1567) created a memorable poetic transformation that included:

1. Translation of Ovid's 12,000 Latin lines into rhyming English.

2. Addition of more than 2,500 lines of original poetry.

3. Conversion of Ovid's opus into a rural English atmosphere with appealing, fanciful, frolicsome use of words and word combinations that remained true to Ovid's unique style.

4. Invention of dozens of new words like *queachie* (swampy), *gripple* (greedy), *skudde* (hurried) and *snudge* (miser), and many new phrases such as "busy as a bee."

The work is so impressive that no equal or better interpretation of Ovid's finest work has appeared in the past 440 years. American poet Ezra Pound described it as "possibly the most beautiful book in our language" (Nims xiii).

Who was Ovid?

Publius Ovidius Naso, known as Ovid, lived from 43 BCE to CE 18 in the age of Caesar Augustus, conqueror of Egypt, of Antony and Cleopatra, and expander and pacifier of the Roman Empire. The remarkable coexisting literary trio of Virgil, Horace and Ovid not only elevated poetry to new levels of elegance but, like Plautus and Cicero, ennobled the Latin language with new grandeur and eloquence.

Trained in classical studies and rhetoric in Rome and Athens, Ovid shunned public office in favor of poetry. His major works are:

1. *Amores*—a casual love affair described with wit and polish in forty-nine short poems.

2. *Heroides*—dramatic monologues between lovers.

3. *Fasti*—a poetic description of Rome's festivals, religion and related classical myths.

4. *Metamorphoses*—Ovid's greatest work, which he hoped would bring him lasting fame.

5. *Ars Amatoria*—a cynical and humorous manual of seduction and love for men and women. This how-to book for singles and discreet marrieds was antithetical to Emperor Augustus' political campaign for moral reform of Rome's declining ethical values.

When Ovid somehow became involved in the immoral adventurism of Augustus' two Julias, his wife and daughter, the Emperor banished the great poet to an obscure Pontic Sea (Black Sea) town on the fringe of the Roman Empire for the remaining ten years of his life — *sine* other poets, *sine* Rome's civility, and *sine* his wife. No amount of poetic pleadings (published as *Epistulae ex Ponto* and *Tristia*) restored him to favor, and he died in geographic obscurity, working part time as a sentry against invading barbarians from across the Danube.

Doubts about Golding as the real translator of Ovid

For two generations, many Oxfordians have believed that the stern, dull, plodding Puritan Arthur Golding, whose name appears on the title page of *Metamorphoses*, was incapable of such a creative flight into a poetic dream world and that only a poetic genius would have had sufficient imagination and skill to accomplish such an inventive task. Charlton Ogburn Jr. felt strongly that the teen-aged Edward de Vere and not his uncle, Arthur Golding, translated Ovid's *Metamorphoses* (446). Many Oxfordians agree but for unexplained reasons have been reluctant to state it openly, and most Oxfordian articles still refer to Golding as the translator. But isn't this exactly why we criticize Stratfordians—for blindly accepting the Stratford man's authorship of the plays because a name similar to his is on many of them?

Poetic characteristics of the translation

Lacking direct evidence, what kind of a circumstantial case can be made for De Vere as the inspired translator-poet?

The "Golding" translation of *Metamorphoses* transforms Ovid's classical setting into a magical, imaginary, rustic England, using the same genius-inspired creative techniques as Ovid. As John Nims says, "its racy verve, its quirks and oddities, its rugged English gusto, is still more enjoyable, more plain fun to read, than any other *Metamorphoses* in English" (xx). *Metamorphoses* is Ovid's

masterpiece and the main reason for his two-thousand-year reputation as a poetic genius. Ovid's basic theme is that change is an inevitable part of the wonderment of life and, in more than 200 stories from antiquity, he poetically describes the metamorphoses of persons into plants, animals, birds, trees or stones.

Metamorphoses exhibits the full range of Ovid's poetic talent: his fanciful creativity, his exuberance over life's playful pleasures, his facile and imaginative use of Latin, and his celebration of man's natural capabilities. The sixteenth-century translator used the same genius-inspired, marvelously creative poetic techniques to pay appropriate homage to Ovid. The result is at times suggestive of Lewis Carroll's "Jabberwocky":

> Beware the Jabberwock, my son!
> The jaws that bite, the claws that catch!
> Beware the Jubjub bird, and shun
> The frumious Bandersnatch!   (17)

Golding's translation contains numerous examples of words that seem newly invented, quirky or nonsensical (throatball: Adam's apple; chank: chew; merry-go-down: strong drink; hittymissy: hit or miss).

Here are four examples from the Nims edition of the complete poem published in 1567 bearing Arthur Golding's name as the translator:

Book 1

Then first of all began the ayre with fervent heate to swelt.
Then Isycles hung roping downe: then for the colde was felt
Men gan to shroud themselves in house. Their houses were the thickes,
And bushie queaches, hollow caves, or hardels made of stickes. (7)

Book 2

He could no longer dure the sparkes and cinder flying out,
Again the culme and smouldring smoke did wrap him round about,
The pitchie darkeness of the which so wholy had him hent
As that he wist not where he was nor yet which way he went. (39)

Book 5

By means whereof the Gods eche one were faine themselves to hide
In forged shapes. She saide that Jove the Prince of Gods was wride
In shape of Ram: which is the cause that at this present tide
Joves ymage which the Lybian folke by name of Hammon serve,
Is made with crooked welked hornes that inward still doe terve:
That Phebus in a Raven lurkt, and Bacchus in a Geate,
And Phebus sister in a Cat, and Juno in a Neate. .. (124)

Book 15

Ageinst the wynd and weather cold let Wethers yeeld yee cotes,
And udders full of batling milk receyve yee of the Goates.

Away with springes, snares, and grinnes, away with Risp and net.
Away with guylefull feates: for fowles no Lymetwiggs see yee set. (391)

Literary flair, fluent imagery, neologism and clever rhyme are immediately apparent—writing characteristics that are hallmarks of Edward de Vere/Shakespeare, and that Arthur Golding never manifested in all his decades of sterile translating (*vide infra*).

Who was Arthur Golding?

Arthur Golding, born in 1536 only four miles from Castle Hedingham, was the most productive and respected translator of the Elizabethan era. Motivated by intensely Protestant religiosity, most of his translations were from the tediously long sermons in French by John Calvin on Deuteronomy, Job, Psalms of David, St. Paul, and other gospels and saints (L. Golding 82). As Charles Wisner Barrell notes, Golding was "the indefatigable reproducer of John Calvin's grimly interminable sermons" (2).

Golding's linguistic knowledge is much admired, but his translations of religious works were literal and pedantic, without creative flair. As Golding himself said in the Dedicatory Epistle to his book on Solinus: "I will set forth the original thereof with as much faithfulness as may be" (L. Golding 152-6). Which is exactly what he did — translations that were boringly faithful to the actual words, but not to the esprit and linguistic ingenuity of the original author.

Traduttore, traditore — the translator is a traitor, as Italians say, and this holds particularly true for unimaginative literal translators. Ireland's finest poetic dramatist, J. M. Synge (1871-1909), once said: "A translation is no translation unless it will give you the music of a poem along with the words" (Bartlett 735). The "Golding" translation of *Metamorphoses* beautifully recreates in English the Latin "music" of Ovid's poetry. Was Golding himself capable of such a difficult feat?

Golding wrote only three short original works: thirty pages on "The Murder of Master George Sanders, a worshipful citizen of London"; twenty-five pages on a 1580 earthquake in England; and a few verses in an introduction to Baret's *Alvearie* (1580), the final stanza of which is:

> Wherefore good Reader yield thy furtherance
> To mend the things that yet are out of square,
> Thou has a help thy purpose to advance,
> And mean to ease thy greatest piece of care.
> And he that hath done this for thy welfare,
> Upon thy friendly favor and regard,
> May chance to travel further afterward. (L. Golding 201)

This tedious, sleep-inducing poetry of Golding is the antithesis of mind-stimulating or millennium-enduring verse.

His original earthquake book preface contains an Old Testament warning and illustrates Golding's pervasive religious bent: "Many and wonderful ways (good Christian Reader) hath God in all ages most mercifully called all men to the knowledge of themselves, and

(cont'd from p. 7)

to the amendment of their Religion and conversation, before he have laid his heavy hand in wrathful displeasure upon them" (A. Golding). The importance of these examples of Golding's pedestrian poetry and prose cannot be overstated in the face of claims that he was indeed the translator of *Metamorphoses*.

Another example is from his 1595 dedication to Lord Cobham, prefacing his translation of Jacques Hurcault's "Politicke, Moral and Martial Discourses" when he was fifty-nine. This single twelve-line sentence is reminiscent of Baron Burghley's remarkably ponderous prose, adroitly designed to induce instant coma in the reader. This is Golding's prose, not a translation:

> Of all the forms of government that have been in the world, the Monarchy or Kingdom hath ever (as well by common and continual experience, as also by the grounded judgement of the best practiced politicians, and by the grave censure of the wisest men, yea and even by the ordinance and approbation of God) been always deemed and found to be most ancient and sufficient, most beneficial and behooveful, most magnificent and honorable, most stable and durable, and consequently most happy and commendable; as which (besides many other most excellent prerogatives which I may omit here) doth most resemble the highest sovereignty on earth, I mean Adam, whom God created but one, to have the dominion and lordship of all creatures under the cope of Heaven. (L. Golding 116)

The reader may need help from the cope of Heaven to cope with that sentence!

Margery Golding, Arthur's sister, became John de Vere's second wife in 1548 and the mother of Edward de Vere in 1550. The relationship between uncle and nephew was close for many years. Golding later helped Edward fight the legal charge of bastardy by Edward's half-sister, Katherine and her husband in 1563. Whether he was Edward de Vere's Latin tutor in the mid-1560s is uncertain; this idea has been advanced by Oxfordians for many years without substantiating evidence. That they did overlap at Cecil House is suggested by the dedication of the first four books of *Metamorphoses* to Robert Dudley, Earl of Leicester, written "from Cecil House" on December 23, 1564, a time when de Vere was known to be living there.

Golding was born into a fairly affluent middle class family in Essex, attended but did not graduate from Cambridge, inherited a number of pieces of land but managed them poorly, spent time in debtors' prison and died in enormous debt. He rarely worked in a salaried job, fathered eight children and produced thirty books, twenty-eight of which were translations. His literary reputation to this day is based primarily on his supposed translation of Ovid's

Metamorphoses. Why would Golding have placed his name on the title page if his esteemed nephew, Edward de Vere, actually did the translating? The answer is that Elizabethan noblemen rarely allowed their names to appear in connection with any printed creative work.

Golding was a stern Puritan with the life force of a driven hardworking clerk. Such personality types do not ordinarily reveal any spark of originality. In translating thousands of words from French and Latin into English, Arthur Golding never once invented a word or a phrase, nor did he ever show a scintilla of imaginative flair. It is quite impossible to believe that the prosaic Golding could have been the remarkably inventive translator in rhyming verse of Ovid's *Metamorphoses*, the classic masterpiece that has never been matched for its imagery and originality.

The "Golding" translation of Ovid's *Metamorphoses*

Henry B. Lathrop made these succinct comments about the "Golding" translation of Ovid's *Metamorphoses*:

1. It "stands out above all the verse translations of the period."

2. All of Golding's other translations were "to afford knowledge rather than delight."

3. "His verse, it may be remarked, grows looser as he advances in the work, either from haste or because of increased facility." (quoted in L. Golding 210)
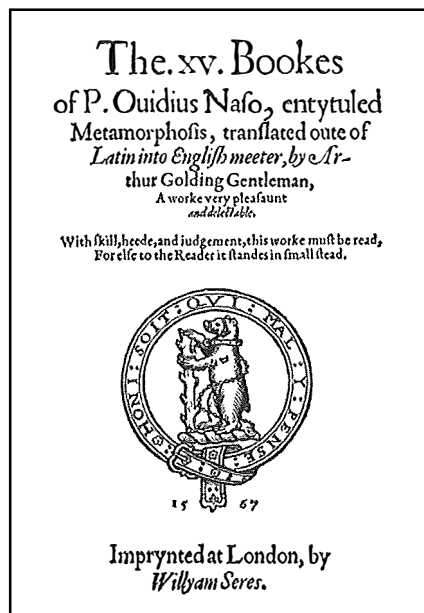
Lathrop's last observation is intriguing—deducing that the poet-translator became more creatively facile as he worked. Edward de Vere was fifteen when the first four books were published in 1565, and seventeen when all fifteen books were published in 1567.

In contradistinction to Golding's dry, insipid prose and poetry, the twentieth-century American expatriate Ezra Pound—himself a poet, translator of poetry, and literary critic—said this about the "Golding" translation:

> Golding was endeavoring to convey the sense of the original to his readers. . . He is intent on conveying a meaning. . . Chaucer and Golding are more likely to find the *mot juste* (Gustave Flaubert's term for the perfect written word or phrase) than were for some centuries their successors, saving the author of Hamlet. (quoted in Golding 209)

Even more intuitively, Pound asks a rhetorical question: "Is a fine poet ever translated *until another his equal invents* a new style in a later language?" His answer: "I suspect it [the translation] was Shakespeare's" (Nims xxi).

The.xv. Bookes
of P. Ouidius Nafo, entytuled
Metamorphofis, tranflated oute of
Latin into Englifh meeter, by Ar-
thur Golding Gentleman,
A worke very pleafaunt
and delectable.

With fkill, heede, and iudgement, this worke muft be read,
For elfe to the Reader it ftandes in fmall ftead.

15 67

Imprynted at London, by
Wilyam Seres.

Title page of Golding's Translation of
Metamorphoses *(1567).*

President's Letter

As it is writers more than any who have worked to bring the Earl of Oxford his honored due, it is appropriate that writers of our Society be recognized. An important advance toward this goal has occurred.

Edward de Vere is finally reaching the masses. By cultivating scholarship and publishing it in The Oxfordian and the SO Newsletter, these academic articles have been accepted for online databases in 4,000 universities and libraries worldwide.

This past year our Society made an agreement with the Gale Group, one of the leading database providers in the world of online research. Now students, faculty and researchers will have at their disposal our contributors' works on the authorship question directly from our pages through their libraries or universities whether in the United States, Europe or the Middle East. It will be interesting to follow the quarterly reports by Gale to see how many "hits" may have occurred. Hopefully this will promote interest in the authorship question, perhaps becoming a source for new memberships.

The initiation of this exciting new development has not been without problems. Recently, it was discovered that some of the individual articles were being offered for sale on three web sites. Several of our contributors expressed concern about this, so Gale was asked to remove these articles—which they have done. It is the intention of our Society to be thoughtful and correct in our recognition of the rights of our contributors. I would sincerely request that any of our authors who contribute to the Newsletter or The Oxfordian contact me or other members of the SOS Board if there are any further questions on this matter.

On the subject of growth, it is good news that Matthew Cossolotto's press release on April 23rd, Shaksper's celebrated birthday, drew 90% more hits (485) than any prior notice he has put online from the Society.

On another matter, Dr. Daniel Wright and Richard F. Whalen announced in Portland that a new series of books will be published—the annotated works of Edward de Vere as read from the Oxfordian perspective—starting next year with *Macbeth*. The road to a true First Folio has begun!

— James Sherwood

Conclusions

All Oxfordians are convinced that when the name of William Shakespeare is removed from the title pages of the canon's plays, we will stand face to face with Edward de Vere, not the litigious, illiterate grain merchant, William Shaksper of Stratford.

If one studies the life works of Arthur Golding and Edward de Vere, compares their writing styles, and then removes Arthur Golding's name from the translation of Ovid's *Metamorphoses*, it would be difficult to avoid the conclusion that one is encountering the creative genius of Edward de Vere, rather than the tedious and boring pedant Arthur Golding. In the entire sixty-nine years of his life, Golding never wrote fancifully, never created a new word, and never wrote a quality poem. He was a bright intellectual with enviable linguistic abilities and an admirable work ethic. But did he have the creative genius to produce this translation of *Metamorphoses*? Hardly.

Golding himself clearly recognized the innate literary gifts of Edward de Vere when he dedicated the 1564 translation of Justin's *The Abridgement of the Histories of Trogus Pompeius* to his precocious fourteen-year-old nephew, urging him to "proceed in learning and virtue and yourself thereby become equal to any of your predecessors in advancing the honor of your noble house" (L. Golding 48).

Michael Brame and Galina Popova, in their brilliant linguistic analysis of the writings of de Vere and many of his contemporaries, have provided new and impressive evidence that Edward de Vere was indeed the translator of Ovid's *Metamorphoses* (458-63, 508-09).

The Stratfordian W. H. D. Rouse may have ironically made a correct identification when he published his edition of Golding's translation in 1904 and titled it *Shakespeare's Ovid*.

Hank Whittemore left no room for doubt in a 1996 article in the Shakespeare Oxford Newsletter when he stated that "Arthur Golding could not, would not and did not translate Ovid's tales" of metamorphoses, concluding that Golding "was in every way incapable of it" (12). Why can't the rest of us say it like it is — that Edward de Vere was the translator and gifted creator of the 1565 and 1567 editions of Ovid's *Metamorphoses*? *Vero Nihil Verius*. Doesn't every self-respecting, bona fide Oxfordian prefer to be a "chaunted rother" rather than a "flackery recheless geate"—an enchanted ox rather than a fluttery uncaring goat?

Truth is truth
To the end of reckoning.
(*Measure for Measure* 5.1.45)

Works Cited

Barrell, Charles Wisner. "Arthur Golding: The Uncle of Edward de Vere, and the Intimate Part He Played in the Development of Shakespeare's Creative Genius." *The Shakespeare Fellowship Newsletter*, Part 1, Oct.-Nov. 1940.

Bartlett, John. *Familiar Quotations.* ed. by Emily Morison Beck and the staff. Boston: Little, Brown, 15th ed., 1980.

Bate, Jonathan. "Shakespeare's Ovid." Quoted in Nims, 2000.

Brame, Michael and Galina Popova. *Shakespeare's Fingerprints.* Adonis 2002.

Carroll, Lewis. *The Complete Works of Lewis Carroll.* New York: Random House, 1936.

Golding, Arthur. *A discourse upon the Earthquake that hapned through this realme of England and other places of Christendom, the sixt of Aprill, 1580, between the hours of five and six in the evening.* London: H. Binneman, 1580.

Golding, Louis T. *An Elizabethan Puritan.* Freeport, NY: Books for Libraries, 1937.

Nims, John Frederick ed. *Ovid's Metamorphoses, the Arthur Golding Translation.* Philadelphia: Paul Dry, 2000.

Ogburn Jr., Charlton. *The Mysterious William Shakespeare.* 2nd ed. McLean VA: EPM, 1984.

Whittemore, Hank. "Oxford's Metamorphoses." *The Shakespeare Oxford Newsletter*, vol. 32, no. 4, Fall 1996.

Textual Anomalies
in Golding's Translation of *Metamorphoses*

By James Brooks

A preliminary analysis of some of the textual features of Golding's 1567 translation of the fifteen books of Ovid's *Metamorphoses* has revealed evidence that more than one translator might have been involved in the work.

Discussions with Oxfordian researcher Barb Flues stimulated this examination of Golding's text. Noting certain sections in the work displayed a wide variance with others in both language and style, she suggested the translation might have been a two-man collaboration. The results of the research reported here represent a quantitative analysis bearing on the question of whether someone in addition to Golding might have contributed to the translation.[1]

Two observations shaped the direction of this research:

1. "The work gets better, or more concise towards the end. The author got better as he was going along" (Brazil 17).

2. "Latin is of course terser than English, but no difference between the languages can excuse Golding's writing twenty words for Ovid's three…Golding adds over 2,500 lines to Ovid's 12,000" (Nims xxii).

Apart from the concise nature of Latin, other reasons support the idea that an English translation might be greater in length. Forey notes that Golding incorporates Christian motifs and thought into Ovid's text (xiii). In addition, the "expansive nature of the metre calls for a certain amount of padding, which often takes the form of clichéd narrative formulae and the use of multiple synonyms" (xiii). Finally, Golding used Raphael Regius's Latin edition of Ovid, first published in Venice in 1493, as his source text (xix).

As early as 1510, the Regius editions included commentary (or glosses) on the text, which Golding occasionally introduces into his translation (xiii). Forey cites Steiner as demonstrating Golding's dependence on a 1543 edition that also contains supplementary notes by Jacobus Micyllus. Steiner "suggests that Golding became more adept at translation and used the annotation less and less as he progressed through the text; the later books are much less heavily dependent on Regius" (xiii).

The analysis embarked on a relatively simple approach: compare the length—in terms of total lines of text—of each of the fifteen books of *Metamorphoses* in the original Latin with the length found in the Golding translation. (The average length of a book in the Golding translation is about 1,000 lines; the poetry is rendered in rhyming heptameter couplets.)

A measure of "translation efficiency" can be derived and expressed by dividing the number of lines in Golding's text by the corresponding value for the Latin text and calling it the Golding/Ovid (G/O) ratio. Figure 1 displays the results for Books 1 to 15 in order.[2]
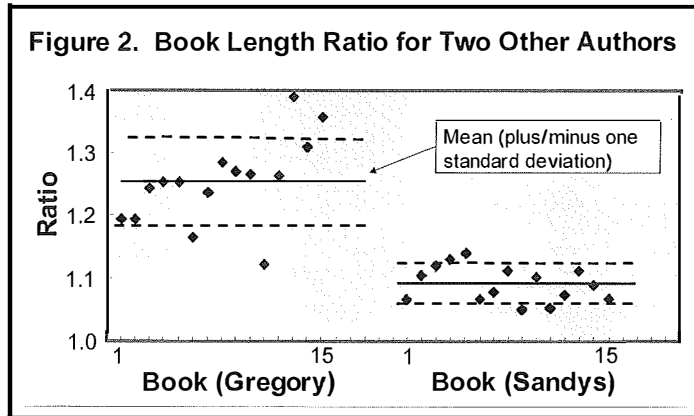
Analysis of the data shows the conciseness of the translation separates the fifteen books into *two discrete groups.* Rather than a

Figure 1. Book Length Ratio, Golding-to-Ovid
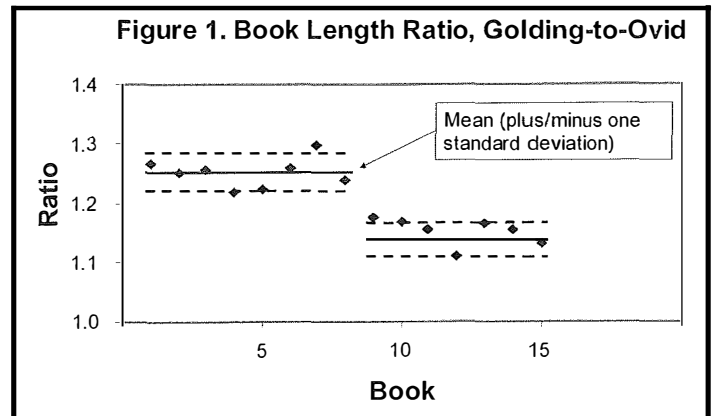
gradual increase in translation efficiency (characterized by a smaller value of the Golding-to-Ovid length ratio), the transition between Books 8 and 9 is abrupt. The mean and standard deviation for all 15 books are 1.205 plus/minus 0.055. This is obviously a poor fit to the data because no data points cluster near the mean as would be expected from a normal or bell curve (i.e., Gaussian distribution). It is obvious that the first eight books belong in one group, the latter seven in another. The mean and standard deviation for the first eight data points are 1.252 plus/minus 0.024, and for Books 9 to 15, 1.152 plus/minus 0.022. Clearly two different distributions are evident here because the separation of the means is large compared to the standard deviations.[3]

Other translations exhibit a similar effect in terms of the ratio of English lines to Latin lines (i.e., a ratio greater than 1.0). I examined data for the early seventeenth-century translation of George Sandys[4] and for a modern one by Horace Gregory. Both of these are characterized quite well by a single normal distribution (Figure 2). For the Gregory data, however, there may be tendency for the later books to have a higher English/Latin line ratio than is the case for the earlier books (in contrast to the Golding data), but whether this is statistically significant is hard to say. Figure 2 also shows that the data for the two translators fall into two separate groups: the Gregory-to-Ovid ratio is 1.25 plus/minus 0.067; the Sandys-to-Ovid ratio, 1.09 plus/minus 0.028.

Golding's use of the annotations of Regius cannot explain the difference in "translation efficiency" between Books 1 to 8 and Books 9 to 15. While the first group may incorporate more of Regius's glosses, the number of instances is small, regardless of which book is examined. Based on Forey's detailed notes in her edition, the effect on book length is at most a few lines, which would not be enough to account for the dichotomy observed in the data. In many cases, the gloss adds a word and is sometimes merely a word substitution. In others, the effect is an added phrase, clause, or line or two. In contrast, Forey's notes show embellishments attributable to Golding occur throughout the translation with much greater frequency than do the additions influenced by Regius.

Figure 2. Book Length Ratio for Two Other Authors

Figure 2. Book Length Ratio for Two Other Authors. Mean (plus/minus one standard deviation). Ratio vs. Book (Gregory) and Book (Sandys).

The analyses turned next to an attempt to discover some other feature of the Golding translation that exhibits a similar distinctive behavior in the first eight books in comparison to the last seven. The text of each Golding book was run through a program on a website that furnishes word frequency data for input text.[5] Output is available in two forms: word frequencies in descending (or ascending) order for all words present in the text or in alphabetic order. A systematic method of searching the word frequency data has not yet been applied to confirm a dichotomy in the two sets of book texts yet, but note the following in regard to the presence of apostrophes to contract syllables:

1. In the first eight books, infinitive forms of verbs are contracted a total of 8 times as compared to none in the last 7 books. An example would be *to assail* is rendered as *t'assail.*

2. The word *the* is contracted to *th'* 2.6 times per thousand lines in Books 1 to 8 and 4.8 times per thousand lines in Books 9 to 15.

3. For Books 1 to 8, *howbeit* occurs 17 times, and *howbe't* 2 times. For Books 9 to 15, the translator's preference is reversed, with *howbe't* occurring 21 times and *howbeit* 9 times.

4. In a tally of syllables saved through the use of the apostrophe, we find 30 instances per thousand lines for Books 1 to 8 and 42 per thousand lines for Books 9 to 15.

Note that these four contraction preferences are under control of the translator, and have little, if any, relationship to the character of the underlying original text. If compositors' preferences were the cause of these anomalies, they probably would have shown up between Books 4 and 5 because the first four books were published in 1565; the full translation appeared two years later.

While the foregoing may be suggestive of two translators at work, that is not necessarily the case. One could argue that, for whatever reason, the translator simply decided to make some changes subsequent to Book 8.

Finally, Forey observes: "His [Golding's] third publication, a translation of Justin's *Trogus Pompeius* (1564), was dedicated to the Earl of Oxford (Golding's nephew), with an exhortation that the examples of the classical heroes might encourage him to 'proceed in learning and virtue'." (xxi) As a next step, one might speculate that maybe, just maybe, he spurred Oxford to undertake, or assist him in, a project centering on Ovid's *Metamorphoses*. It seems reasonable that the young earl in his mid-teens might have evinced a more markedly rapid evolution in poetic style and technique at that age than the thirty-year-old Golding, who already had three major publications under his belt.

Endnotes

1. This work was actually conducted about two years ago.
2. Harvard's Loeb Classical Library bilingual edition served as the source of the data for Ovid's Latin text [Ovid (1916, 1921) in the list of Works Cited]. Corresponding data for the Golding translation were determined from the Nims edition.
3. It is, of course, possible to fit to the Golding/Ovid data a single straight line that shows a gradual decline in the Golding/Ovid length ratio. The goodness of fit, however, is inferior to that provided by the construct of two separate normal distributions (equivalent to a single bimodal distribution). The sum of the squares of the difference between the observed ratio and estimate of the ratio given by the best straight line fit (linear regression analysis) for the fifteen data points is about twice that for the two-distribution calculation.
4. The Sandys translation is found at <http://etext.virginia.edu/latin/ovid/sandys/contents.htm>
5. See <http:www.georgetown.edu/faculty/ballc/webtools/webfreqs.html>

Works Cited

Brazil, Robert Sean. *The True Story of the Shakespeare Publications, Vol. 1: Edward de Vere and the Shakespeare Printers.* Privately published, 2000.

Forey, Madeline, ed. *Ovid's* Metamorphoses*, Translated by Arthur Golding.* Baltimore: JHU Press, 2001.

Gregory, Horace. The Metamorphoses*: Ovid, translated and with an introduction by Horace Gregory.* New York: Penguin Putnam, 2001. Originally published: New York: Viking Press, 1958.

Nims, John Frederick, ed. *Ovid's* Metamorphoses*: The Arthur Golding Translation, 1567.* Philadelphia: Paul Dry Books, 2000. Originally published: New York: Macmillan, 1965.

Ovid. Metamorphoses*, with an English translation by Frank Junius Miller*, 2 Vols. New York: G. P. Putnam's Sons, 1916 (Vol. 1) and 1921 (Vol. 2).

Brazil, R. and Flues, B., eds. "*Metamorphoses*: Golding Translation." http://www.elizabethanauthors.com/ovid00.htm

Steiner, Grundy. "Golding's Use of the Regius-Micyllus commentary upon Ovid." *Journal of English and Germanic Philology* 49 (1950): 317-23.

(cont'd from p. 1)

Countess of Pembroke; others to "the gentlemen of the Inns of Court," especially Gray's Inn, where Oxford had studied law. (These poems were published between 1582 and 1628; the Bard's between 1593 and 1634. Two of the poets speak of writing their sonnets in Italy, where Oxford spent a year as a young man.)

These might all be coincidences, but there were other things too, chiefly the wording of the dedications. In several cases the poet refers to his sonnet cycle as his first effort, usually in the metaphor of offspring: as his "first fruit," "first-born," "child," "issue," "infants," "babe," "maiden verse," "orphans," even "bastard orphan." Compare the Bard's reference to *Venus and Adonis* as "the first heir of my invention"; the poem was dedicated in 1593 to the Earl of Southampton, who nearly became Oxford's son-in-law. Usually the poet disparages his verse as "rude" or "unpolished" (the Bard calls his "unpolished" and "untutored"), though it's anything but. Often the poet professes his gentlemanly reluctance to publish his verses, but explains that his friends (or some villainous publisher) have left him no choice in the matter.

My first impression, after reading these dedications, is that of a sort of courtly monotony. They all sound alike. They use hundreds of the same phrases. They belittle their poetic "children." They apologize for their unworthiness. They grovel to the dedicatees. Was all this just standard Elizabethan practice? Or didn't these rhymesters have any sense of dignity?

How odd, too, that so many able sonneteers, some of them brilliant, should make their debuts in quick succession—and never reappear! Each makes his debut as sonneteering Rookie of the Year, as it were, and then never writes another sonnet! Contrast French sonneteers like Pierre Ronsard, who poured out reams of sonnet cycles. What's more, these English boys keep promising to write something better in the future, just as the Bard promises "some graver labor" to follow *Venus*, but the promise is never kept.

The casual reader may dismiss the whole issue with the vague explanation that "they all wrote pretty much alike in those days." But this will hardly do. Consider some parallel passages from *Phillis* (1593), usually ascribed to Thomas Lodge, and from *Chloris* (1596), assigned to William Smith. No two poets in any age ever wrote this much alike (Table 1):

Table 1. *Phillis/Chloris* Comparison	
Phillis (Lodge)	*Chloris* (Smith)
Long hath my sufferance labor'd to enforce	Long hath my sufferance labor'd to enforce
One pearl of pity from her pretty eyes.	One pearl of pity from her pretty eyes.
Whilst I with restless rivers of remorse,	Whilst I, with restless oceans of remorse,
Have hath'd the banks where my fair Phillis lies	Bedew the banks where my fair Chloris lies
When as she spied the nymph whom I admire,	There did I see the nymph whom I admire,
Combing her locks, of which the yellow gold	Remembering her locks, of which the yellow hue
Which heaven itself with wonder might behold,	Which love himself with wonder well might view
Made blush the beauties of her curled wire,	Made blush the beauties of her curled wire,
Then, red with shame, her reverend locks she rent,	Then red with ire, her tresses she berent,
And weeping hid the beauty of her face	And weeping hid the beauty of her face
And as nor tyrant sun nor winter weather	But as cold winter's storms and nipping fronts
May ever change sweet Amaranthus' hue,	Can never change sweet Amaranthus hue,
So she though love and fortune join together,	So, though my love and life by her are cross'd,
Will never leave to be both fair and true	My heart shall still be constant firm and true
For you I live, and you I love, but none else.	For her I live, and her I love and none else.
O then, fair eyes, whose light I live to view,	O then, fair eyes, look mildly upon me:
Or poor forlorn despis'd to live alone else	Who poor, despis'd, forlorn, must live alone else
Burst, burst, poor heart: thou hast no longer hope	But burst, poor heart: thou hast no better hope,
Let all my senses have no further scope	Since all thy senses have no further scope
And should I leave thee there, thou pretty elf?	And I cannot forget her, pretty elf
Nay, first let Damon quite forget himself	Yet let me rather clean forget myself
Look, sweet, since from the pith of contemplation	To penetrate the pith of contemplation
Love gathereth life, and living, breedeth passion	Nor move her heart on me to take compassion

Is Smith simply plagiarizing Lodge? If so, he's doing it awfully blatantly, and you'd expect Lodge to have a thing or two to say about it. Yet there is no record of any complaint by Lodge. In fact, as far as I can tell, no scholar has ever noticed these parallels, let alone surmised that "Lodge" and "Smith" were actually the same poet. I think they were the same poet—Oxford—and that the latter work was actually a revision of the former.

Over several years, I found about 3,000 such parallels among these poems. Many of them could hardly be coincidental. A sonnet from *The Tears of Fancy*, published in 1592 by "T.W." (often assumed to be Thomas Watson), is a near twin of the only sonnet published under Oxford's name. Compare the last of T.W.'s 60 sonnets with Oxford's sonnet:

T.W.:

Who taught thee first to sigh, alas, sweet heart?
Who taught thy tongue to marshal words of plaint?
Who filled thine eyes with tears of bitter smart?
Who gave thee grief and made thy joys so faint?
Who first did paint with colours pale thy face?
Who first did break thy sleeps of quiet rest?
Who forc'd thee unto wanton love give place?
Who thrall'd thy thoughts in fancy so distress'd?
Who made thee bide both constant firm and sure?
Who made thee scorn the world and love thy friend?
Who made thy mind with patience pains endure?
Who made thee settle steadfast to the end?
    Then love thy choice though love be never gain'd,
    Still live in love, despair not though disdain'd.

Oxford:

Who taught thee first to sigh, alas, my heart?
Who taught thy tongue the woeful words of plaint?
Who filled your eyes with tears of bitter smart?
Who gave thee grief and made thy joys to faint?
Who first did paint with colours pale thy face?
Who first did break thy sleeps of quiet rest?
Above the rest in court who gave thee grace?
Who made thee strive in honour to be best?
In constant truth to bide so firm and sure,
To scorn the world regarding but thy friends?
With patient mind each passion to endure,
In one desire to settle to the end?
    Love then thy choice wherein such choice thou bind,
    As naught but death may ever change thy mind.

In various ways, the evidence kept pointing to Oxford.

I checked out all these poets in The Dictionary of National Biography and other sources. Of some of them nothing is known; "William Smith" could be anyone named William Smith, or the name could be a blind. The poets who gave only their initials are, of course, untraceable. One, the author of the cycle *Zepheria*, didn't even give his initials.

Some were real men. There was a man named Richard Barnfield, said to have been a friend of Watson and Drayton, but though a few works were published under his name in the mid 1590s, he doesn't seem to have been a writer. He published nothing else before his death in 1627.

Samuel Daniel wrote loads of poetry after the exquisite sonnet cycle *Delia*, but none of it was anything like *Delia*: his major work was a verse history, so prosaic it's almost doggerel. Here I found an interesting clue: Ben Jonson, who knew practically every writer in London, said that Daniel was "an honest man ... but no poet." He could hardly have said this if he thought Daniel wrote *Delia*.

Finally it hit me: What if all these rookie poets were the *same* poet? What if all these dedications were a running inside joke? What if it were Oxford, amusing his friends? That would explain almost everything.

Another interesting detail is that most of these sonnet cycles appeared in only one edition, and there is very little contemporary comment on them. The genre seems to have been less popular than the scholars have assumed. This suggests that the sonnets were published at the author's or authors' own expense, not by popular demand. (Could a large reading public be snared by titles like *Parthenophil and Parthenophe*?)

Desperate for at least some scholarly support for my radical new theory, I found a little in an unexpected and utterly respectable source: C.S. Lewis's magisterial history of English literature in the sixteenth century. Not that Lewis agrees with me. Not at all. The idea never crosses his mind, and he would surely have found it outré. But he does name seven poets who remind him of the Bard in some respect—and all seven are among my suspected masks of Oxford! He finds Daniel's sonnets as lovely as the Bard's; he thinks Barnfield imitates the Bard; he thinks Watson's "conception of the sonnet" is much like the Bard's; Barnabe Barnes sounds like "a weaker Shakespeare"; and so on.

Sometimes, in the dedications, the verbal parallels with the Bard are unmistakable: after apologizing for his "rude and unpolished lines," Barnfield adds: "If my ability were better, the signs should be greater; but being as it is, your honor must take me as I am, not as I should be. But howsoever it is, yours it is; and I myself am yours; in all humble service...." Compare the Bard's dedication to *Lucrece:* "What I have to do is yours, being part in all I have, devoted yours. Were my worth greater my duty would show greater, meantime, as it is, it is bound to your lordship."

Again, Barnfield: "Small is the gift, but great is my good will." The Bard, in *Pericles*, writes, "Yet my good will is great, though the gift small." The dedication to *Diella* (by "R.L., Gentleman," 1596) addresses "your ladyship ... to whom I ever wish long life, lengthened with all honorable happiness. Your ladyship's in all duty," et cetera. Again, compare *Lucrece*: "your lordship, to whom I wish long life still lengthened with all happiness. Your lordship's in all duty," et cetera.

The poems themselves afford hundreds of matches like these: "O dear vexation of my troubled soul" (*Parthenophil and Parthenophe*, Barnes, 1593); "The deep vexation of his inward

soul" (*Lucrece*). And "Hunting he lov'd, nor did he scorn to love" (*Diella*); "Hunting he lov'd, but love he laugh'd to scorn" (*Venus*).

Still, there are difficulties. Sidney and Spenser are so renowned that it gives me pause to include them in my list of Oxford's beards. The short (though insufficient) answer is that Sidney's supposed writings were published several years after his death; and Spenser's supposed sonnets, the *Amoretti*, are markedly different from his other poems, whose authorship (in most cases) I don't question. I mean to explore this more fully in another book. (One important link here is the Countess of Pembroke, to whom *Delia* is dedicated. In addition to being Montgomery's mother, she was also Sidney's sister. Small world.)

All this calls for an explanation. How could this have happened? I can only guess. But here is my guess:

Oxford grew up in a highly literate family. One of his uncles was the great poet Henry Howard, Earl of Surrey, who introduced the Petrarchan sonnet in English; he was the first to use the "Shakespearean" sonnet form (never dreaming, of course, that one of his nephews would actually become "Shakespeare"). Another uncle was Arthur Golding, a noted classical scholar and translator of Ovid. Under these two influences, Oxford aspired to become England's Petrarch (through the sonnet cycle) and also its Ovid (through narrative poems).

For many years (I'm still guessing, but not, I think, unreasonably) Oxford wrote sonnet cycles and narrative poems, which he circulated among his friends, but, like a good gentleman, refrained from publishing. Print was still considered a vulgar medium; no gentleman would write for money or popularity.

This is the part people find hard to understand today. When we write now for the modern reader, it's usually for the very things English gentlemen used to sniff at: money and popularity. Otherwise, we feel, why bother writing? Very few of us now write only for a small coterie. (For an illuminating study of how the old attitude lingered but eventually changed, see Alvin Kernan's *Samuel Johnson and the Impact of Print*.)

Maybe (still guessing here, but, I hope, plausibly) Oxford came to realize that if he wanted literary immortality—and his poems were lavishly praised by those who saw them—he'd better get them into print. Yet it wouldn't do to put his own name on them. So he borrowed other men's names, invented fictitious names, or just used initials. By the time he reached full maturity, he had begun to use the name William Shakespeare.

When he pulled his old sonnet cycles and narrative poems out of the drawer and prepared them for the printer, Oxford added dedications, in which, for the amusement of insiders, he played the humble novice poet, using a different pseudonym each time. The fake humility was part of the gag. His friends would get the joke; the reading public (and later scholars) would be taken in. But if you read the dedications in succession, you can feel the phantom poet winking at you.

The hoax worked only too well. To this day, the pseudonyms and dedications are taken at face value. It took more than four centuries for someone (ahem!) to crack the code, so to speak. Meanwhile, a poor country bloke has reaped most of the glory due to Oxford's works.

This could explain a great paradox: the Bard says, in his most famous sonnets, that he expects his poems to be immortal while hoping his own name will be "forgotten." As a rule your name is remembered as long as your poems are. But if virtually all of Oxford's poems were pseudonymous, the puzzle is resolved. And as I've written elsewhere, Oxford had an additional motive for concealing his authorship: his own scandalous personal life.

My theory could solve another puzzle. In 1599 came the small volume *The Passionate Pilgrim*, "by William Shakespeare"; yet scholars have found that several of its twenty poems had already appeared under the names of Barnfield, Griffin, and others, so its place in the Bard's canon is now considered marginal. But if I'm correct, Oxford may indeed have written the whole thing under various names.

All this would mean that we possess hundreds of priceless pages Oxford wrote in his poetic apprenticeship, before he became "Shakespeare." It would also mean that the entire history of Elizabethan literature must be overhauled. The "Elizabethan sonnet craze," it appears, was pretty much a one-man show.

If I'm right, Oxford would be surprised, and probably disappointed, that his plays have lasted better than his poems. But considering all the confusion he has caused, he'd be in a poor position to complain! For it was Oxford himself who, for reasons we may never fully understand, chose to obscure his own literary identity.

If I am correct, the works he wrote as Shakespeare are only a fraction of his total output. And in this essay I have named only a fraction of the works I believe he wrote. I could cite many more, showing hundreds of pages of other verbal correspondences among the Elizabethan poems (not to mention plays and prose works) that point to common authorship.

In short, I contend that the quest for the complete works of the greatest author in English has only just begun. I hope I have contributed to it. ❏

Oxfordian News

Coming Soon: Oxfordian Editions of Shakespeare's Plays

Professor Daniel Wright of Concordia University and author Richard Whalen have announced the launch of the first Oxfordian Shakespeare Series of the most popular plays. So far, six university professors have each agreed to edit one of the plays.

"It's our answer," said Wright, "to all the Bantam, Signet, Pelican and Folger single-volume editions—all blindly Stratfordian." Whalen is taking the lead on the publishing aspects. Wright will focus on excellence and balance in editorial content. Both will act as general editors.

Each edition will open with a short life of Oxford, his stage, his works and the authorship controversy. These introductory pages by Wright and Whalen will be common to all editions. The editor for each play will write an introduction, edit the play text for the modern reader and provide line notes—drawing on the best of both Oxfordian and Stratfordian scholarship.

The editions are intended for students, the theater community and the general reader. Each will focus on performance aspects that are informed by an Oxfordian reading of the play. Whalen has finished the Oxfordian edition of *Macbeth*, which will be published later this year. Wright is editing *Much Ado About Nothing*. The other editors and their plays are the following:

Dr. Kathy Binns, who just received her PhD in linguistics from the University of Buffalo will edit *Henry V*. She teaches the play and other Shakespeare works at the United States Air Force Academy.

Dr. Michael Delahoyde of Washington State University, who offers honors students a course on "Edward de Vere Studies," will edit *Antony and Cleopatra*.

Othello will be edited by Dr. Ren Draya, who presents Oxford as the true author of the play in her classes at Blackburn College.

Dr. Felicia Londré of the University of

Missouri-Kansas City, will edit *Love's Labour's Lost*. She is the editor of *Love's Labour's Lost*: Critical Essays, published in 1997 in the prestigious Garland Series.

Dr. Roger Stritmatter of Coppin State University and author Lynne Kositsky will edit *The Tempest*, a play whose sources they have recently been researching in depth.

Editions of *Hamlet* and *All's Well That Ends Well*, both intensely Oxfordian plays, will follow.

Whalen said that he and Wright, the general editors, are taking advantage of the new low-cost publishing technology called Print-on-Demand. "We think we can keep the price below $15 for books of higher quality than many of the Stratfordian editions," he said. The editions will be sold through Barnes & Noble.com and Amazon.com, directly from the POD publisher, through book stores that order them and at Oxfordian conferences.

opening day's events concluded with a stunning refutation, by Professor Roger Stritmatter and Shakespeare Fellowship President Lynne Kositsky, of the old Stratfordian claim that one undoubted

Keynote Speaker Michael Delahoyde

source of *The Tempest* was a 1610 report of a Bermuda shipwreck in William Strachey's manuscript *True Repertory*.

Stratfordian Terry Ross of the University of Baltimore opened the second day by suggesting that Oxfordians could use their approaches to assessing Oxford as Shakespeare and reach a stronger conclusion by considering the evidence for Thomas Sackville, the 1st Earl of Dorset, as the author of the canon. The Rev. John Baker, a noted Marlovian, presented evidence for the position that Christopher Marlowe was not killed in 1593, as long supposed, but exiled from the country and conducted to safety on the Continent through the offices of his patron, Thomas Walsingham.

Conferees were formally welcomed at 10:00 on Friday by Concordia University President Charles Schlimpert, who announced the University's plans to build a $6 million Shakespeare Authorship Research Center, a $35 million library, and endow a chair in Shakespeare Authorship Studies. His remarks were expanded on by Dr John Driessner, the Director of the CU Foundation, who called on Oxfordians to assist the University to carry out its plan to advance the Shakespeare Authorship inquiry. Greetings were extended to all by CU Dean, Professor Charles Kunert.

When presentations resumed, the assembly was treated to a superlative

assessment of the Shakespeare Authorship debate as a psychological construct by Professor Sandra Schruijer of the University of Utrecht in the Netherlands. After lunch, the conferees enjoyed an informative and entertaining Keynote Address by Professor Michael Delahoyde of Washington State University who, with primary emphasis on the apocryphal Shakespeare play, *Locrine*, spoke on "The Interpretive Implications of Identifying Oxford as Shakespeare." Professor Delahoyde was followed by Mark Anderson, who described some of his research and read excerpts from his forthcoming biography of Edward de Vere: *Shakespeare by Another Name*, due for release in August. The day concluded with a presentation by Daniel Mackay of the University of Oregon, who spoke on nineteenth-century Romantic conceptions of authorship as applied to the Shakespeare Authorship question.

Saturday's events commenced with a short talk by Professor Alan Nelson, the author of *Monstrous Adversary*, who, among other subjects, focused on the importance of Lady Anne Clifford to Shakespeare Authorship researchers. In a paper entitled, "Evidence from Psychological Theory and Research for Disputing the Conventional Attribution of the Works of Shakespeare to Will Shakspere," SASC Associate Director Professor Kevin Simpson of Concordia University offered a brilliant assessment of the poverty of Stratfordian claims to Shakespearean authorship from the perspective of the discipline of psychology. Oxfordian researcher Ramon Jiménez, assisted by Hank Whittemore and Marguerite Gyatt, wound up the morning—and the audience—with a typically illuminating presentation, this one entitled, "*The Troublesome Raigne of John:* The First Shakespeare Play in Print?"

Charles Francis Topham de Vere Beauclerk returned to the United States for

the first time in several years to deliver one of the most rousing speeches ever heard by Oxfordians in his stirring analysis of the psychology of *King Lear*. Beauclerk's address brought the audience to its feet and engendered prolonged applause. It will appear, in expanded form, in a book he is writing on *King Lear*.

Concordia University History Professor Jon David Wyneken next urged orthodox Shakespeareans to follow the lead of historians by recognizing the value of primary documents, such as works of literature, in interpreting history. He called upon Oxfordians and others to use that approach to assess the truth of claims made in official accounts and government documents. Closing out the day's speakers was Dr. Earl Showerman, who presented a compelling paper on Shakespeare's use in *Hamlet* of situations and motifs from Greek tragedy. He will return to the subject at the joint SOS/SF conference in Ashland, Oregon this fall.

Following a banquet of filet mignon and salmon, all eyes and ears were attuned to the speaker, William Michael Anthony Cecil, 17th Marquess of Exeter the 18th Baron Burghley—the direct descendent of William Cecil, the first Lord Burghley. Professor Daniel Wright, SAS Conference Director, presented Lord Burghley with a crystal globe expressive of the university's
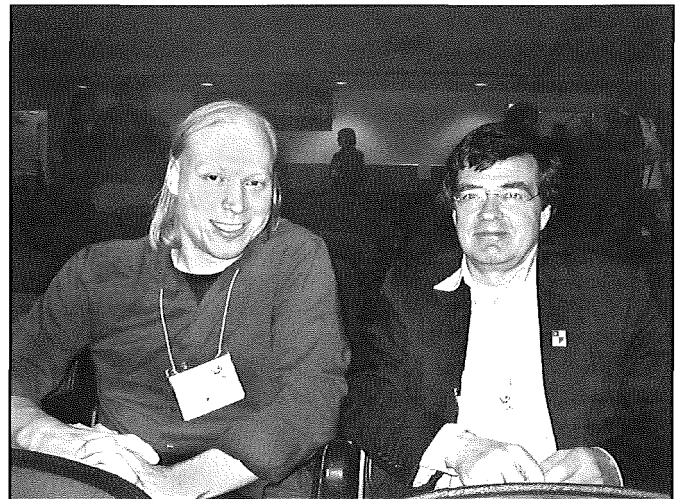
Mark Anderson and Dr. Jan Sheffer

appreciation for his support of the Conference and the Shakespeare Authorship inquiry. Professor Wright also presented an award for excellence in scholarship to

Charles Beauclerk, and another to Mark Rylance, the Artistic Director of Shakespeare's Globe Theatre, for distinguished achievements in the arts. In lieu of his attendance, Mr. Rylance sent a 15-minute film in which he, first, offered his thanks for the Conference's tribute to his perseverance in promoting the Shakespeare authorship debate and second, named Professor Wright as an associate of the Shakespeare Authorship Trust at the Globe Theatre (Dr. Wright will speak at the SAT conference at the Globe this July).

Sunday's program began with a paper by Professor Ren Draya of Blackburn College on the "monstrous" in *Othello*. Stephanie Hughes followed with a survey of the problems of authorship attribution in the Elizabethan world that extend far beyond the difficulties in identifying the man who was Shakespeare. The morning's proceedings concluded with a fascinating survey of the history of the de Veres in the Low Countries by Dutch Oxfordian Dr. Jan Scheffer.

After Sunday brunch, the conference gathered to hear a sparkling presentation by Richard Whalen on "*Macbeth:* An Overlooked Subplot Reveals Oxford's Hand," followed by "Who Was Edmund Spenser?", an intriguing paper by Hank Whittemore. Professor Daniel Wright closed the Conference with his paper on Shakespeare's ubiquitous obsession with legitimacy, succession, and the role of bastards.

The next Authorship event at Concordia will be the Shakespeare Authorship Studies Seminar, a week-long campus seminar scheduled for August 7-12. See announcement on p. 24.   ❑

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.

INQUIRIES ABOUT MEMBERSHIP SHOULD BE ADDRESSED TO RANDALL SHERMAN, MEMBERSHIP CHAIR

rsherman@newventureresearch.com

Dues, grants and contributions are tax-deductible to the extent allowed by law: IRS No. 13-6105314; New York 07182.

Advertisement

(Whittemore cont'd from p. 2)

HW - I think *The Monument* does prove that Oxford was Shakespeare. It means that the author of the Sonnets had to be on the tribunal of the Essex-Southampton trial on February 19, 1601, a fateful day for Edward de Vere, who had to do his duty to the state by condemning the Fair Youth to death and then do everything possible to save him. Only then do you need to find out what their relationship was. The most I can say is that, in my opinion, it proves that Oxford acted and wrote as though Southampton was his royal son who deserved to be King Henry IX of England. Whether he was lying or was deluded is another matter.

JS – *Let me ask about the Prince Tudor idea, when it was launched in Elizabeth's reign and how that lead to the proposal that she seduced a young Oxford 17 years her junior, became pregnant, either by accident or design, bore a son who was raised as Henry Wriothesley, third earl of Southampton, denied him his hereditary crown because she preferred her reputation as the Virgin Queen, and silenced Oxford on the subject. Where did this story start?*
HW - It started with all the Tudors leading up to Elizabeth, but it certainly didn't stop with this daughter of Henry VIII, who was obsessed with leaving an heir. If she had children with Leicester, they were ignored; but when 26-year-old Arthur Dudley showed up in Spain in 1587, claiming he was Leicester's son by the Queen, Sir Francis Englefield advised King Philip to keep him confined "especially as during the Queen's time they have passed an Act in England [1571] excluding from the succession all but the heirs of the Queen's body." In August 1572 came the St. Bartholomew's Massacre of Protestants in France, which was England's version of our 9/11 wake-up call. At that point, during 1573-74, the 40-year-old Queen had a window of opportunity to keep her options open by begetting an heir. After that, she'd have to float the French Match to keep Spain at bay. (When Alencon was finally arriving in 1579, Burghley cited extensive medical reports that she could still bear children.) The point is: if the daughter of Henry VIII had been capable of having a child during 1573 or so, would she have tried to produce a Prince Tudor to be named later on? The answer, I'd say, is "Of course!"

JS - *Is this a situation today's scholars can afford to ignore?*
HW – It's important to recognize that PT is political. It's not salacious, as some charge; it's reality. From 1566 on, Elizabeth lived under the shadow of James. Because of Burghley, she killed Mary Stuart. Does it follow logically that she then wanted the late Queen of Scot's son to succeed her? I don't think so. In the end, because of Robert Cecil, she knew James would get the throne. And I think, knowing this, she died in absolute misery.

JS - *Must you believe the Prince Tudor story to follow your Sonnet map?*
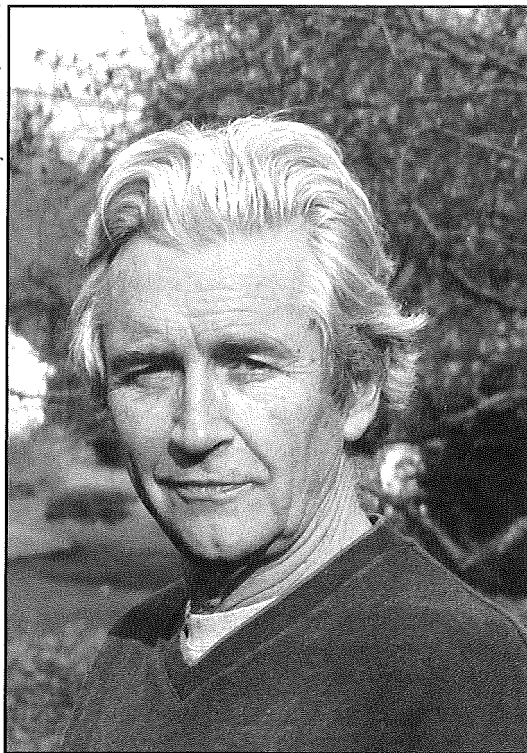
Author Hank Whittemore

HW - No. But if you follow the map, you'll wind up knowing that Oxford sacrificed himself to save Southampton's life, gain a reduction of his treason judgment and secure his release by James with a royal pardon. That's enough. After all, it means he left behind the real reason he agreed to have the mask of Shakespeare glued to his face. I also think, belatedly, that Oxford himself might have been in danger of being arrested for treason for writing the deposition scene of *Richard II* that was played just before the Essex Rebellion. Shakespeare was never

called on the carpet, but Robert Cecil, who was in charge, may have hung that threat over him. This is a guess on my part.

JS - *So we learn from* The Monument *why Oxford became Shakespeare, sacrificed himself for Southampton and slipped into oblivion in consequence.*
HW - Ironies abound. Many Oxfordians have complained about the Southampton PT theory driving the movement into the ground, but it's precisely this issue that will have to be settled once and for all before the movement can take hold. I'm satisfied that the new chronology of the Sonnets bring this particular literature into alignment with Oxford's particular biography and history; that's enough to move us ahead, with so much more to be learned as a result. Ironically, however, it is the PT hypothesis that got me looking at the Sonnets as a masterwork whose parts all function together in service of the whole creation. I knew, for example, there was no way Oxford could write "ever the same" in Sonnet 76 without deliberately recording the Queen's motto and, therefore, indicating her as an essential part of his subject matter. The big story, it turns out, is the Dark Lady series, in which Oxford pleads with the monarch to spare Southampton and then to restore him to honor and freedom. Whether the Queen ever saw most of those sonnets is another question; but I have no doubt that he said worse things to her face to face.

JS – *Can I conclude the Sonnets are about a father-son relationship between Shakespeare and somebody, absolutely ruling out homosexuality?*
HW - You can't separate the father-son quality of the Fair Youth Sonnets from the attitude of the poet who writes of the younger man's "true rights" and calls him "my sovereign" and builds a "monument" of verse to preserve him for readers of the future. G. Wilson Knight and Leslie Hotson recognized this aspect in the mid-twentieth century, with differing takes on the reality (since they had the Stratford man as the author). What this means is that it mattered not at all if the young man had "beauty" in the physical sense. He could have been the most ugly kid on earth and still be praised this way if he had royal blood. That's the simplicity of the special language: the inherited "beauty" creates one image on the

surface while recording another reality at the same time. He may or may not have been a "lovely" boy in the way that People Magazine would mean it.

JS - *Are there other possibilities in telling the story of the Sonnets in plain English?*

HW – I'd love to see someone really try it, from another angle. The reason our case has been weak is because we have failed to answer the single most important question: Why? That's the key to any story. If Joe Smith robbed a bank, we need to know the reason before we perk up.

JS - *Like he robbed for human reasons, a blind daughter's piano lessons.*

HW - *The Monument* supplies that answer, while it still leaves room for varieties of individual interpretation. In this regard I give Joe Sobran credit for supplying his own answer to "why" Oxford buried his name; and now, humbly I hope, here's mine.

JS - *The only possible heterosexual answer. When you saw the father-son story in the Sonnets, you were compelled to provide the related events from Oxford's life and you produced a 900-page outline over a sixteen year period. What sustained you, emotionally and financially?*

HW – Emotionally there has always been sustenance from the subject matter itself. The research is its own reward. As for keeping a roof over my head, I've got income from previous writings and have some other things in the works, but right now my next goal is to get a normal-size book about the Sonnets issued by a major publisher. This big edition is not to make a dime for myself but to cover the costs of sharing it with colleagues and other Shakespeare lovers. It's a process. I welcome all the dialogue, all the criticism; all of that goes with the adventure. Happiness for me is to see the eyes of one student come awake with sudden excitement. It happened to me, long ago, when I watched Sidney Poitier on stage, striding about and then weeping as the curtain came down. I crawled out of that theater and walked the city streets, knowing the world had changed.

JS - *You've enjoyed significant success in writing. You've proven correct more than once. How came the leap to Oxford?*

HW - When I got the Oxford bug in 1987, I had written several books and had worked in documentary television. I was up in Maine writing a play that would eventually win the Little Theatre of Alexandria One-Act Play Award for 1988. That was a great thrill, because they had no idea of who the author was. I suppose that's an irony. Anyway, I was doing a workshop with the play in Boston and Charles Boyle had the lead role. We met each other there and he asked what I'd been reading. I told him I'd just plowed through five biographies of Shakespeare to find out how he'd used his imagination to create those kings and queens with such realism and conviction. "What'd you find out?" Boyle asked, and I replied, "Well, come to think of it, absolutely nothing!" He sent me some material from *The Mysterious William Shakespeare* (by Charlton Ogburn Jr.) and I ran to the library.

JS - *You were planning on a career in theater?*

HW - I'd been a professional actor from seventeen well into my twenties. In college we produced *Hamlet* with the very great Richard Kavanaugh in the lead role. (He died in 1988 after a fine career on stage.) I played Laertes and understudied for the Prince, memorizing all the lines. I always somehow knew this was the author speaking. But it was Boyle in 1987 who got me thinking about Oxford and the pirates, just like Hamlet. I figured Shakespeare had either written about the earl or, well, that the earl himself had written the play. And I also felt the Sonnets, the real intense ones, were pretty much the poet's own version of Hamlet's soliloquies.

JS - *So you come to this Oxfordian study as an actor-playwright.*

HW - I always loved the "process" of acting. Basically improvisation. And that lead to writing dialogue or monologues. Being involved with Oxford affords a chance to speak the speech "trippingly on the tongue," as Hamlet says, while doing genuine work on the history. It's like being given a great treasure, combining everything, and of course it's Shakespeare. I hope to do a one-man show based on the Sonnets. And get out a movie script the way I see the story from 1599 to 1603, the endgame.

JS - *But you aren't explaining your sixteen years of research.*

HW - I became an Oxfordian researcher because it seemed that unraveling this mystery was the biggest thing I'd stumbled into in my lifetime. I loved Shakespeare and loved Hamlet in a very real way, walking the river and spouting those words, and it was mind blowing to think the world didn't yet know the real man. Furthermore, a friend of mine is Jean Claude Baker in New York, owner of the restaurant Chez Josephine, and he had this obsession to write the biography of Josephine Baker. In 1985 he had come to me about helping him, but I said, "look, you have your own obsession. It's yours and I can't be part of it." The only thing I'd had approaching an obsession was acting and writing. So when Oxford became an obsession, it was a kind of relief. And I was certainly not alone with it.

JS - *Certainly there were easier things than being a detective in the sixteenth century. You've written bestsellers, movies, big money projects.*

HW - The first book was a biography of Mike Quill, the Irish labor leader [*The Man Who Ran the Subways* published by Holt, Rinehart & Winston, 1968]. Second came *Cop!*, a documentary-type narrative about police at work in New York, Chicago and San Francisco. That was in 1969 and Life Magazine took a chunk, paying the rent for nearly a year. I did a novel and a book on black politics [*Feeling It* and *Together*, both published by William Morrow, 1971] then *The Super Cops* (Batman and Robin) that became a bestseller and a movie directed by Gordon Parks. I found myself out in Hollywood writing *Baretta* shows and working with Ulu Grosbard on a script for my next book. But six months later I jumped a plane back to good ol' dirty, noisy New York, where I could taste some real life again. I never got the hang of waiting by the swimming pool for some guy on a motorcycle to ride by and throw me the "pink" or "blue" version of the next TV script to be revised. I couldn't do it.

JS – *If I can conclude you draw from experience to write, illustrating Mark Twain's theorem that writers can only write*

(cont'd from p. 19)

what they know, I wonder what drew you toward the theater. Start from the start.

HW - I was born in New Rochelle, New York on November 3, 1941, the oldest of six, but my dad went into WWII and so I was an only child till he returned in 1945. I used to dance the Irish jig for soldiers and their wives at an Army camp in Seagirt, New Jersey. My dad became a Madison Avenue ad exec, but later he took over a local real estate company. I graduated from Mamaroneck High in 1959, went off as a professional actor in summer stock at seventeen, and somehow managed to get through the University of Notre Dame by the summer of 1963. In between I spent a year on Broadway in *Take Her, She's Mine* with Art Carney.

JS – *And you had a young family to support by then.*

HW - I married my high school girlfriend, Gloria Sheffield, and we have two daughters, Eva and Lorna. The marriage lasted nearly twenty years and we had a good time. She also became a terrific film editor, by the way. After that I lived on my own in New York and kept writing - lots of TV documentaries, always traveling for Parade magazine, working on various writing projects and enjoying the adventures. After a particularly grueling six months on a nighttime project with Phil Donahue, I split for Maine with Sara Bauman, my second wife and mother of my sixteen-year-old son Ben, who was born in Portland in 1987 just after I'd met up with Oxford. Our marriage was brief, but we've been great friends and Ben's sister Maggie is also my daughter although she's close with her real dad as well.

JS – *As you reached professional status in writing about arts and sciences, what inner demon provided momentum toward* The Monument?

HW – From the outset the Sonnets appeared to be the author's own version of Hamlet's soliloquies. In a basic sense they amount to dialogue, from an older man to a younger man, and to a woman. And in this case they appear to be direct reactions to real circumstances and events unfolding in real time. I had started out writing mostly in the

form of dialogue, and then wrote plays. But I suffered from the idea that I could never imagine very well what I'd not seen or experienced firsthand. So I got into nonfiction because I didn't think I knew enough about life. I wrote what I knew. And that, to me, is certainly what Oxford did in the Sonnets.

JS – *Didn't you need help to discover in your experience, as a father and professional writer, the key to the Sonnets, to Shakespeare as a father and author?*

HW - I brought my own life experience to it and, for better or worse, that influenced my perspective. I also needed to make a living, so I became a newspaper reporter in Westchester County, New York, and wrote lots of features (and later a column). The fun was gathering material for what I guess was the New Journalism as practiced by Gay Talese and Tom Wolfe, etc.

JS – *Was there something you read that made you a skeptic during these years?*

HW – All the good writers seemed to be skeptics, in the sense that they continue to write to dig deeper for the truth, which is always more complicated and yet simpler than it may appear. I was taken by Norman Mailer's work. His book *Armies of the Night* about the march on the Pentagon in 1967 knocked me out. I fell on my knees. Also there was an early novel by Joyce Carol Oates, called *Them* - based on real life, and very powerful for me.

JS - *Don't you feel constrained by the so-called facts of history, sticking to the lies and mistakes as given by orthodoxy?*

HW - Yes, I've felt limited. I've had a great time, written my heart out, but there's more to do without the shackles of strict nonfiction.

JS – *Your past experiences prepared you for the Renaissance mind, but what kept you going, drawing you to solve such a thorny old mystery?*

HW - I moved to Nyack, New York in 1992, near Ben and Maggie, and for a time Sandy Hochberg and I did lots of Oxford research while I was also writing more books [*CNN: The Inside Story* published by Little, Brown, 1990 and *So That Others*

May Live, Bantam, 1994]. But digging into the history was the greatest fun. And through that decade it became clear to me that, if "Shakespeare" was a Big Lie, there had to be some equally Big Truth behind it. That kept me going.

JS – *And you married again.*

HW - A year after moving to Nyack I met the true love of my life, Gloria Janata, and we dated continuously (with one hiatus) until our marriage in September, 2000. Our son Jake was born in January, 2003 and we've got a house that I hope we never leave. All of us are close, doing our things, so to speak - and I should mention I've got two wonderful grandchildren, Nicole and Thomas. Meanwhile it's surprising to me that I'll turn sixty-three this year. There's still so damned much to do.

JS - *A screenplay is one route, but you've already done that. For your endgame, why not write an Oxfordian novel where you can go even farther than film into this Shakespearean tragedy and reach the larger public?*

HW – It's already done in *Shakespeare's Ghost* [by James Sherwood. Ed.]. I'd love to follow in those steps.

JS – *What would be your favorite final question, and how do you answer it?*

HW - What's the key to the Sonnets? The answer here is that my life or your life, and specifically Oxford's life, sooner or later becomes a story. The real key to Shakespeare is that Oxford was a storyteller, weaving in the past of his life as he forged ahead, and the result is a narrative – for the stage, in the longer poems, and in a unique way, for the 154 consecutively numbered sonnets. We can read those verses as entries of a diary, and in turn they become chapters of a novel that contains a great deal of truth about his life. We've always had this auto-biographical testimony, and we've had the correct author, but the challenge has been to put it into alignment with the circumstances and the chronology of real life. And once those 80 sonnets are taken out of limbo and put into the 1601-1603 timeframe, the same words come alive as never before and tell an extraordinary true story.　　　❏

Review of Reviews:
Monstrous Errors Infect *Monstrous Adversary*

By Richard F. Whalen

After undergoing a year of scrutiny by Oxfordians, Alan Nelson's book on Edward de Vere (*Monstrous Adversary: The Life of Edward de Vere, 17th Earl of Oxford.* Liverpool University Press, 2003) has proved to be a major disappointment, for several reasons. It is not a biography in the usual sense of the word, but a pseudo-biographical treatise composed almost entirely of hundreds of verbatim transcripts of documents in the original Elizabethan spelling, grammar and vocabulary. Readable, it is not. Surprisingly and unfortunately, it is full of significant factual errors and gross misinterpretations, not just about matters that Oxfordians would dispute, but grave flaws. It barely recognizes the Shakespeare authorship question and only in the Introduction. It rarely mentions Shakespeare. And it disparages Oxford as merely an Elizabethan curiosity whose life was so scandalous and whose spelling so erratic that he could not have written the works of Shakespeare. But in the end, Oxfordians find no new, valid challenges.

Nelson is Professor Emeritus of English at UC-Berkeley. He has spent years transcribing documents by and about Oxford and has made his findings and transcripts available to Oxfordian researchers. He is a friendly adversary, and has spoken frequently at Oxfordian conferences, defending the Stratford man and critiquing the case for Oxford as the true author. His book, however, has drawn sharp criticism from Oxfordian scholars. Nina Green, Stephanie Hughes, K. C. Ligon, Peter Moore, Joseph Sobran and I have identified scores of serious errors. They range from citation of a wrong publication date for a well-known book to serious misinterpretations of British history.

The errors begin on the very first page of the Introduction. An elliptic sentence in a letter by Oxford is interpreted to mean that "Oxford neglected to serve others for the simple reason that his first aim in life was to serve himself." But that's not what Oxford wrote. Later in the same paragraph, Nelson recognizes that Oxford was referring to his real estate serving him, not to his aim in life. Few readers are likely to catch the contradiction.

Also in the Introduction, Charles Wisner Barrell's name is misspelled; the publication date for Charlton Ogburn Jr.'s principal work is wrong; and Bernard M. Ward is erroneously said to have speculated in four interlude chapters in his biography of Oxford that he was Shakespeare. In fact, Ward did no such speculating and said explicitly that he would refrain from commenting on the authorship question. A flagrant misreading of Ward's pioneering 1928 biography.

These four errors in just five pages do not bode well for accuracy and integrity in the more than 500 pages that follow. Indeed, readers have continued to find errors, small and large. For example, in the "Necromancer" chapter, Ward is cited to support an insinuation of necromancy against Oxford (58). But Ward referred only to astrology. More seriously, "Wytherings" is misinterpreted as "white herrings," leading to a total misreading of a letter about Anthony Wytherings (432). Nelson has corrected this misreading, first noted by Christopher Paul of Atlanta, in the errata notes on his web site,[1] but he has many more to post.

On another major issue, Nina Green found that Nelson was wrong when he wrote that "income from the earldom's estates fell from £3,500 in 1562 [when Oxford was 12] to £20 in 1604" (193-4). Extant historical documents, according to Green, indicate that the earldom's estates "were worth something less than £2,000 a year," not £3,500.[2] The unwary reader might be taken in by Nelson's allegations that Oxford's English was not the English of Shakespeare and that "on the evidence of his own letters written in his own hand, therefore, we must conclude that Oxford was neither a Latin scholar, nor even a fully competent practitioner of his native English" (67). Nelson's principal evidence is Oxford's spelling. His chapter 14 "Oxford's Letters" gives scores of examples of alleged misspellings.

All scholars, however, recognize that Elizabethan spelling was wildly irregular and inconsistent, even chaotic. Nelson, of all people, should have recognized this. A word might be spelled in different ways in the same document, even in the same sentence. For Elizabethans, there was no such a thing as a mistake in spelling. Nelson's allegation has been critiqued independently by two Oxfordian scholars experienced in language analysis, Nina Green of Kelowna, British Columbia, and K. C. Ligon of New York City

Green identifies three major flaws in Nelson's analysis. Some words that Oxford allegedly misspelled are in the Oxford English Dictionary as early variants. Others are occasional slips of the pen, not misspellings, since Oxford spelled these words correctly many times elsewhere. And still other alleged misspellings by Oxford are found in the writings of other Elizabethans.

As an example of unusual spelling by an Elizabethan, she cites Nelson's own transcript of a report by Sir John Peyton, Lieutenant of the Tower, which, she says, "abounds in strange spellings (to our modern eyes)." She lists more than forty examples on her web site, where her critique of the book's flaws can be found: www3.telus.net/oxford.

Addressing the allegation that Oxford was not competent in English, she also says "the utter absurdity of this claim is obvious to anyone who reads Oxford's letters, with their complex but clear prose style and highly sophisticated vocabulary." Moreover, her 1993 study of Oxford's letters and youthful poems concluded that "Oxford's lexical vocabulary coincides with Shakespeare's to a remarkable degree and is in every way the equal of Shakespeare's in both its richness and innovative use of language (3)."

(cont'd from p. 21)

K. C. Ligon, who has studied with experts in dialects and speech, says in the conclusion of her long article on Nelson's book:

> Nelson has misidentified variant forms as errors and foolishly proposed that on the basis of occasional spellings that Oxford misheard those words even though he habitually wrote them in more normative contemporary forms. His evaluation of Oxford's dialect therefore proceeds from a suspect methodology. It is certainly not the assessment of a dispassionate professional, more like the cynical calculation of a hostile amateur. (19)

Ligon addresses more than a dozen examples of alleged misspellings and says: "Virtually every one of Oxford's variant spellings is either an earlier form or one of the competing variants of the time" (18).

Although denigrating Oxford's Latin in chapter 14, Nelson elsewhere names three contemporaries who said he was very competent in Latin. They are Gabriel Harvey, an Italian page boy, and the German scholar Sturmius, whom Oxford visited. None was responding to a challenge to Oxford's Latin; they simply noted it in passing. Ligon points out that their testimony and Oxford's eloquent, 1,100-word foreword in Latin to a translation of Castiglione's *The Courtier* "are an embarrassment to Nelson" (17). Nelson dismisses the foreword by speculating that the translator may have written it for Oxford's signature, speculation that Ligon calls "unimaginable."

To denigrate Oxford's Latin, Nelson gives just four examples. He found a "misspelling" of *bene* as *benne* even though he had just noted Oxford's correct spelling of the word three times. Two examples rely on *Black's Law Dictionary* (1961), which does not cover sixteenth century or medieval Law Latin. As for the fourth alleged error, a Latin scholar argued in detail on the Phaeton internet forum that Oxford's use of *summum totale* was accurate, both in spelling and in grammar. Arguments against Oxford's competence in Latin fail to persuade.

Reviewers of Nelson's book in this Newsletter found many errors. Stephanie Hughes, editor of *The Oxfordian*, wrote that "one misinterpretation that's simply too outrageous to be ignored is his dismissal of Oxford's education, relegated to a single chapter of just over two pages, and those devoted solely to his brief Cambridge sojourn at the age of nine, as though five months in the life of a nine-year-old is all there is to be said about his education" (19). She notes Oxford's close association with scholars and tutors such as Thomas Smith (in whose household he lived for anywhere from three to eight years), Thomas Fowle, Arthur Golding (his uncle) and the Ango-Saxon scholar Laurence Nowell.

Peter Moore, an independent scholar, charges that Nelson "totally botches the [historical] context of event after event" (15). He is especially critical of Nelson's treatment of six episodes in Oxford's life, including the Howard-Arundel affair in which Oxford and three former friends traded accusations. Moore says Nelson "utterly ignores the historical context of this affair" and then deconstructs Nelson's interpretation (17). Joseph Sobran, author of *Alias Shakespeare*, notes that what is missing is consideration of Oxford's high literary reputation, his Latin preface to *The Courtier*, and the allusions in the sonnets that point to Oxford, not the Stratford man, as the poet. Nelson deals with the evidence "disingenuously," concludes Sobran (16).

Nelson considers Oxford's eccentric, difficult temperament and his tumultuous, sometimes scandalous, life unworthy of his own conception of Shakespeare as the great poet and dramatist from Stratford. He calls Oxford "a youthful hothead" and says he was debauched and riotous, superstitious and bisexual. But he misunderstands the typical temperament of genius. The life he finds so scandalous has been led by any number of artists and writers of genius, notably Lord Byron, Goethe, and Tolstoy (Whalen, "Chapman's Oxford" 127).

At one point, Nelson deplores what he imagines to be Oxford's most characteristic pose: "Presiding at a well-furnished table, flanked by male companions, high in his cups, firing satiric salvos and witticisms, enlisting his guests in his conspiratorial fantasies . . ." and allowing "scandalous talk at his table . . ." (203).

Sounds just like a writer. An Oxfordian could not have said it better.

Endnotes

1. http://www.socrates.berkeley.edu/~ahnelson/errata.html
2. Phaeton posting 9-22-2004

Articles Cited

Green, Nina. "Were the letters and youthful poems of Edward de Vere, 17th Earl of Oxford, written in the lexical vocabulary of Shakespeare?" *Edward de Vere Newsletter* 57 (November 1993).

Hughes, Stephanie Hopkins. "Malicious Adversary: Nelson vs. Oxford." *Shakespeare Oxford Newsletter* 40:2 (Spring 2004) 19-23.

Ligon, K. C. "Do Oxford's letters spell Shakespeare?" *Shakespeare Matters* 3:2 (Winter 2004) 1,15-19.

Moore, Peter R. "Demonography 101: Alan Nelson's *Monstrous Adversary*." *Shakespeare Oxford Newsletter* 40:1 (Winter 2004) 1, 15-22.

Sobran, Joseph. "Nelson's Flawed Life of Oxford." *Shakespeare Oxford Newsletter* 39:4 (Autumn 2003) 1, 9-10, 16.

Whalen, Richard. "On Looking into Chapman's Oxford: A Personality Profile of the Seventeenth Earl." *The Oxfordian* 5 (2002) 119-31.

——: "Nelson's new Oxford Biography." *Shakespeare Matters* 3:1 (Fall 2003) 1, 20-1.

——: "Monstrous Adversary: Part II." *Shakespeare Matters* 3:2 (Winter 2004) 22-3.

Book Review

Shakespeare After All, **by Marjorie Garber. New York: Random House, 2004**

By Richard F. Whalen

She didn't have to do it, but after her 945-page commentary on the Shakespeare plays Marjorie Garber of Harvard devoted a section in her "Suggestions for Further Reading" to the authorship controversy–with more than half the books by Oxfordians.

Establishment scholars like Garber rarely if ever cite Oxfordian works or list them in their bibliographies and reading lists. Instead, they suggest reading Stratfordian books on the authorship controversy, a decidedly one-sided view.

Not Professor Garber. In her list of seventeen books, nine are by Oxfordians. They are Looney, Clark, Ogburn & Ogburn, Ogburn Jr. (2), Whalen, Sobran, Appleton and Brame/Popova. None for Bacon or anyone else. She also includes the *Harper's Magazine* special issue that carried five articles by Oxfordians and five by Stratfordians. Garber's article appeared on the Stratfordian side, but it was neutral and might even be read as Oxfordian.

Tellingly, her suggested reading list does not include the two most recent and most prominent anti-Oxfordian books, by Irvin Matus and Jonathan Bate, weak and flawed as they are. Her main Stratfordian recommendations are two Schoenbaum books (1970 and 1975), McManaway (1962) and the Friedmans on the Baconian ciphers (1957). These are not significant anti-Oxfordian books. Half-century-old counter-arguments tend to lose their relevance in a controversy that generates new evidence every year against the Stratford man and for the Earl of Oxford as the true author. And Schoenbaum is merely dismissive in a single chapter

Garber didn't have to provide this Oxfordian reading list. But her very short standard biography of the Stratford man in the introduction, she reveals her ambivalence about the authorship controversy. She recognizes the variant spellings—Shakspere, Shaxpere and Shaxberd, which all other Stratfordians prefer to ignore. She refers to his "mythic status" and to "the supposed mystery of Shakespeare's life and works the romance of Shakespeare's reputation." She notes that many writers have "preferred to keep the mystery alive," notably Charles Dickens. Toward the end of the book, she mentions parenthetically that Freud was "a belated convert to the Oxford camp.

In her short authorship section, she says the controversy is based on the lack of letters, diaries and commonplace books by the Stratford man, on the dramatist's incredibly large vocabulary and on the conviction that he must have been someone of higher social status, a lawyer or someone familiar with Queen Elizabeth's court. She puts Oxford first among three candidates; the others are Bacon and, inevitably, Queen Elizabeth. (Critics of the anti-Stratfordian argument have always cited more than one candidate, usually including Elizabeth, to suggest what they see as the implausibility of anyone other than Will Shakspere as the author.)

Despite her laudable interest in the case that can be made for Oxford as the true author, Professor Garber is not (yet) an Oxfordian. Her short passage on the dramatist's identity concludes: "Despite the persistence of the Authorship Controversy, there seems no significant reason to doubt that Shakespeare of Stratford was the author of the plays." Not exactly a ringing endorsement.

And immediately qualifying her conclusion, she goes on to propose that "the whole concept of authorship. . . needs to be understood differently. . . . Plays were written collaboratively. . . and there was as yet no system of copyright. . . . whoever published a work was its owner." A strange mix of half-truths that argue neither for William of Stratford nor against the Earl of Oxford.

She makes two mistakes. She says "there is as much of a 'paper trail' for Shakespeare [of Stratford] as for many other early modern writers." Diana Price has shown that to be not true, and, indeed, Price's anti-Stratfordian book is the glaring omission in Garber's list of suggested readings.

She contradicts herself on the deification of Shakespeare. First, she says that it seems like the anti-Stratfordians "want to make Shakespeare less like a man and more like kind of a god." But it was the Stratfordians who deified their man as the "Divine William" and fostered Bardolatry. Suggesting that anti-Stratfordians want to make Shakespeare "less like a man," she misrepresents a crucial Oxfordian point—that it is the Earl of Oxford who is more of a man, more of a real person, a recognized poet and playwright, not the shadowy William of Stratford, whose biography as a writer is a blank slate on which his believers write whatever they wish, as did Greenblatt most recently.

Garber comes much closer than any other leading establishment Shakespearean scholar to accepting the validity of the case for Oxford. Besides her non-committal article in *Harper's*, she has shown her leanings toward Oxford elsewhere. For her full-day, weekend lectures on Shakespeare for Harvard alumni several years ago, she sent out only one piece of advance reading material, the *Harper's* special edition on the authorship debate. That was all. No recommendations to read her own book or other Stratfordian works, or even plays that she would discuss. In her own book, *Shakespeare's Ghost Writers* (1987), a title that can only please Oxfordians, she suggests that the plays themselves "thematize" the authorship controversy but that in the end they reveal only an "undecideability." *Shakespeare After All*, a laconic, mysterious title, is after all mainly a commentary on all the Shakespeare plays, commentary drawn from her decades of teaching. Her survey of scholarly interpretations of the plays is often astute and perceptive, sometimes even from an Oxfordian point of view.

Her book was one of two major works on Shakespeare by Harvard professors published in the fourth quarter of 2004. It followed by two months Professor Greenblatt's *Will in the World*, an avowedly invented biography of Will Shakspere of Stratford. Pre-release publicity for Greenblatt's book suggests that his publisher wanted to get the jump on his Harvard colleague's book.

For the discerning reader with an inquiring mind, both books by distinguished professors raise questions about the Stratford man as the dramatist. Greenblatt shows that only with an abiding (stubborn?) faith and flights of imagination can Will, as he calls him, have been the great poet and dramatist. Garber can only say there "seems" to be no reason to doubt that he was the dramatist, while providing the best Oxfordian reading list to date in a major Stratfordian book. Oxfordians might well wonder what Greenblatt and Garber discuss if they ever meet for lunch at the Harvard Club.

Shakespeare Lovers of the World, Unite!
ASHLAND AUTHORSHIP CONFERENCE

September 29 – October 2, 2005

The Shakespeare Oxford Society and the Shakespeare Fellowship are gathering together in Ashland, Oregon, home of the world-renowned Oregon Shakespeare Festival (OSF), for membership meetings and the jointly sponsored Ashland Authorship Conference.

The conference registration forms will soon be posted at www.shakespeare-oxford.com and www.shakespearefellowship.org. This year's conference will take place at the recently renovated historic Ashland Springs Hotel (www.ashlandspringshotel.com) and full registration includes tickets to *Richard III* and *Twelfth Night* as well as a backstage tour, a First Folio viewing, and presentations by noteworthy Oxfordians, members of the OSF artistic staff, and faculty from Southern Oregon University. This year the OSF will be celebrating its 70th anniversary. Other plays in production during the conference include *Love's Labour's Lost,* Marlowe's *Faustus, Room Service, The Belle's Stratagem, Ma Rainey's Black Bottom, Gibraltar,* and *Napoli Milionaria!* For further information on the OSF programs and plays, consult www.osfashland.org.

Presentations will include: Professor Dan Wright on *King John*...Mark Anderson, author of *Shakespeare: By Another Name*......Professor Roger Stritmatter on Shakespeare's Bible...Thomas Regnier on *Hamlet*'s Law... Lynne Kositsky on the 'Voyagers', 'Spanish Maze' and the *Tempest*... Stephanie Hughes on *Love's Labour's Lost*... Paul Altrocchi on *Romeus and Juliet* and the 'Bermoothes' ...Blair Oliver on *Romeo and Juliet*... Richard Desper on *Twelfth Night*...Michael Dunn

Shakespeare Oxford Society President James Sherwood and Shakespeare Fellowship President Lynne Kositsky

as Charles Dickens... Hank Whittemore, author of *The Monument*...Lew Tate on the events of 1598... Katherine Chiljan on a recently discovered Oxfordian document...Marilyn Loveless on Shakespeare's Second-Best Bed..., and Derran Charlton on 'Emaricdulfe'.

Other speakers include Richard Whalen who will give an overview of the Oxfordian position...John Hamill on the Dark Lady...... Earl Showerman on *Orestes, Horestes, & Hamlet*......Peter Austin-Zacharias on William Cecil & de Vere ...... Mary Berkowitz on the Stratford Monument and Christopher Marlowe.....Southern Oregon University professors Allen Armstrong, Kasey Mohammad, Liz Eckhart and Michael Hayes have all been invited, along with Professor Ren Draya, Matthew Cossolotto, theatre critic Bill Varble, and Michael Cecil, Lord Burghley. Presentations by members of the OSF artistic company will include James Newcomb, who is starring in the title role in *Richard III,* and Dr. Todd Barton, longtime resident composer and music director. Renaissance music performed by the festival's own Terra Nova Consort is also included in the program.

Ashland is located in southern Oregon, midway between Portland and the Bay Area off Interstate 5. It is a 15 minute drive from the Medford – Rogue Valley airport. Crater Lake and the spectacular Oregon coast are only 2-3 hours drive from Ashland. Questions and requests for registration information regarding the conference may be addressed to the local coordinator Earl Showerman at earlees@charter.net or through The Ashland Authorship Conference, P.O. Box 235, Ashland, OR 97520.

The Shakespeare Authorship Studies Seminar

Concordia University convenes a week-long on-campus seminar each August to enable participants to closely study a major question related to the Shakespeare Authorship Issue. The principal topic for 2005 will be "The History Behind the Histories: What Does Shakespeare's Manipulation of Historical Records Tell Us About Who He May Have Been?"

The cost of $995 per registrant for the six-day seminar includes housing on the CU campus, linen service, all breakfasts and lunches, classroom supplies and the cost of all day trips (former seminars have included trips to Portland's Japanese and Chinese Gardens, a day trip to Multnomah Falls, an outdoor performance of a Shakespeare play, an end-of-seminar picnic, and a luncheon cruise on the Willamette River aboard the yacht, The Portland Spirit). An evening of conviviality at the historic riverfront home of John and Pat Urquhart is planned for Tuesday.

To register, send a check payable to the Shakespeare Authorship Studies Conference, Concordia University, 2811 NE Holman, Portland, OR 97211-6099 with a message that you want to attend the 2005 summer seminar (7-12 August). Please provide your return address, telephone number and e-mail address. We will contact you with more details, room assignments, etc. Registrations should be received by 1 August; refunds cannot be offered if requests for cancellation are received within 30 days of the seminar's opening.