

Shakespeare Oxford Fellowship Conference

Oakland Marriott City Center Hotel

October 11-14, 2018

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SOF Conference—Schedule of Events

THURSDAY: October 11, 2018

- 10:00—1:00 *Conference Registration*
- 1:00—1:15 Welcome, Introductions and Orientation.
- 1:15—2:00 Wally Hurst: **Blame It on the Bard: Why the Author ‘Shakespeare’ is Responsible for World War I and World War II.**
- 2:00—2:45 David Rains Wallace: **Shakespeare, Beowulf, and Wilderness.**
- 2:45—3:15 *Coffee/Tea Break*
- 3:15—4:00 Theresa Lauricella: **“I Took Thee for thy Better”:** The Prestige of Polonius.
- 4:00—4:45 Robert Detobel (*Read by Don Rubin*): **The Soul of Nero.**
- 4:45—5:30 Steven Sabel: **Not to Modernize: Why the ‘translating’ of the Bard’s texts to modern language corrupts performance of the works and further conceals the true author.**
- 5:30—7:00 Hosted Wine and Cheese reception.

FRIDAY: October 12, 2018

- 8:30—9:15 Julie Bianchi: **Twins Separated at Birth? A Cultural and Genealogical Investigation of Two Identities Set in Stone.**
- 9:15—9:30 John Hamill: **Shakespeare Oxford Fellowship Research Grants Report**
- 9:30—10:15 Michael Delahoyde and Coleen Moriarty: **De Veres di Venezia**
- 10:15—10:45 *Coffee/Tea Break*
- 10:45—12:30 **Panel: An Oxfordian Timeline for Dating Shakespeare’s Plays:** Ramon Jiménez, Katherine Chiljan, and Kevin Gilvary
- 12:30—1:30 Lunch (on own).
- 1:30—2:15 W. Ron Hess and Jan Scheffer: **A Wedding Joust in Trebizond: Commedia Erudita and Sinister Politics in 1575**
- 2:15—3:00 Katherine Chiljan: **Oxford’s First Posthumous Defamation.**
- 3:00—3:30 *Coffee/Tea Break.*
- 3:30—4:15 James Warren: **J. Thomas Looney—an Unknown Fighter.**
- 4:15—5:00 **Panel: The SI-100 Committee Panel on Looney Centennial—**James Warren, Kathryn Sharpe and Bryan Wildenthal
- 5:00—6:00 Alex McNeil: **Oxfordian Jeopardy!**
- 8:00—9:30 Robin Phillips—**Screening of Final Cut of “Oh, Mistress Mine: The Secrets, Disguises, Loves & Wives of the REAL Shake-speare”**

SATURDAY: October 13, 2018

- 8:30—10:00 Shakespeare Oxford Fellowship Annual Membership Meeting.
- 10:00—10:30 Coffee/Tea Break.
- 10:30—11:00 Kevin Gilvary: **The Origins of the Curtain Theatre in 1577-78**
- 11:00—11:45 Bonner Cutting: **Alas Poor Anne: The Second Best Bed in Historical Context**
- 11:45—1:45 Buffet Lunch with Speaker—Tom Regnier: **Opening a Door in Academia**
- 1:45—3:45 **Panel: Dark Lady of the Sonnets Debate:** Katherine Chiljan, Hank Whittemore, and John Hamill, with Jeff Falzone, moderator.
- 3:45—4:00 *Coffee/Tea break*
- 4:00—4:45 Earl Showerman: **Shakespeare and Greece: A Review of the Recent Literature**
- 4:45—5:30 John Shahan: **Is the Shakespeare Birthplace Trust Lying?**
- 5:30—7:00 *Break*
- 7:00—9:00 Cheryl Eagan-Donovan: **California Premiere of the Final Cut of “Nothing Is Truer than Truth”**



SUNDAY: October 14, 2018

- 9:00—9:45 Kevin Gilvary: **Who Was James I’s Favorite Dramatist?**
- 9:45—10:45 Roger Stritmatter: **He Who Takes the Pain to Pen the Book: A New Book on the Poetry of the 17th Earl of Oxford, including poems signed “Ignoto” and “Shepard Tony” in *England’s Helicon* (first attributed to him in 1921 by J. Thomas Looney)**
- 10:45—11:00 *Coffee/Tea Break (Check out of Hotel)*
- 11:00—11:45 Mark Alexander: **Closing Argument—The Grand Jury Indictment for the Crime of Writing the Shakespeare Poems and Plays**
- 11:45—12:00 *Break (Check out of Hotel)*
- 12:00—2:00 Shakespeare Oxford Fellowship Banquet and Awards—Open Mic.

Many thanks to the efforts of the Syllabus Committee: Bonner Cutting, Tom Regnier, Earl Showerman, Don Rubin, John Hamill, and Lucinda Foulke (layout & graphics).

Presenter Biographies, Titles, and Abstracts

THURSDAY: October 11, 2018

Wally Hurst, B.A., M.A., J.D., is the former Director of the Norris Theatre at Louisburg College, where he has instructed courses in Drama, Acting, Public Speaking, Political Science and Business Law. Wally was responsible for the programming and utilization of the intimate 175-seat Norris Theatre, which hosts student productions, classes, and professional and community productions. He has directed over 150 productions on all levels of theatre, including many in the Shakespeare canon. Wally has extensive experience producing, directing, and teaching theatre.

His B.A. in English, Economics, and Political Science is from Duke University, his Doctorate in Law (J.D.) was earned at the University of the Pacific, and his M.A. in Shakespeare Authorship Studies was received in 2012 from Brunel University in London. Wally is one of three Americans with this advanced degree. In addition to serving as Secretary of the Shakespeare Oxford Fellowship, he is a member of the American Association of University Professors and the American Political Science Association. He is also a trained bibliographer and paleographer, and a Reader at The British Library in London and The Folger Shakespeare Library in Washington, D.C.

Title: Blame It on the Bard: Why the Author “Shakespeare” is Responsible for World War I and World War II.

Abstract: Shakespeare was “adopted” as the official playwright of many countries, but none more so than Germany. In the 17th and 18th centuries, Germany “was Hamlet,” vainly trying to find itself and deciding “what it would be and what it could do.” By the late 19th century, however, Germany had decided on its present—and was no longer Hamlet, but Perhaps Julius Caesar, Henry V, and unfortunately, Macbeth. This attitude, and sense of destiny, found its voice in Goethe and later Nietzsche, and eventually in those in actual political power. With a sensational arrogance and a sense of entitlement worthy of the most ambitious Shakespearean monarch, Germany seized power ruthlessly and expanded it to the limit of its powers in the twentieth century.

I ask a simple question: how could Germany see so clearly the royal, aristocratic, ambitious, and entitled “Shakespeare” while the world was clinging so desperately to the myth of a poor glover’s son from Stratford-Upon-Avon being the author of these works? The answer is quite complicated, having to do with its lack of a national identity and a national poet, and quite simple—that it took Shakespeare at his core, at his very essence, at least in matters of state. The author must be one of those royal, aristocratic, ambitious, “knowers” with an extended world view and a sense of entitlement and conquest. I think it’s a fascinating idea and hope it will “grab” the audience like it grabbed me.

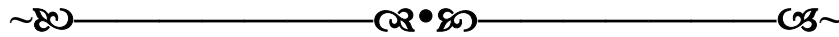


David Rains Wallace received a B.A., cum laude, in Letters from Wesleyan University in Middletown, Connecticut and an M.A. with honors in English and biology from Mills College in Oakland, California. He has published over twenty books about natural history and related subjects, including two “eco-thriller novels.” His third non-fiction book, *The Klamath Knot: Explorations in Myth and Evolution*, received a John Burroughs Medal for Nature Writing and a Commonwealth Club Silver Medal for California in 1984. In 1999, *Klamath Knot* was included in the San Francisco Chronicle’s list of the twentieth century’s 100 best books published west of the Rockies. Wallace received an NEA Creative Writing Fellowship in 1978 and a Fulbright Research Fellowship in 1990. He has published articles and essays in *Sierra*, *Wilderness Bay Nature*, the *New York Times*, the *Los Angeles Times*, the *San Francisco Examiner*, *Harper’s* and other periodicals. His latest book is *Shakespeare’s Wilderness*, published in 2017.

Title: Shakespeare, Beowulf and Wilderness

Abstract: Shakespeare is often praised for his love and understanding of nature, which biographers attribute to a youth in the English countryside. Yet few of the plays are set in the Midlands’ tamed farm landscape: more are set in wild places—Italian, Greek, and French forests, Scottish moors and heaths, Welsh mountains, a Balkan (Illyrian) seashore, a Mediterranean desert island. Biographers think William imagined these from reading or talking with travelers, yet that doesn’t explain *why* Shakespeare was so focused on wilderness, or why it plays a positive role—as a refuge and redemptive force—in his dramas. Indeed, as some commentators observe, Shakespeare’s positive attitude to wilderness is unique in English literature until romanticism. Before him, wilderness plays as active a role only in the old Anglo-Saxon saga, *Beowulf*—as a power that can thrust into civilization, as a possible source of value, and as a possible source of ethical implications. And *Beowulf’s* attitude, wherein wilderness is evil and must be conquered to realize its value, differs fundamentally from Shakespeare’s. In *As You Like It*, his protagonists declare that wilderness is wild animals’ “assigned and native dwelling place” and that humans are “tyrants and usurpers” to “fright them and kill them up” there. He was the first major writer in English to say such things. Nothing in William’s documented biography explains this radical departure, but much in Edward de Vere’s could. His known poetry voices a love of wild places and a hatred of civilization’s constraints and injustices. Indeed, De Vere may have *read* *Beowulf* as an adolescent, and its tale of giants and dragons could have captured the imagination of a thirteen-year-old. The “early revenge drama,” *Titus Andronicus*, with its relentless Roman protagonist and savage Gothic antagonists could reflect the old saga—much of it takes place around a “gaping hollow” in the forest, bringing to mind Grendel’s lair in *Beowulf*. And although exploring renaissance civilization was the main motive of de Vere’s 1575-76 continental tour, his travels also took him to wilderness. The Alps were bear and wolf country in the 16th century, as was the “Seacoast of Bohemia,” where the infant Perdita’s would-be murderer, Antigonus, exits “pursued by a bear” in *The Winter’s Tale*. As Mark Anderson notes in *Shakespeare by Another Name*, de Vere probably crossed the Alps twice, and may have seen the “Seacoast of Bohemia” while sailing

down the east Adriatic in the late summer of 1575 on his way to Sicily. Other circumstances could support de Vere's experience as a source of Shakespeare's wilderness. Further exploration of this could foster awareness of "the Bard" not only as a pillar of civilization, but as a prophetic critic of its ominous impacts on nature.



Theresa Lauricella has an M.A. in Theatre History and Criticism and a B.A. in Theatre from Ohio University. Currently, Theresa is Associate Professor of Theatre and Program Coordinator for Theatre and Music at Clark State Community College and serves as the Artistic Director and Producer to the Theatre Program. Prior to Clark State, Theresa worked as Company Manager for the Human Race Theatre Company. She is a DayTony Award recipient in Direction for her production of *The Foreigner* by Larry Shue. Her recent directing credits include *The Clean House* by Sarah Ruhl and a stage adaptation of *The Great Gatsby* by Simon Levy for Clark State and *Much Ado About Nothing* for Wittenberg University. Theresa lives in Springfield, Ohio with her husband, Joe, and their two daughters, Sidonie and Claudia.

Title: *I took thee for thy better: The Prestige of Polonius*

Abstract: It is widely accepted that Hamlet stabbed Polonius mistaking him for King Claudius, but perhaps his execution was not in error. The crime scene within Queen Gertrude's chamber needs to be more fully examined. In revisiting this cold case, both killer and victim motivation is exposed. Approaching the text from a director's perspective, this presentation will examine the crime scene and track events that lead the characters to their fateful moment. A great deal of the text will be explored through scansion and rhetoric revealing a missing connection in the Hamlet and Polonius relationship. Shifting the prism on the events in Gertrude's chamber allows a new light, a new perspective to emerge, an interpretation that may embed Hamlet to Oxford and Polonius to Burghley.



Robert Detobel is a translator and scholar based in Frankfurt, Germany. He is co-editor (with Dr. Uwe Laugwitz) of the *Neues Shake-speare Journal*, published annually in Germany since 1997. Author of the book, *Wie aus William Shaxsper William Shakespeare wurde (How William Shaxsper became William Shakespeare)* (2005), Detobel has appeared in *The Elizabethan Review* and *The Oxfordian*, among other scholarly publications. Together with the late K.C. Ligon, he is co-author of the book *Shakespeare and The Concealed Poet* (2010).

Title: *The Soul of Nero* (Paper to be read by Don Rubin)

Abstract: On the way to speak to his mother—who wants to chastise him for the disturbance he has caused by staging a play—Hamlet says “Let not ever the soul of Nero enter this firm bosom.” Why this reference to the Roman emperor here? Could it be because Nero's

most profound shame to Roman eyes was appearing on a public stage? As *Hamlet* is more or less Edward de Vere's autobiography, it seems not unreasonable that we can gather some useful information about him by looking more deeply into the whole Nero reference.



Steven Sabel is the producing artistic director of Archway Theatre Company, headquartered in Burbank, California. He was the founder of the Redlands Shakespeare Festival, and served as producing artistic director of that organization for nine successful seasons, before moving to the Los Angeles area. He has produced more than 57 full-scale Shakespearean productions in both classical and conceptualized styles, including 21 different titles in the Shakespearean canon. The full extent of his classical theatre production repertoire includes plays by Marlowe, Ford, Moliere, Machiavelli, Goldoni, Sheridan, Wilde, Shaw, and the Greek masters.

Title: Not To Modernize: Why the “translating” of the Bard’s texts to modern language corrupts performance of the works and further conceals the true author.

Abstract: It is a recent trend among certain theatrical Shakespeare companies and annual festivals to “modernize” or “translate” the texts attributed to Shakespeare for modern performance. Beyond conceptualizing the plays for production, such as setting “As You Like It” in the American West, or creating a 17th century pirate theme out of “Two Gentlemen of Verona,” these Shakespeare companies have set about changing the words in the text to eliminate more antiquated words, and insert more contemporary language. Oregon Shakespeare Festival is one such entity garnering a considerable amount of press through their commissioning of current playwrights to prepare “translations” (as they call them) of 36 titles in the Shakespearean canon. Some of those “translations” are now being performed in venues across the country.

In this presentation, excerpts from original texts will be compared, showing the textual changes we know about through study of folio and quarto versions of some of the plays. We will also look at new modern “translations.” Further examples of other published conversions of the texts will also be used to highlight the vast differences in meaning and changes to performance resulting from these corruptions of the text.



FRIDAY: October 12, 2018

Julie Sandys Bianchi earned a Master’s Degree in Drama at San Francisco State University, Magna Cum Laude, in 1982. After a sojourn traveling the world as a Flight Attendant for American Airlines, she worked in a variety of theater settings in California, Colorado, Missouri and Virginia both on the stage as an actress and behind the scenes as a designer, stage manager and theater educator. While a member of the community of Redding, California she served on the Columbia School District Board and in St. Louis County, Missouri, was Vice President of the University City Arts Commission. Because of her interest in her paternal heritage as a descendant of the Treasurer of the Virginia Company of London, she has over 40 years of experience as a family historian specializing in the gentry families of England and their emigration to colonial Virginia. Now residing in Nashville, Tennessee, Julie is the mother of two adult children, Marieke and Paul, and the wife of Robert “Bob” Bianchi, who is a Healthcare Executive. Julie serves on the Board of the Shakespeare Oxford Fellowship.

Title: Twins Separated at Birth? A Cultural and Genealogical Investigation of Two Identities Set in Stone

Abstract: What is the likelihood that an Italian marble figure forty-five years younger than its English sculptural twin had been used to supplant the funerary image of Shakespeare in Holy Trinity Church? Who would have initiated such a transcontinental boondoggle? And how? And why? This presentation will explore the possibility that the Shakespeare bust, ostensibly undergoing beautification and repair in 1746, could have been switched with an effigy of someone else. It will introduce you to the art patrons of Restoration England, outline their interconnecting genealogy, consider their socio-political positions and demonstrate their common bond in Shakespeare memorialization.



John Hamill, Shakespeare Oxford Fellowship Research Grants Report



Michael Delahoyde, Clinical Professor of English at Washington State University, and **Coleen Moriarty**, Independent Researcher, have been collaborating for over forty years on theatrical, musical, and other projects, including the California Shakespeare Theater (Cal Shakes) and, more recently, through the support of the SOF Research Grant program, their Italian archival pursuits of the purposes for Lord Oxford’s travels, circa 1575/76. Michael, after earning degrees in English Literature and Music at Vassar College, received his PhD in Early English Literature at the University of Michigan in 1989. Since 1992 he has been teaching at Washington State University courses in literature and the humanities, including Shakespeare nearly every semester since 1999. He has published numerous articles on Shakespeare, Chaucer, and popular culture

(girls' toys, dinosaur films, mummies, etc.), has also published the Oxfordian edition of *Anthony and Cleopatra*, and is working on *Twelfth Night*. After designing a Celtic Studies major as an undergraduate at Yale, Coleen is involved in educational and community outreach for San Francisco Bay Area theaters. More recently hooked by the Shakespeare Authorship Question, she joins obsessive forces with Michael to form an exceptionally complementary research and writing team as they leave no archival leaf unturned in pursuit of Oxford's Italian odyssey.

Title: De Veres di Venezia

Abstract: When the 17th Earl of Oxford left the Continent in April 1576, he told the Venetian ambassador in Paris that he had enjoyed many courtesies and privileges during his time in Italy and that Venice was finally, after many years, appointing an ambassador to England. But the Venetian senate had actually voted down the prospect and would not reestablish such official, formal, Anglo-Italian relations until 1604. The baffled ambassador's letter, long classified as inaccessible for viewing due to its fragile state, has been available only in excerpted translation from the 1800s until we recently were able to photograph the entire document and can now provide a transcription and more accurate translation. We will explain why the erroneous report contained in this document has led us to examine letters concerning other Englishmen later visiting Venice, including most pertinently the 18th Earl of Oxford, whose father seems to have started a trend of English visitors remaining incognito.



PANEL: An Oxfordian Timeline for Dating Shakespeare's Plays

Panelists: Ramon Jiménez, Katherine Chiljan (bio on p. 12), Kevin Gilvary (bio on p. 16)

Ramon Jiménez is the author of two books on Julius Caesar and the Roman Republic, *Caesar Against the Celts* and *Caesar Against Rome*, both book club selections. A lifelong Oxfordian since reading *This Star of England* in high school, Jiménez has published more than twenty articles and reviews in *The Shakespeare Oxford Newsletter* and *The Oxfordian*. He also contributed two chapters to *Shakespeare Beyond Doubt?*, a response to claims by the Shakespeare Birthplace Trust. His recent book, *Shakespeare's Apprenticeship*, demonstrates that several anonymous plays, published between 1591 and 1605, were actually Oxford's earliest versions of canonical plays. Jiménez lives in Berkeley, Calif.

Panel Discussion Abstract: Aside from the identity of the author, the most important element in the Shakespeare Authorship Question is an accurate dating of the individual plays. There seems to be general agreement among both orthodox and Oxfordian scholars about the sequence of most of the plays. But despite intense research and analysis, scholars have

been unable to establish a persuasive and unambiguous date of composition for any Shakespeare play. Registration, publication and performance dates have been obtained from various documents, but they can only indicate a *terminus ante quem*, a date before which a play must have been written. The panelists will discuss the shortcomings of the orthodox dating system, and attempt to establish acceptable benchmarks for an Oxfordian dating scheme.



W. Ron Hess is a retired civil servant with an MS in Computer Sciences. He has taught IT Security at various night schools in the Washington, D.C. area, including an extension center of Johns Hopkins University Graduate School. He became an Oxfordian in 1991 after attending the 1987 Moot Court debate (Oxford vs. Shakspere) at his alumnus, American University. Ron has published numerous articles in Oxfordian and other journals, as well as his two-volume trilogy *The Dark Side of Shakespeare* (2002 and 2003). Although the third volume was nearly complete in 2005, he held back from publishing it and has since been publishing articles and giving speeches from its many components, including the article on “A Marriage Joust in Trebizond” in the Summer 2018 SOF Newsletter, which involved collaboration with Dr. Jan Scheffer, Dr. A. Colin Wright, and Dr. Concetta Thibideau. In 2003, he joined Joe Sobran and Katherine Chiljan in an all-day “Panels Debate” at the Smithsonian Institute vs. Dr. Alan Nelson, Dr. Steven May, and author Irvin Matus before an audience of over 250, which also included a Preamble and an Epilogue delivered by Diana Price. Contact Ron at BEORNsHall@earthlink.net and URL <http://home.earthlink.net/~beornshall/index.html/>.

Dr. Jan Scheffer was trained as a psychiatrist and neurologist at the University of Utrecht and subsequently as a psychotherapist and psychoanalyst. He practiced forensic psychiatry for twenty-five years and served in various offices in the psychoanalytical community. After his introduction to Ogburn’s *The Mysterious William Shakespeare* in 1994, he joined the De Vere Society in 1995 and the SOF in 2015. In 2004-2007, he organized four authorship conferences in the Netherlands. Since 2010 he has been a board member of the New German Shakespeare Society, and was instrumental in publishing Robert Detobel’s *The Concealed Poet*. He presented a paper at the 2015 Ashland conference titled “Oxford Captured by Pirates.” He lives with his family in Utrecht and continues his psychoanalytical practice.

Title: A Marriage Joust in Trebizond: Commedia Erudita and Sinister Politics In 1575

Abstract: Based on the Summer 2018 SOF Newsletter article of this title by W. Ron Hess and Dr. Jan Scheffer, which derived from an appendix to Hess’ unpublished Vol. III to *The Dark Side of Shakespeare*, their conference presentation introduces “Commedia Erudita” (Learned or Erudite Comedy, or what the authors term “Palace Comedy”), and show that it was far more likely than the lower-class Commedia dell’Arte to have influenced Shakespeare’s Comedies. The key is the importance to Shakespeare of

“dialogue,” which was trending toward non-existent in multilingual dell’Arte, while it thrived in Shakespeare’s time in Palace or Manor venues. As an example of Commedia Erudita, Hess discusses the “Tirata dell Giostra” (Tirade or Rant of the Joust), based on a translation originally done in 2005 by Hess, Dr. A. Colin Wright, and Dr. Concetta Thibideau. This Tirata was first noticed and published about by Julia Altrocchi in 1956, and parts of it have been cited in many Oxfordian works thereafter. But, while trying to translate it himself in 2004–5, Hess discovered that there was a sinister subtext under what appeared to be a silly spoof—it is actually a seriously sinister political document. The subtext only emerges from curious contractions, truncations, deliberate misspellings, resorts to myth and lore, and references to literary figures prominent in the 1575–76 timeframe when the 17th Earl of Oxford was traveling in Italy. Hess argues that the “Tirata” was actually the result of Oxford’s challenge to the world from Palermo to a joust, which was later noted in Edward Webbe’s 1590 *Travailes*. And he suggests that the “Tirata” may have been co-written by “an Englishman” (likely Oxford himself) and “a Spaniard with strong skills in Italian dialects” (such as Miguel Cervantes, a military officer posted to Palermo until he went to Naples in the late Summer of 1575). Hess further argues that it was presented in the Naples court of Don Juan of Austria (heroic half-brother of Philip II of Spain), and on that premise he traces a provenance for the “Tirata” through two lineages, one of them the Order of the Knights of the Golden Fleece, the Spanish branch of which was headed in 1575 by Philip II and Don Juan. Given those contexts, the “Tirata” appears to have been intended to be read as well as performed, which was a hallmark of Commedia Erudita (and Shakespeare!). And when the sinister subtext is unpacked, it shows a world which on the surface is poised for an international Crusade against the Ottoman Empire, but under the surface is actually poised for the destruction of European “heresy” embodied by Queen Elizabeth of England. That murky subtext ends with gifts for each of 18 Knights and Amazons which spell out death and suicide for them all, EXCEPT for the characters identifiable with Oxford and Mary Stuart, Queen of Scots. But the elaborate destruction for the character identifiable with Queen Elizabeth is the most sinister of all. There are also matters directly impacting Shakespeare’s c.1589 *Hamlet*, Francis Meres’ 1598 *Palladis Tamia*, and John Davies of Hereford’s *Epigram* # 179 to Shakespeare in 1610 *The Scourge of Folly*, among other “authorship question” topics. Hess has widely distributed his transcription of the Italian text of the “Tirata” and will happily provide it to anyone who asks (contact at BEORNSHall@earthlink.net), and for those doing serious study on this topic can provide a different bilingual transcription and translation published in 2008 by a team headed by Dr. Francesco Cotticelli, who chose to recognize the sinister subtext only for their last two lines. The presenters also express their appreciation to Dr. Concetta Pellegrini Thibideau and Dr. Colin Wright for assistance in the translation of the Tirata.



Katherine Chiljan became interested in the Shakespeare authorship controversy soon after college (B.A. History, UCLA). She had seen Charlton Ogburn, author of *The Mysterious William Shakespeare* (1984), debate a Shakespeare professor on *Firing Line*. The professor's weak case for the Stratford Man as Shakespeare inspired Chiljan to do her own research, and she became convinced that Edward de Vere, 17th Earl of Oxford, was the real Shakespeare. Since then, she has published two anthologies on the Earl of Oxford: *Dedication Letters to the Earl of Oxford* (1994) and *Letters and Poems of Edward, Earl of Oxford* (1998). In 2003, she debated English professors on the topic at the Smithsonian Institution.

Chiljan was inspired to write *Shakespeare Suppressed: The Uncensored Truth About Shakespeare and His Works* (2011, 2016) after hearing a prominent English professor insult doubters of the traditional Shakespeare on national television. The book took almost 7 years to complete and earned her an award for distinguished scholarship from Concordia University, Portland, OR (April 2012). The book was reprinted in 2016. She was one of the contributors to *Contested Year* (2016), which uncovered shoddy scholarship in a then-recent book about *King Lear* by a prominent Shakespeare professor. Chiljan has talked about the authorship question on numerous radio and internet shows, most recently on "Coast to Coast AM," reaching over 7 million listeners.

Title: Oxford's First Posthumous Defamation

Abstract: The 17th Earl of Oxford's death passed without notice, privately and publicly. This was very unusual for a nobleman of his high status. It was also unusual that, after his death, he was not openly praised as the author of the Shakespeare plays and poems—the time when it would have been socially acceptable to do so. Instead, Oxford was *defamed*. This occurred in a publicly staged play only a few months after his death. Almost immediately, this evoked a response in another publicly staged play, as shown in this paper. An explanation for Oxford's defamation will be given, and one for the universal silence at his death, based on works written in 1601 to 1605.



James A. Warren was a Foreign Service officer with the U.S. Department of State for more than twenty years, serving in public diplomacy positions at U.S. embassies in eight countries, mostly in Asia. He later served as Executive Director of The Association for Diplomatic Studies and Training (ADST) and then as Regional Director for Southeast Asia for The Institute of International Education (IIE). He is the editor of *An Index to Oxfordian Publications* and the author of *Summer Storm*, a novel with an Oxfordian theme. He is an SOF Board member and has given presentations at several Oxfordian conferences.

Title: J. Thomas Looney—An Unknown Fighter

Abstract: J. Thomas Looney commented on several occasions that the question of who wrote Shakespeare's works was not the most important problem facing mankind. Those

statements, combined with the record showing only three Oxfordian publications by him in the fifteen-year period after “*Shakespeare*” *Identified* was published appeared to justify the conclusion that he had indeed turned away from Oxfordian work. And yet in the past eighteen months fifteen letters that Looney wrote in 1920 and 1921 to editors of publications that had run reviews critical of his book have come to light, showing that that conclusion was not correct. These newly-discovered letters reveal him to have been intensely engaged in defending himself and his ideas from the attacks in those reviews, and in further substantiating the validity of the Oxfordian claim. He had, he wrote, “exposed himself to as severe an ordeal as any writer has been called upon to face.” It is now apparent that mild-mannered John Thomas Looney was a fighter—mild mannered on the outside, perhaps, but with a spine of steel inside. This presentation describes how he defended the Oxfordian claim, newspaper by newspaper, journal by journal, during that difficult first year.



PANEL: Shakespeare Identified (SI)-100 Committee Panel on Looney Centennial

Panelists: Kathryn Sharpe, chair, James Warren (bio on p. 12) and Bryan Wildenthal

Kathryn Sharpe is chair of both the SOF Data Preservation and SI-100 committees and formerly was a trustee of the Shakespeare Fellowship. She is a second-generation Oxfordian who has attended authorship conferences since 2004 and is active in the Seattle Shakespeare Oxford Society—supporting the group’s communications and research activities. She annually transforms into a meme machine for Shakespeare Authorship Mystery (SAM) Day on November 8.

Kathryn received her B.A. in Multimedia (Phi Beta Kappa) from the University of Washington in Seattle. She worked in television news at KING TV and independently as a landscape painter for several years before returning to the University of Washington to work in the Geophysics Program and study technical writing and usability. Finally, she served as a senior communications specialist for UWIT, the university’s central computing and networking organization, until her retirement in 2013. She now paints and exhibits in the Pacific Northwest.

Bryan H. Wildenthal is Professor of Law Emeritus, Thomas Jefferson School of Law in San Diego (where he still teaches as a Visiting Professor). He was born in Houston, into a family with deep roots in Texas, but grew up mainly in Michigan. He received his A.B. (with honors) and J.D. (with distinction) from Stanford University, where he was an editor on the *Stanford Law Review*. After law school he clerked for U.S. Court of Appeals Judge Frank M. Johnson, Jr. (in Montgomery, Alabama), and Chief Justice Michael F. Cavanagh of the Michigan Supreme Court, and practiced law for two years with a leading firm in Washington, D.C. He has been a law professor since 1994. Bryan is the author of

a law textbook, *Native American Sovereignty on Trial* (2003), and numerous articles in leading law reviews, including one cited several times by the U.S. Supreme Court in *McDonald v. Chicago* (2010). Bryan has been an avid Shakespeare fan since his teens and became interested in the authorship question in 2000. He was elected in 2016 to the Shakespeare Oxford Fellowship Board of Trustees, and now serves as Secretary of the SOF. He has written several articles on the authorship question, and his first book on the subject, “Early Shakespeare Authorship Doubts,” is forthcoming soon.

Panel Abstract: It’s only 15 months until the beginning of 2020, the hundredth anniversary of the year in which J. Thomas Looney introduced the idea of Edward de Vere as Shakespeare to the world. Join the Shakespeare Identified 100 (SI-100) Committee for a discussion of ideas to mark the anniversary and to consider how to use it to generate greater awareness of Edward de Vere’s authorship. Kathryn Sharpe, Chair of the Committee, together with Committee members James Warren and Bryan Wildenthal, will describe upcoming publications and events and lead a brainstorming session on how to craft an appropriate centennial salute not just to Looney, but also to those key individuals who kept the Oxfordian movement alive during the long decades of the last century (Percy Allen, Charles Wisner Barrell, the Ogburn family, Ruth Loyd Miller, Gordon C. Cyr, and Morse Johnson prominent among them). Come prepared to offer and discuss ideas about how to make the anniversary really count.



Alex McNeil, a retired lawyer, is a graduate of Yale University (B.A.) and Boston College Law School (J.D., *cum laude*). He worked as Court Administrator of the Massachusetts Appeals Court in Boston from 1974 to 2010. His interest in the SAQ began in 1992, after reading Charlton Ogburn, Jr.’s *The Mysterious William Shakespeare*. He was a trustee and president of the Shakespeare Fellowship. Since the merger of the SOS and the SF he has served as editor of the *Shakespeare Oxford Newsletter*. He is the author of *Total Television*, a reference book on TV programming, four editions of which were published by Penguin Books between 1980 and 1996. For the last twenty years he has hosted the Friday edition of *Lost and Found* on WMBR-FM in Cambridge, Mass. (wmbr.org), a show that explores lesser known music of the 1960s and early 1970s. He and his wife, Jill (who does the Newsletter layout), live in Auburndale, Mass.

Title: Oxfordian Jeopardy!

Abstract: Alex McNeil has hosted Oxfordian Jeopardy! at several previous authorship conferences. It’s played just like the real game on TV (except that contestants won’t win any real money and don’t have to wear makeup)—contestants have to come up with the correct “question” to each “answer” shown on the game board. We’ll be looking for three teams of players to compete in a fun-based test of knowledge about the Authorship Question.



Robin Phillips is a multi-lingual, playwright, producer, singer, actress and journalist who spent almost twelve years living, performing, studying all over Europe: Webber Douglas Academy of Dramatic Arts, London; University of Maryland, Munich (Theatre Arts); L’Institut de Français, Ville Franche Sur-Mer. She is a member of the National Press Club, Women in Film and Video and as a professional public speaker was a Founding Member of the DC Chapter (1981) of the National Speakers Association.

Over her career, Robin has researched, written and produced critically-acclaimed plays in the Washington DC area about many of the most fascinating European ‘artistes’ of the 20th century. Her two-person, two-act, two-hour musical play about the life of Agatha Christie received rave reviews because those in-common touch-points with Agatha’s life story allowed Robin to connect with Agatha on a deep personal level that resonated with audiences. Why? Because writers use their own life experiences! Just as Oxford did.

Title: O Mistress Mine: The Secrets, Disguises, Loves & Wives of the REAL Shake-speare

Abstract: Since last year’s presentation at the SOF Conference, Robin has put more than 1700 research and editing hours into creating this revised effort—a labor of love that has evolved into an obsession. This one-of-a-kind educational film, “O MISTRESS MINE: The Secrets, Disguises, Loves & Wives of the REAL Shake-speare!” was two years in the making. Robin’s background in both journalism and theatre contributes greatly to this project. This narrative film of the life of Edward de Vere juxtaposes the lives of the three men involved in this controversial question—Oxford, Shaksper and Jonson—in a revealing context of social-culture, laws, custom, time and events.

This unique, common-sense perspective can turn viewers from skeptics into converts—or at least, informed-Shaksper-doubters, inspired to do research on their own. Discrete onscreen footnotes and Web Study Guides allow professors of this authorship subject to use this film to access books and research by SOF scholars. Any onscreen claims Robin makes can be explained further or mitigated in the Web Study Guides. Robin would like to solicit help from SOF members in completing these Web Study Guides, which can serve as a marketing aid for authors’ books and videos. Robin may be contacted at: *GroundbreakerFilms.com* or *NostalgiaProductions.org* *SongbirdRobinVA@gmail.com*
Google#: 540-425-0437



SATURDAY: October 13, 2018

Kevin Gilvary is the President of the De Vere Society and a trustee of the Shakespearean Authorship Trust, both based in the UK. He originally studied Classics at the University of Southampton, UK, and taught English at college level for over 30 years. He was a major contributor to, and overall editor of, *Dating Shakespeare's Plays*, for which he was named Oxfordian of the Year in 2011. His doctoral thesis was awarded by Brunel University London and has been published by Routledge as *The Fictional Lives of Shakespeare: How modern biographers rely on context, conjecture and inference to construct a life of the Bard*. Dr. Gilvary lives in the village of Titchfield in Hampshire, home to the erstwhile earls of Southampton.

Title: The Origins of the Curtain Theatre in 1577-78

Abstract: The Curtain Theatre was constructed in the mid-1570s. Until recently, little has been known about The Curtain. However, excavations carried out since 2016 by the Museum of London Archaeology (MOLA) have revealed a number of unexpected features, including its large overall size and its rectangular shape. In addition, a recently discovered manuscript by a French traveler adds more details to our knowledge. The French traveler adds an intriguing detail that the Curtain was built by a great lord (not named, but most likely Oxford).



Bonner Cutting holds a Bachelor of Fine Arts from Tulane University (cum laude) and a Master of Music in piano performance from McNeese State University in Lake Charles, LA. Her recent book, *Necessary Mischief: Exploring the Shakespeare Authorship Question*, is a collection of essays on a wide range of subjects that shed light on the authorship debate. Her work on the Last Will and Testament of Stratford's Shakspeare is published, along with her transcript of this will, in the Shakespeare Authorship Coalition's book *Shakespeare Beyond Doubt? Exposing an Industry in Denial*. Bonner has three YouTube videos posted by the SOF, and her interview on the Stratford man's will can be accessed on the Shakespeare Underground website.

Title: Alas Poor Anne: Shakspeare's "second best bed" in historical context

Abstract: Before his death in 1616, William Shakspeare of Stratford-upon-Avon made a will in which he gave only one thing to his wife: his second best bed. Since the late eighteenth century, orthodoxy has sought ways to transform this "notorious bequest" into something that shows a caring, considerate testator. But serious questions remain: Was Mr. Shakspeare insulting Mrs. Shakspeare with the term "second best?" Did Mr. Shakspeare intend to leave his wife with insufficient means for her survival? In this talk, Bonner will show that the answer is a resounding "Yes" to both questions.



Tom Regnier was President of the Shakespeare Oxford Fellowship from 2014 to 2018. Tom is an appellate attorney with his own practice, Tom Regnier Appeals, P.A., in the South Florida area. Tom has been speaking at authorship conferences on aspects of law in Shakespeare's works since 2004, and he contributed chapters to the books *Shakespeare Beyond Doubt?* and *Contested Year*. Tom's YouTube video, "Did Shakespeare Really Write Shakespeare?" was taped at South Florida's Gable Stage and introduced by award-winning director Joseph Adler. His talk on "Hamlet and the Law of Homicide: the Life of the Mind in Law and Art," which is also on YouTube, was selected by the Dade County (Florida) Bar Association to inaugurate its Thurgood Marshall Distinguished Lecture Series. The SOF named Tom the Oxfordian of the Year of 2016.

Title: Opening a Door in Academia

Abstract: Tom Regnier describes his experience guest-teaching classes on the Shakespeare Authorship Question in university Shakespeare courses for graduate and undergraduate students at the invitation of the Chair of the English Department. Tom will explain how this class came about and how we may continue to pry open the doors of academia to the Authorship Question.



PANEL/DEBATE: Who is the Dark Lady of the Sonnets?

Panelists: Katherine Chiljan (bio on p. 12), John Hamill, and Hank Whitemore

Moderator: Jeff Falzone

Jeff Falzone splits his time between working as a therapist (phenomenology, existentialism) and in development (box office, membership) at the Oregon Shakespeare Festival. At the end of 2013— for reasons he can no longer remember— Jeff decided he should try to memorize all 154 of Shakespeare's Sonnets. These days he keeps the poems spinning by relating each of them to his favorite questions in psychology, psycholinguistics and pop culture. Jeff is currently working on a 'very long thing' that combines his passion for the sonnets with his interest in postmodern literature. {If you would like a 'psychic sonnet reading' or to just jabber with Jeff about these topics, you can reach him at: jeffnfalzone@gmail.com}

Hank Whitemore is the author of ten books issued by mainstream publishers. His self-published books include, among others, *The Monument* (2005), about the Sonnets, and *100 Reasons Shake-speare was the Earl of Oxford* (2016). He has been an Oxfordian researcher since 1987 and was named the Oxfordian of the Year in 2017.

John Hamill is a former President of the Shakespeare Oxford Society. He retired from the U.S. Environmental Protection Agency in San Francisco as a Project Manager in 2010. He

attended the University of Puerto Rico, California State University, and the University of California at Davis. He has a Masters in Historical Geography and is an independent scholar who has written frequently for *The Oxfordian* and the *Shakespeare Oxford Newsletter*. When the Shakespeare Oxford Society merged with the Shakespeare Fellowship in 2013 to become the Shakespeare Oxford Fellowship, he became the newly-named organization's first President. He received a special award from the SOF in 2016 for his roles in unifying the two organizations and establishing the Research Grant Program.

Hank will argue for **Queen Elizabeth I** as the Dark Lady.

John will argue for **Penelope Devereux, Lady Rich**

Katherine will argue for **Anne Vavasour**



Earl Showerman, M.D. graduated from Harvard College and the University of Michigan Medical School, and practiced emergency medicine in Oregon for over 30 years. Earl has been a longtime patron of the Oregon Shakespeare Festival. After retiring from medicine in 2003, he enrolled at Southern Oregon University to study Shakespeare and begin his research on the authorship question. Over the past decade Earl has presented a series of papers at conferences and published on the topic of Shakespeare's Greek dramatic sources and his remarkable medical acumen. Earl contributed the chapter on Shakespeare's medical knowledge in *Shakespeare Beyond Doubt?—Exposing an Industry in Denial* as well as several topics in *Know-It All-Shakespeare*. He is the executive producer of *My Lord of Oxenford's Maske* by Mignarda, as well as an associate of the Shakespearean Authorship Trust and past president of the Shakespeare Fellowship.

Title: Shakespeare and Greece: A Review of the Recent Literature

Abstract: Although the recent Arden press edition of *Shakespeare and Greece* (2017) aims to correct literary criticism's "stock blindness to Shakespeare's Hellenism," it regrettably falls short of its stated goal to invert Ben Jonson's assertion that Shakespeare had small Latin and less Greek. *Shakespeare and Greece* focuses on specific Shakespeare texts, which the editors identify as "a group whose generic hybridity (tragic-comical-historical-romance) exemplifies the hybridity of Greece in the early modern imagination." In their introductory chapter editors Findlay and Markidou maintain that Greece represented a paradoxical enigma to early modern England, serving as both the "origin and idealized pinnacle of Western philosophy, tragedy, and democracy," but also a decadent, fallen state "currently under Ottoman control, and therefore an exotic, dangerous 'other' in the most disturbing sense of the word." Rather than establish or develop arguments about Shakespeare's Greek literary sources, the contributing editors largely resort to New Historicist commentaries that add little to our understanding of the playwright's Hellenism.

However, Chapter 3, “Greece ‘digested in a play’: Consuming Greek Heroism in *The School of Abuse* and *Troilus and Cressida*”, by Efterpi Mitsi, hits on the theme that Shakespeare’s satiric Trojan tragedy is a direct response to Stephen Gosson’s 1579 *School*. That the Earl of Oxford’s Boys performed *The History of Agamemnon and Ulysses* at court in 1584 lends credence to Mitsi’s theory, which will be summarized. In addition to *Shakespeare and Greece*, Chapter 5 in *Formal Matters* (2013) “Greek playbooks and dramatic forms in early modern England” by Tanya Pollard, will be discussed. Professor Pollard shows “how Greek-inspired ideas about dramatic form came to shape the structure and conventions of the popular commercial theatre.”



John Shahan is acting chairman of the Shakespeare Authorship Coalition, and principal author of the Declaration of Reasonable Doubt about the Identity of William Shakespeare. He is an independent scholar with a background in behavioral science and health services research. His main areas of interest in the authorship debate are planning and advocacy, how paradigm shifts take place, and the nature of creativity and genius. He is a former VP of the Shakespeare Oxford Society, and was on the editorial board of *The Oxfordian*. He was “Oxfordian of the Year” in 2012 for organizing *Exposing an Industry in Denial*. He was a co-editor, with Alexander Waugh, of the book *Shakespeare Beyond Doubt?—Exposing an Industry in Denial*—a response to the similarly-titled book by the Birthplace Trust. He conceived the strategy of challenging the SBT to a mock trial and offering £40,000 if they proved beyond doubt that the Stratford man was Shakespeare.

Title: Is the Birthplace Trust Lying?

Abstract: The video follows up on the short video Keir Cutler made in 2010 to introduce the Declaration of Reasonable Doubt. It describes what we’ve learned since launching the Declaration about the tactics of our opponents at the Shakespeare Birthplace Trust in Stratford. It provides specific examples of misrepresentation, falsification and concealment of key evidence, which can’t be accidental, and which calls the Stratfordian theory into serious question. These examples, plus the Trust’s refusal to back up its claims in a mock trial when challenged, warrant the conclusion that “We now know, *beyond* reasonable doubt, that it was not the Stratford man (who wrote the works).” It also recounts Alexander Waugh’s discovery that five of the Trust’s main tourist sites aren’t what it claims them to be. Finally, it suggests strategy implications of the Trust’s powerful position of authority in academia and the media. Re: the question posed in the title, yes, the Birthplace Trust is lying about the evidence, and the specifics of these lies are most telling. They reveal the evidence the Trust most fears.



Cheryl Eagan-Donovan is a writer and filmmaker whose debut documentary *All Kindsa Girls* screened at film festivals and art house theaters in London, Toronto and throughout the U.S., is featured in Paul Sherman's book *Big Screen Boston*, and was short-listed for the PBS series POV. Eagan-Donovan served on the Board of Directors of Women in Film & Video New England, The Next Door Theater, and The Shakespeare Oxford Fellowship. She has published articles about Shakespeare, screenwriting, and film, and has received grants from the Shakespeare Fellowship Foundation and the De Vere Society. She is a frequent lecturer at conferences and teaches writing, film, and literature at Lesley University, Northeastern University, Lasell College, and Grub Street Center for Creative Writing.

Title: *Nothing is Truer than Truth*

Abstract: The final version of *Nothing Is Truer than Truth*, the Controversy Films documentary about Shakespeare's identity and the life of Edward de Vere, will have its California premiere at the conference. *Nothing Is Truer than Truth* introduces the Seventeenth Earl of Oxford, A-list party boy on the continental circuit, who traveled to Venice and throughout Italy in 1575-76, discovered commedia dell'arte, and collected the experiences that would become known as the works of Shakespeare. The film argues that De Vere's bisexuality is the reason for the pseudonym "Shakespeare." Filmed in Venice, Verona, Mantua, Padua, and Brenta, Italy, at sites visited by De Vere and the settings for *The Merchant of Venice*, *Othello*, *Romeo and Juliet*, and *Two Gentlemen of Verona*, the film features award-winning actors and directors Sir Derek Jacobi, Sir Mark Rylance, Diane Paulus, and Tina Packer. *Nothing Is Truer than Truth* has been invited to screen at universities in the U.S. and Europe. The distribution plan includes television broadcast and screenings at high schools, colleges, libraries, and museums with panel discussions including actors and educators. The outreach program for the film, *Shakespeare for Bullies*, empowers students to change behavior by sharing their stories in workshops and on an interactive project website. There will be a post-screening Q&A with director Cheryl Eagan-Donovan.



SUNDAY: October 14, 2018

Kevin Gilvary is the President of the De Vere Society and a trustee of the Shakespeare Authorship Trust, both based in the UK. He originally studied Classics at the University of Southampton, UK, and taught English at college level for over 30 years. He was a major contributor to, and overall editor of, *Dating Shakespeare's Plays*, for which he was named Oxfordian of the Year in 2011. His doctoral thesis was awarded by Brunel University London and has been published by Routledge as *The Fictional Lives of Shakespeare: How modern biographers rely on context, conjecture and inference to construct a life of the Bard*. Dr. Gilvary lives in the village of Titchfield in Hampshire, home to the erstwhile earls of Southampton.

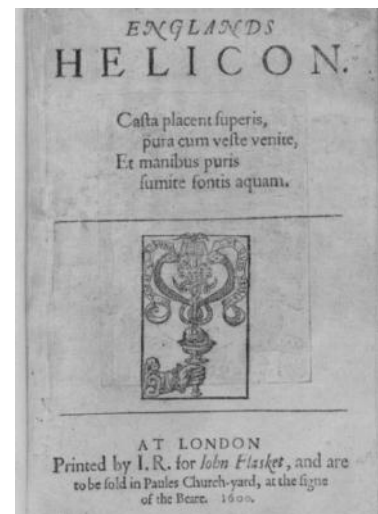
Title: Who was James I's favorite Dramatist?

Abstract: Study of recent biographies about William of Stratford shows that many of the claims are not founded in contemporary documents and therefore deserve to be considered merely as myths. One such myth states that Shakespeare was the King's dramatist and that he received many marks of favor from James I. However, this is not borne out by the evidence. It is true that the Lord Chamberlain's Men were incorporated as the King's Men early in the reign and were employed not only to provide Yuletide entertainment at court as well as other official functions. Beyond these, there was no special reward for the dramatist known as Shakespeare. James I's favorite dramatist was Ben Jonson.



Roger Stritmatter, Ph.D., is a Professor of Humanities and Literature at Coppin State University and a member of the Shakespeare Oxford Society since 1990. He was a founding member of the Shakespeare Fellowship in 2000. With Gary Goldstein, in 2009 he established *Brief Chronicles: An Interdisciplinary Journal of Authorship Studies*, serving as the general editor from 2009-2016. The 2015 third edition of the *Index to Oxfordian Publications* identifies 105 articles by him published between 1990 and 2014, many in orthodox academic journals including *The Shakespeare Yearbook*, *Review of English Studies*, *Notes and Queries*, and the *Psychoanalytic Review*. He is the author, with Lynne Kositsky, of *On the Date, Sources and Design of Shakespeare's The Tempest* (McFarland 2013) and, with Alexander Waugh, *A New Shakespeare Allusion Book: Literary allusions to Shakespeare, 1584-1786 from Historical Principles* (2018). He has appeared in two authorship documentaries, *Last Will & Testament* (2012) and *Nothing Truer than Truth* (2017).

Title: He Who Takes the Pain to Pen the Book: A New Book on the Poetry of the 17th Earl of Oxford, including poems signed "Ignoto" and "Shepherd Tony" in England's Helicon, First Attributed to him in 1921 by J.T. Looney



Abstract: This talk will report on the 1st of the *Brief Chronicles* book series, a volume currently under preparation and scheduled for publication before the 2018 Conference.

Stratfordians are fond of damning the 17th Earl of Oxford as a mediocre poet who could not possibly have scaled the literary heights visible in the plays and poems attributed to “Shakespeare.” In fact a close reading of his poems, both those published or in MS under Earl Edward’s own name, and those appearing in various pseudonymous or collaborative contexts (especially under the two sobriquets he used for much of his lyric and narrative poetry, “Ignoto” and “Shepherd Tony”), reveals the dynamics of the development of Shakespeare’s art over time as well as suggesting that the editors of such anthologies as *England’s Helicon* (1600) were cognizant of de Vere’s literary cover and left distinct testimony to his authorship of literary materials otherwise attributed to “Shakespeare.” Assisted by power point and handouts, the talk will discuss the process of editing this exciting new volume and summarize its remarkable contents.



Mark Alexander is the author of “Shakespeare’s Knowledge of Law: A journey through the history of the argument” published in the 2001 issue of *The Oxfordian*. He has taught legal writing to paralegals and has worked in Silicon Valley training engineering managers in Cognitive Science and High Performance Thinking. He currently writes books and mentors students.

Title: Closing Argument: The Grand Jury Indictment for the Crime of Writing the Shakespeare Poems and Plays

Abstract: The scene is a courtroom. The audience is the grand jury. The question being considered: Is the evidence for committing the crime stronger for Will of Stratford or Edward De Vere? Will’s legal advocate makes the case that no significant evidence exists against Will, while the evidence against De Vere is stronger.



DARK LADY ESSAYS

Hank Whittemore: Queen Elizabeth as the Dark Lady

In the quest to know the true meaning and intention of the Sonnets, nothing is more critical (and urgent) than determining the identity of the so-called Dark Lady. Having accepted Oxford as author and reached a consensus that Southampton is the so-called Fair Youth, we cannot understand the 154-sonnet sequence without identifying this powerful, dominant female, to whom de Vere writes at the very end of the series devoted to her (127-152):

And all my honest faith in thee is lost.
For I have sworn deep oaths of thy deep kindness,
Oaths of thy love, thy truth, thy constancy,
And to enlighten thee gave eyes to blindness,
Or made them swear against the thing they see.
For I have sworn thee fair: more perjured eye,
To swear against the truth so foul a lie. (152)



Those final lines could not have been addressed to anyone other than Queen Elizabeth. He had devoted his life to her service amid the stormiest kind of relationship between two of the most sharp-tongued individuals in world history. What other woman could force this strong-willed man of high rank, for whom Truth was not just a motto but among the highest of human values, to “swear against” it for her sake, under the weight of “so foul a lie”? Has there ever been a more wretched confession of self-betrayal?

Correctly identifying the subject of these lines opens a window on de Vere’s motives for writing the Sonnets in the first place. I will present evidence that the real story for “eyes not yet created” (81) involves the most important question of the time: the fast-approaching succession to the throne, which will determine the future of England. My presentation is based on three themes:

Metaphor. In only five of the twenty-six Dark Lady sonnets is the woman associated with “dark” or “black” (127, 130, 131, 132, 147). In these instances, however, Oxford is never speaking literally but metaphorically. It’s not about physical coloring. Her eyes are “black” because of her negative (royal) viewpoint; they are “so suited” to those of a “mourner.” [In 25 he had referred to Elizabeth’s flower, the marigold, to describe her “favorites,” or courtiers, basking under “the sun’s eye” of her approval, until “at a frown they in their glory die” in darkness.] Also he’s writing about her decisions or actions: “In nothing art thou black save in thy deeds.”

Terminology. In this series Oxford employs many words or phrases he has already used when writing to and about the queen, and uses them exclusively for her. He speaks, for example, of her Majesty’s “will” and of his “service” to her. He is “commanded by the motion of thine eyes” (149) and urges her to “use” her “power” as an absolute monarch. She has “tongue-tied” (140) or

silenced him. In 151 he echoes Spenser's image in *Mother Hubbard's Tale* (line 614) of courtiers who, like male sex organs, "rise and fall" in her presence. She is the (sovereign) "mistress" who was once a lofty "goddess" but has become a reprehensible mortal who merely "treads on the ground" (130). Near the end of the series, he recalls his own youthful sonnet praising Elizabeth and asking himself "Who taught thee" how to "love" or devote himself to her, but now, though remaining loyal to the end, he turns those idealistic words inside out to express his disillusionment. This time he asks the queen "Who taught thee" how to make him "love thee more" or continue to support her "the more I hear and see just cause of hate?" (150).

Context. Identifying the woman as Elizabeth allows us to find the correct time frame and historical circumstances for these sonnets, without which no real-life story is possible. Oxford opens this series upon the failed rebellion of 8 February 1601, when her eyes are "Raven black" in reflection of that dark-winged harbinger of death perennially residing in the Tower, where Essex and Southampton now face execution. Robert Cecil, firmly in charge, has told Elizabeth that these former young lights of her court intended to kill her, so it's no wonder that her eyes "mourn becoming of their woe" (127).

The series comes fully alive when perceived as Oxford's record of the queen's final two years (she died on 24 March 1603). After Essex and other rebels are executed, Southampton remains confined, but she never lifts a finger to free him. Meanwhile she is unwilling—or unable—to settle the succession, triggering fears of civil war and takeover by a foreign power. Having used his own great abilities all through life in her Majesty's service, Oxford is "frantic mad with evermore unrest" at having to still "love" or support her despite this tragic ending of the reign.

I plan to show how the sonnets and events of history illuminate each other to tell Oxford's story. For example, the queen's expected beheading of Southampton drives him to liken his own suffering to that of Christ ("I am forsaken" - 133); he pleads with her (133-134) to let him put up "bail" by offering to exchange places and be his "guard" in "my jail"; he begs her to "kill me" (139) or execute him instead; and after the younger earl writes a poem in the Tower begging for "mercy" and she spares his life, Oxford responds with relief that "Straight in her heart did mercy come" (145). Yet he finally records his bitter disappointment in her failure to protect England and in his own self-betrayal by having sworn "against the truth so foul a lie" (152).

Oxford will depict the court's self-destruction allegorically in the expanded *Hamlet*, published soon after his death on 24 June 1604. In the final scene, Fortinbras of Norway arrives to take over Denmark amid its royal wreckage, just as James of Scotland triumphantly arrived to rule a crippled England (Norway is north of Denmark, just as Scotland lies north of England). With his dying words *Hamlet* laments that things "standing thus unknown" will stay behind him unless Horatio can "report me and my cause aright to the unsatisfied." His friend promises to "speak to the yet unknowing world how these things came about."

Five years later the *Sonnets* are published for "the eyes of all posterity" (55) to read and, hopefully, understand. I believe these poems contain the story that "Hamlet" desperately implored Horatio to tell. The winners of England's power struggle would write the official

history (with its false biography of the poet), but the 1609 quarto may represent a rare report from the losing side. Oxford knew his story was important, not in a strictly personal sense, but for the “yet unknowing world” to learn “how these things came about” in his beloved isle that so deeply wounded itself.

Only when Elizabeth is recognized as the “Dark Lady” can this all-important story come into proper focus.



John Hamill: Who was The ‘Dark Lady’ of Shakespeare Sonnets?

Penelope Devereux (Rich), the wildly notorious noblewoman—cousin to Queen Elizabeth and sister of Robert Devereux, Earl of Essex—is my choice for the ‘Dark Lady.’ Seeing the evidence in the context of 1593-94, the reasons are overwhelming. The following is predicated on assumptions that most Oxfordians agree on, that Oxford was the author of Shakespeare’s works, that the Third Earl of Southampton was the ‘Fair Youth’ of the Sonnets, and that the Sonnets were written probably from 1590 mainly because Southampton would have been 17 in 1590 when the first 17 sonnets, the so-called ‘Procreation’ Sonnets, were addressed to him. Oxford’s age fits as well, since Sonnet 2 (“When forty winters shall besiege my brow”) seems to refer to the fact that Oxford turned 40 in 1590.

The ‘Dark Lady’ got this title because she is mentioned as ‘black’ or ‘dark’ in four sonnets—127, 131, 132, and 147. But was she fair or dark? In 131:

“In nothing are thou black save in thy deeds,
And thence this slander, as I think, proceeds.”

The Dark Lady is morally black in the Sonnets. Why? Jealousy? Sonnets 40-42 and 133-144 speak of how the Dark Lady created a sexual triangle by seducing his ‘man right fair.’

In January 1581 Penelope became one of the Queen’s Maids of Honor. She married Lord Rich in November 1581 and had five children with him. Penelope’s reputation by 1594 was destroyed by her open affair with Charles Blunt (Lord Mountjoy). With Blunt she had six children. Penelope was referred to as a Black Lady both early and late in her life by Philip Sidney (Black lady, eyes and soul) and King James (A fair woman with a black soul). She had black eyes, was famous for dressing in black, adorned her bedroom in black, and her favorite color was black.

In 1593-94, four books insinuate that Southampton was in some triangular relationship. Thomas Nashe in ‘The Unfortunate Traveler’, and in his lascivious poem ‘The Choosing of Valentines’ to Lord S.—which is a parody of ‘Venus and Adonis.’ Also, Thomas Edwards, in his poem ‘Envoy to Narcissus’ has cryptic references to Penelope and Oxford. Barnfield dedicates his ‘The Affectionate Shepherd’ to Penelope, implying subtly she was in a triangular affair with them.

‘Venus and Adonis,’ published in 1593 and dedicated to Southampton, names him God-Father to his ‘first heir of my invention.’ The description of Adonis is identical to the Fair Youth of the Sonnets. ‘Venus and Adonis’ is about an older woman pursuing a younger man. The poem implies Venus gives birth. Penelope was referred to as ‘Venus’ from 1591 to 1604 by Sidney, Spencer, Breton, Locke, Daniel, and Craig. ‘Penelope’s Complaint’ refers to Penelope as ‘Venus.’

In the first sonnet to the Dark Lady (127), Oxford accuses her of having a bastard, “And beauty slandered with a bastard shame.” Oxford was not present at the birth of his only son and heir, Henry Vere, in February 1593, nor did he announce the birth. There was no record of Elizabeth Trentham, Oxford’s wife, being pregnant. In fact, in 1600, Elizabeth Trentham was referred to as an ‘Immaculate Virgin.’ Penelope was not in public view from the fall of 1592 to June 1593. Penelope missed Christmas court in December-January 1592-93. These facts persuade me that Henry Vere, 18th Earl of Oxford, was the son of Penelope and Southampton. But, there’s more!

An anonymous poem, ‘Willobie His Avisia’ (WHA), was published in 1594. It retells the ancient Greek myth of Penelope and Ulysses about a ‘chaste and constant wife’ who is pursued by suitors. Two are identified as H.W. and W.S., which are generally accepted as Southampton and Shakespeare (Oxford). WHA seems to portray the adultery of a famous woman that was still topical in 1635 when it was last published. WHA went through five editions from 1594 to 1609. The authorities ordered it burned in 1599, but there was no mention that it was referring to Queen Elizabeth. WHA has the first published mention of Shakespeare and was written as a parody of Shakespeare’s ‘The Rape of Lucrece,’ about a man raping his best friend’s wife.

Who was Avisia? WHA parallels not just ‘Lucrece’ and ‘Venus and Adonis,’ but the Dark Lady Sonnets. It is commonly accepted that identifying Avisia would identify the Dark Lady. The purpose of a libel is to expose scandalous behavior, not to conceal it. The identification of Avisia and the suitors should be covert but clear to some readers in 1594. WHA provides clues to Avisia’s background, all of which fit Penelope:

1. Avisia was from the west of England
2. Avisia’s father was ‘of ancient stock’. He was a descendant of Kings and ruler of Staffordshire
3. Avisia’s house location fits the Leez Priory in Essex
4. Avisia was about 30 years old, was a Maid of Honor, and had an unhappy marriage for ten years
5. The suitor D.H. is the only suitor who assigns a name other than Avisia, and it is Penelope
6. Avisia, in calling her husband Ulysses, is also intimating that her name is Penelope
7. The 1596 WHA adds a new poem, ‘Victory of English Chastity.’ It places Avisia on trial with Penelope and rules that Penelope is a whore.

Avisa's six suitors can all be associated with Penelope, and all topical to 1594: One, Cavaleiro, clearly matches Don Antonio Perez, who arrived in England in 1593 and was closely associated with Penelope, was her 'guardian' at Essex house in London, and wrote her outrageous letters with sexual innuendos in 1594. Another suitor, H.W., clearly matches Southampton, who was a confidante of Penelope Rich. H.W.'s final words in WHA are, "inopem me copie fecit." (my riches make me poor). Passages in the H.W. courtship imply that Avisa had a child by H.W.

'Penelope's Complaint' (1596), another libel related to WHA, provides Penelope's side of the story. It states that Penelope is chaste and Avisa is a whore. This confirms that WHA was seen as an attack on Penelope Rich.

Henry Wriothesley and Henry Vere became very close in adulthood. Incredibly, one portrait of Henry Vere is actually a portrait of Henry Wriothesley. The portrait is clearly of Southampton but is labeled as Henry Vere, 18th Earl of Oxford. He is also shown as holding a baton over his breastplate with his left hand—a usual way to portray bastardy. Clearly this implies that Henry Vere is the bastard son of Southampton.

WHA in 1594 is subtly announcing that Henry Vere is a bastard and the son of Penelope and Southampton, not Oxford. No wonder WHA was still a topic of scandal in 1635 when it was last republished. The scandal would affect several of the major Noble houses in England: the De Veres, the Cecils, the Southamptons, the Devereux, the Sidneys, the Herberts, the Blunts and the Pembrokes. These noble families, the most powerful in England, were all related. All this evidence overwhelmingly points to Penelope Devereux Rich as the 'Dark Lady.'



Katherine Chiljan: Anne Vavasour as the Dark Lady of Shakespeare's Sonnets

The identity of the Dark Lady of Shakespeare's sonnets has puzzled orthodox scholars since Shakespeare studies began. But when J.T. Looney identified Shakespeare as the 17th Earl of Oxford, the mystery was over. Who else but Anne Vavasour, the dark-haired lady whom he turned to after he was estranged from his wife, with whom he had an illegitimate son (that he named after himself)? Oxford was put in the Tower of London by a jealous Queen Elizabeth for his affair with Vavasour in March 1581. Oxford was released a few months later but was expelled from the royal court.

Oxford reconciled with his wife in December 1581, but Vavasour's influence remained. Street brawls erupted between Oxford and his men and the men of Vavasour's uncle, Sir Thomas Knyvett; this is reminiscent of the street brawls between the Capulets and Montagues in Shakespeare's play, *Romeo and Juliet*. In March 1582, Oxford and Knyvett dueled and both were injured. In January 1585, Vavasour's brother, Thomas, challenged Oxford to a duel,

implying that Oxford was still seeing, or was in touch with, his sister. The facts show that Vavasour was certainly one of the major loves of Oxford's life, even though this love caused him public disgrace and physical injury.

The Dark Lady has dark features, including eyes and hair, is promiscuous, and has a strong sexual appetite. Two portraits of Vavasour show her as a brunette. Vavasour was a known wanton at the court, and was famously propositioned by the Earl of Leicester, as told in *Leicester's Commonwealth* (1584). The Dark Lady was also married at the time of her affair with the great author (Sonnet 152); Vavasour was married to Captain John Finch, sometime before 1590. In this year, Vavasour was living with Sir Henry Lee. Later in life, Vavasour married again, and was fined as a bigamist since her first husband was still alive.

Although there is no documentary evidence, it is likely that Oxford resumed his affair with Vavasour not long after his wife's decease in 1588, resulting in the Dark Lady sonnets. Oxford and Vavasour were certainly tied by their lovechild, Edward Vere, whom Vavasour was raising, possibly in a town near Castle Hedingham. The poet of the sonnets was pained by the Dark Lady's roving eye; circa 1589 Vavasour had been seeing Sir Henry Lee. The poet was further pained upon the discovery of an affair between her and his beloved Fair Youth. This was certainly Henry Wriothesley, Earl of Southampton, a young man of arresting beauty, like the Fair Youth, and circa 1590, a favorite of Queen Elizabeth.

Besides Shakespeare's sonnets, other literary evidence points to Vavasour as the Dark Lady. *Willobie His Avis* (1594), an anonymous satirical work, is about Avis, a married lady who has many suitors. Her fifth and final suitor is Henry Willobie, or H.W., which corresponds to Henry Wriothesley. Willobie seeks advice from his friend, W.S., an "old player." W.S. corresponds to William Shakespeare, i.e., the Earl of Oxford. W.S. had also been Avis's suitor. This mirrors the love triangle in Shakespeare's sonnets. As the initials of the two men fit Southampton and Oxford's names, it follows that the Dark Lady's real name began with "A." The pronunciation of Avis's name sounds like "A.Vavasour."

Another satirical work, *Penelope's Complaint* (1596), referred to Avis as "Anne" in a prefatory verse. Below is a Latin translation:

Why does **Avisa** seek titles, why does she entice dowries?

Is **Anne** to be compared to your Penelope?

Another association between Anne Vavasour and "Avisa" was an earlier poem written by Sir Walter Raleigh titled, "The Advice." "Avis" is French for "advice." The poem was written for Vavasour regarding her affair with the Earl of Oxford. A combination of factual and literary evidence, therefore, connects Anne Vavasour with the Dark Lady of Shakespeare's sonnets.



DARK LADY SONNETS

127

In the old age black was not counted fair,
Or if it were, it bore not beauty's name;
But now is black beauty's successive heir,
And beauty slandered with a bastard shame:
For since each hand hath put on Nature's power,
Fairing the foul with Art's false borrowed face,
Sweet beauty hath no name, no holy bower,
But is profaned, if not lives in disgrace.
Therefore my mistress' eyes are raven black,
Her eyes so suited, and they mourners seem
At such who, not born fair, no beauty lack,
Sland'ring creation with a false esteem:
Yet so they mourn becoming of their woe,
That every tongue says beauty should look so.

128

How oft when thou, my music, music play'st,
Upon that blessed wood whose motion sounds
With thy sweet fingers when thou gently sway'st
The wiry concord that mine ear confounds,
Do I envy those jacks that nimble leap,
To kiss the tender inward of thy hand,
Whilst my poor lips which should that harvest reap,
At the wood's boldness by thee blushing stand!
To be so tickled, they would change their state
And situation with those dancing chips,
O'er whom thy fingers walk with gentle gait,
Making dead wood more bless'd than living lips.
Since saucy jacks so happy are in this,
Give them thy fingers, me thy lips to kiss.

129

The expense of spirit in a waste of shame
Is lust in action: and till action, lust
Is perjured, murderous, bloody, full of blame,
Savage, extreme, rude, cruel, not to trust;
Enjoyed no sooner but despised straight;
Past reason hunted; and no sooner had,
Past reason hated, as a swallowed bait,
On purpose laid to make the taker mad.
Mad in pursuit and in possession so;
Had, having, and in quest to have extreme;
A bliss in proof, and proved, a very woe;
Before, a joy proposed; behind a dream.
All this the world well knows; yet none knows well
To shun the heaven that leads men to this hell.

130

My mistress' eyes are nothing like the sun;
Coral is far more red, than her lips red:
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound:
I grant I never saw a goddess go,
My mistress, when she walks, treads on the ground:
And yet by heaven, I think my love as rare,
As any she belied with false compare.

131

Thou art as tyrannous, so as thou art,
As those whose beauties proudly make them cruel;
For well thou know'st to my dear dotting heart
Thou art the fairest and most precious jewel.
Yet, in good faith, some say that thee behold,
Thy face hath not the power to make love groan;
To say they err I dare not be so bold,
Although I swear it to myself alone.
And to be sure that is not false I swear,
A thousand groans, but thinking on thy face,
One on another's neck, do witness bear
Thy black is fairest in my judgment's place.
In nothing art thou black save in thy deeds,
And thence this slander, as I think, proceeds.

132

Thine eyes I love, and they, as pitying me,
Knowing thy heart torments me with disdain,
Have put on black and loving mourners be,
Looking with pretty ruth upon my pain.
And truly not the morning sun of heaven
Better becomes the grey cheeks of the east,
Nor that full star that ushers in the even,
Doth half that glory to the sober west,
As those two mourning eyes become thy face:
O! let it then as well beseem thy heart
To mourn for me since mourning doth thee grace,
And suit thy pity like in every part.
Then will I swear beauty herself is black,
And all they foul that thy complexion lack.

133

Beshrew that heart that makes my heart to groan
 For that deep wound it gives my friend and me!
 Is't not enough to torture me alone,
 But slave to slavery my sweet'st friend must be?
 Me from myself thy cruel eye hath taken,
 And my next self thou harder hast engrossed:
 Of him, myself, and thee I am forsaken;
 A torment thrice three-fold thus to be crossed.
 Prison my heart in thy steel bosom's ward,
 But then my friend's heart let my poor heart bail;
 Whoe'er keeps me, let my heart be his guard;
 Thou canst not then use rigour in my jail:
 And yet thou wilt; for I, being pent in thee,
 Perforce am thine, and all that is in me.

134

So now I have confessed that he is thine,
 And I my self am mortgaged to thy will,
 Myself I'll forfeit, so that other mine
 Thou wilt restore to be my comfort still:
 But thou wilt not, nor he will not be free,
 For thou art covetous, and he is kind;
 He learned but surety-like to write for me,
 Under that bond that him as fast doth bind.
 The statute of thy beauty thou wilt take,
 Thou usurer, that put'st forth all to use,
 And sue a friend came debtor for my sake;
 So him I lose through my unkind abuse.
 Him have I lost; thou hast both him and me:
 He pays the whole, and yet am I not free.

135

Whoever hath her wish, thou hast thy Will,
 And Will to boot, and Will in over-plus;
 More than enough am I that vexed thee still,
 To thy sweet will making addition thus.
 Wilt thou, whose will is large and spacious,
 Not once vouchsafe to hide my will in thine?
 Shall will in others seem right gracious,
 And in my will no fair acceptance shine?
 The sea, all water, yet receives rain still,
 And in abundance addeth to his store;
 So thou, being rich in Will, add to thy Will
 One will of mine, to make thy large will more.
 Let no unkind, no fair beseechers kill;
 Think all but one, and me in that one Will.

136

If thy soul check thee that I come so near,
 Swear to thy blind soul that I was thy Will,
 And will, thy soul knows, is admitted there;
 Thus far for love, my love-suit, sweet, fulfil.
 Will, will fulfil the treasure of thy love,
 Ay, fill it full with wills, and my will one.
 In things of great receipt with ease we prove
 Among a number one is reckoned none:
 Then in the number let me pass untold,
 Though in thy store's account I one must be;
 For nothing hold me, so it please thee hold
 That nothing me, a something sweet to thee:
 Make but my name thy love, and love that still,
 And then thou lovest me for my name is 'Will.'

137

Thou blind fool, Love, what dost thou to mine eyes,
 That they behold, and see not what they see?
 They know what beauty is, see where it lies,
 Yet what the best is take the worst to be.
 If eyes, corrupt by over-partial looks,
 Be anchored in the bay where all men ride,
 Why of eyes' falsehood hast thou forged hooks,
 Whereto the judgment of my heart is tied?
 Why should my heart think that a several plot,
 Which my heart knows the wide world's common place?
 Or mine eyes, seeing this, say this is not,
 To put fair truth upon so foul a face?
 In things right true my heart and eyes have erred,
 And to this false plague are they now transferred.

138

When my love swears that she is made of truth,
 I do believe her though I know she lies,
 That she might think me some untutored youth,
 Unlearned in the world's false subtleties.
 Thus vainly thinking that she thinks me young,
 Although she knows my days are past the best,
 Simply I credit her false-speaking tongue:
 On both sides thus is simple truth suppressed:
 But wherefore says she not she is unjust?
 And wherefore say not I that I am old?
 O! love's best habit is in seeming trust,
 And age in love, loves not to have years told:
 Therefore I lie with her, and she with me,
 And in our faults by lies we flattered be.

139

O! call not me to justify the wrong
 That thy unkindness lays upon my heart;
 Wound me not with thine eye, but with thy tongue:
 Use power with power, and slay me not by art,
 Tell me thou lov'st elsewhere; but in my sight,
 Dear heart, forbear to glance thine eye aside:
 What need'st thou wound with cunning, when thy
 might
 Is more than my o'erpressed defence can bide?
 Let me excuse thee: ah! my love well knows
 Her pretty looks have been mine enemies;
 And therefore from my face she turns my foes,
 That they elsewhere might dart their injuries:
 Yet do not so; but since I am near slain,
 Kill me outright with looks, and rid my pain.

140

Be wise as thou art cruel; do not press
 My tongue-tied patience with too much disdain;
 Lest sorrow lend me words, and words express
 The manner of my pity-wanting pain.
 If I might teach thee wit, better it were,
 Though not to love, yet, love to tell me so;
 As testy sick men, when their deaths be near,
 No news but health from their physicians know;
 For, if I should despair, I should grow mad,
 And in my madness might speak ill of thee;
 Now this ill-wresting world is grown so bad,
 Mad slanderers by mad ears believed be.
 That I may not be so, nor thou belied,
 Bear thine eyes straight, though thy proud heart go
 wide.

141

In faith I do not love thee with mine eyes,
 For they in thee a thousand errors note;
 But 'tis my heart that loves what they despise,
 Who, in despite of view, is pleased to dote.
 Nor are mine ears with thy tongue's tune delighted;
 Nor tender feeling, to base touches prone,
 Nor taste, nor smell, desire to be invited
 To any sensual feast with thee alone:
 But my five wits nor my five senses can
 Dissuade one foolish heart from serving thee,
 Who leaves unswayed the likeness of a man,
 Thy proud heart's slave and vassal wretch to be:
 Only my plague thus far I count my gain,
 That she that makes me sin awards me pain.

142

Love is my sin, and thy dear virtue hate,
 Hate of my sin, grounded on sinful loving:
 O! but with mine compare thou thine own state,
 And thou shalt find it merits not reproving;
 Or, if it do, not from those lips of thine,
 That have profaned their scarlet ornaments
 And sealed false bonds of love as oft as mine,
 Robbed others' beds' revenues of their rents.
 Be it lawful I love thee, as thou lov'st those
 Whom thine eyes woo as mine importune thee:
 Root pity in thy heart, that, when it grows,
 Thy pity may deserve to pitied be.
 If thou dost seek to have what thou dost hide,
 By self-example mayst thou be denied!

143

Lo, as a careful housewife runs to catch
 One of her feather'd creatures broke away,
 Sets down her babe, and makes all swift dispatch
 In pursuit of the thing she would have stay;
 Whilst her neglected child holds her in chase,
 Cries to catch her whose busy care is bent
 To follow that which flies before her face,
 Not prizing her poor infant's discontent;
 So runn'st thou after that which flies from thee,
 Whilst I thy babe chase thee afar behind;
 But if thou catch thy hope, turn back to me,
 And play the mother's part, kiss me, be kind;
 So will I pray that thou mayst have thy 'Will,'
 If thou turn back and my loud crying still.

144

Two loves I have of comfort and despair,
 Which like two spirits do suggest me still:
 The better angel is a man right fair,
 The worser spirit a woman coloured ill.
 To win me soon to hell, my female evil,
 Tempteth my better angel from my side,
 And would corrupt my saint to be a devil,
 Wooing his purity with her foul pride.
 And whether that my angel be turned fiend,
 Suspect I may, yet not directly tell;
 But being both from me, both to each friend,
 I guess one angel in another's hell:
 Yet this shall I ne'er know, but live in doubt,
 Till my bad angel fire my good one out.

145

Those lips that Love's own hand did make,
 Breathed forth the sound that said 'I hate',
 To me that languished for her sake:
 But when she saw my woeful state,
 Straight in her heart did mercy come,
 Chiding that tongue that ever sweet
 Was used in giving gentle doom;
 And taught it thus anew to greet;
 'I hate' she altered with an end,
 That followed it as gentle day,
 Doth follow night, who like a fiend
 From heaven to hell is flown away.
 'I hate', from hate away she threw,
 And saved my life, saying 'not you'.

146

Poor soul, the centre of my sinful earth,
 (???) these rebel powers that thee array,
 Why dost thou pine within and suffer dearth,
 Painting thy outward walls so costly gay?
 Why so large cost, having so short a lease,
 Dost thou upon thy fading mansion spend?
 Shall worms, inheritors of this excess,
 Eat up thy charge? Is this thy body's end?
 Then soul, live thou upon thy servant's loss,
 And let that pine to aggravate thy store;
 Buy terms divine in selling hours of dross;
 Within be fed, without be rich no more:
 So shall thou feed on Death, that feeds on men,
 And Death once dead, there's no more dying then.

147

My love is as a fever longing still,
 For that which longer nurseth the disease;
 Feeding on that which doth preserve the ill,
 The uncertain sickly appetite to please.
 My reason, the physician to my love,
 Angry that his prescriptions are not kept,
 Hath left me, and I desperate now approve
 Desire is death, which physic did except.
 Past cure I am, now Reason is past care,
 And frantic-mad with evermore unrest;
 My thoughts and my discourse as madmen's are,
 At random from the truth vainly expressed;
 For I have sworn thee fair, and thought thee bright,
 Who art as black as hell, as dark as night.

148

O me! what eyes hath Love put in my head,
 Which have no correspondence with true sight;
 Or, if they have, where is my judgment fled,
 That censures falsely what they see aright?
 If that be fair whereon my false eyes dote,
 What means the world to say it is not so?
 If it be not, then love doth well denote
 Love's eye is not so true as all men's: no,
 How can it? O! how can Love's eye be true,
 That is so vexed with watching and with tears?
 No marvel then, though I mistake my view;
 The sun itself sees not, till heaven clears.
 O cunning Love! with tears thou keep'st me blind,
 Lest eyes well-seeing thy foul faults should find.

149

Canst thou, O cruel! say I love thee not,
 When I against myself with thee partake?
 Do I not think on thee, when I forgot
 Am of my self, all tyrant, for thy sake?
 Who hateth thee that I do call my friend,
 On whom frown'st thou that I do fawn upon,
 Nay, if thou lour'st on me, do I not spend
 Revenge upon myself with present moan?
 What merit do I in my self respect,
 That is so proud thy service to despise,
 When all my best doth worship thy defect,
 Commanded by the motion of thine eyes?
 But, love, hate on, for now I know thy mind,
 Those that can see thou lov'st, and I am blind.

150

O! from what power hast thou this powerful might,
 With insufficiency my heart to sway?
 To make me give the lie to my true sight,
 And swear that brightness doth not grace the day?
 Whence hast thou this becoming of things ill,
 That in the very refuse of thy deeds
 There is such strength and warrantise of skill,
 That, in my mind, thy worst all best exceeds?
 Who taught thee how to make me love thee more,
 The more I hear and see just cause of hate?
 O! though I love what others do abhor,
 With others thou shouldst not abhor my state:
 If thy unworthiness raised love in me,
 More worthy I to be beloved of thee.

151

Love is too young to know what conscience is,
Yet who knows not conscience is born of love?
Then, gentle cheater, urge not my amiss,
Lest guilty of my faults thy sweet self prove:
For, thou betraying me, I do betray
My nobler part to my gross body's treason;
My soul doth tell my body that he may
Triumph in love; flesh stays no farther reason,
But rising at thy name doth point out thee,
As his triumphant prize. Proud of this pride,
He is contented thy poor drudge to be,
To stand in thy affairs, fall by thy side.
No want of conscience hold it that I call
Her love, for whose dear love I rise and fall.

152

In loving thee thou know'st I am forsworn,
But thou art twice forsworn, to me love swearing;
In act thy bed-vow broke, and new faith torn,
In vowing new hate after new love bearing:
But why of two oaths' breach do I accuse thee,
When I break twenty? I am perjured most;
For all my vows are oaths but to misuse thee,
And all my honest faith in thee is lost:
For I have sworn deep oaths of thy deep kindness,
Oaths of thy love, thy truth, thy constancy;
And, to enlighten thee, gave eyes to blindness,
Or made them swear against the thing they see;
For I have sworn thee fair; more perjured eye,
To swear against the truth so foul a lie!



Notes