

**Shakespeare Oxford Fellowship
2022 Ashland Conference
September 22 - 25**

PROGRAM

(All Times Shown: US Pacific Daylight time)

Thursday, September 22

- Noon SOF registration desk opens at Ashland Hills Inn and Suites
- 1:30-1:45 First session. *Introductions: Don Rubin.*
Bob Meyers, President of SOF: Welcome
- 1:45-2:30 Tom Woosnam: “Teaching the Authorship” (*an authorship 101 talk*)
- 2:30-3:15 Tom Townsend: “Finding Our True Shakespeare” (*an authorship 101 talk*)
- 3:15-3:35 *Refreshment Break*
- 3:35-4:20 Gabriel Ready: “On the 400th Anniversary of the First Folio:
A Short History of Fixing” (*video*)
- 4:20-4:50 Ernest Rehder: “Objectives and Limitations of the First Folio” (*video*)
- 4:50-5:35 Shelly Maycock: “Folger and the First Folio: An Update”
- 5:45-7:15 *Opening Reception (included for all registrants)*
Dinner On Own
- 9:00-10:30 Screening of Cheryl Eagan-Donovan’s *Nothing Is Truer Than Truth.*
Introduced by Cheryl. *Not live-streamed.*

Friday, September 23

- 10:00-10:05** Second session. *Introductions and announcements:* Bob Meyers.
- 10:05-10:50** Sundra Malcolm: “The Complaint in *A Lover’s Complaint*”
- 10:50-11:35** Kristin Bundesen: “Oxford’s Women” (*video*)
- 11:35-12:20** Bonner Miller Cutting: “The Portrait That Time Forgot”
- 12:30-2:00** Buffet Lunch (*included for all registrants*)
- 2:00-2:05** Third session. *Introductions:* Tom Woosnam
- 2:05-2:50** Dorothea Dickerman: “The Roar of the Mouse: Anne Cecil de Vere and What She Tells Us About Shakespeare”
- 2:50-3:35** John Hamill: "Is Southampton the Key to the Authorship Question?"
- 3:35-3:55** *Refreshment break*
- 3:55-4:40** James Warren: “Foundations of the Oxfordian Claim”
- 4:40-5:40** A Conversation: Earl Showerman and Roger Stritmatter on *The Tempest*
Dinner On Own
- 8:00** *The Tempest* at the Oregon Shakespeare Festival -- *in town*
(A short ride by taxi, uber or with a volunteer driver)
Note: Please check [osfashland.org](https://www.osfashland.org) for covid requirements

Saturday, September 24

- 9:30-9:35** Fourth session. *Introductions:* Alex McNeil
- 9:35-10:20** Michael Dudley, William Boyle and Catherine Hatinguais:
“Tongue-tied By Authorities: Library of Congress Vocabularies and the Shakespeare Authorship Question” (*video presentation by Mssrs. Dudley and Boyle*)
- 10:20-11:05** Cheryl Eagan-Donovan: “Henslowe, Alleyn, Burbage and Shakespeare: Staging the Myth”
- 11:05-11:20** *Refreshment Break*
- 11:20-12:30** Panel: “An Actors’ Talkback.” Hosted by Roger Stritmatter
Open Discussion with OSF *Tempest* actors:
- William Thomas Hodgson (Ferdinand). *In his fifth season at OSF, he has performed all across the US, in TV and films. His work has been seen at the La Jolla Playhouse, Berkeley Rep and San Diego Rep among many others.*
- Michael J. Hume (Gonzalo; understudy for Prospero). *In his 28th season at OSF, he has also performed at the Guthrie Theater in Minneapolis, the Hartford Stage Company, Capital Rep, the American Conservatory Theater and at South Coast Repertory.*
- Amy Lizardo (Trinculo). *In her eighth season at OSF, she has also performed at the American Conservatory Theater, the California Shakespeare Theater and the San Francisco Playhouse.*
- Geoffrey Warren Barnes II (Ariel). *In his first OSF season, amongst other theatre companies Geoffrey has performed at Storm Theatre Company, American Globe Theatre Company and Cincinnati Shakespeare Company.*
- 12:30-2:00** *Buffet Lunch (included for all registrants)*
- 2:00-2:05** Fifth session. *Introductions:* Dorothea Dickerman
- 2:05-3:20** Panel: “Filming the Authorship” Bob Meyers (moderator)
With Cheryl Eagan-Donovan, Robin Phillips, Lisa and Laura Wilson
- 3:20-4:05** Michael Delahoyde: “Subtler Scents in Oxford’s *The Taming of the Shrew*” (*Video*)
- 4:05-4:25** *Refreshment break*
- 4:25-5:35** Debate: James Warren and John Shahan: “Strategizing the Future”

Don Rubin (moderator)

Each speaker will have 12-15 minutes to set out his position and five additional minutes to rebut or further explain. By agreement, Jim will speak first. The moderator will then throw it open to the audience for comments, questions and other ideas.

Dinner On Own

- 7:30-8:15** Screening of Robin Phillips' new film "Shakespeare: Loitering in Italy!"
Introduced by Robin. *Not live-streamed.*
- 8:30- 10:00** Screening of Lisa and Laura Wilson's *Last Will. & Testament.*
Introduced by the Wilsons. *Not live-streamed.*

Sunday, September 25

10:00-noon **Annual General Meeting (SOF Members Only). Chair: Bob Meyers.**

Available to members NOT in Ashland by Zoom link.

12:00 – 2:00 **Closing Banquet (included for all registrants)**

-- **Opening Remarks by Earl Showerman**

--**Showing of top three videos from the Video contest. *Bob Meyers***

--**Award: Oxfordian of Year.**

--**Announcement of 2023 conference**

Note:

--All sessions with papers and/or panels are being live-streamed unless noted otherwise. This also includes the beginning of the Sunday Banquet with its opening remarks, video showings, awards and announcements. The evening film showings will not be live-streamed.

(Program subject to change)

Paper Abstracts and Biographies

Alphabetical by last name of presenter



WILLIAM BOYLE

Paper: Co-author: “Tongue-Tied By Authorities: Library of Congress Vocabularies and the Shakespeare Authorship Question” (video)

Abstract: Despite the existence of a vast literature reflecting hundreds of years of scholarship questioning the authorship of the works of Shakespeare, conventional Library of Congress Name Authority Files and Subject Headings are unable to accurately describe this literature owing to their assumption that the author was William Shakspere of Stratford-upon-Avon. Adopting a pragmatic, philosophically realistic perspective based in social epistemology, this presentation highlights past and current deficiencies in the authority records concerning Shakespeare and proposes changes that would better reflect the nature and purpose of this literature, as well as the historic signifiers of the named persons in question.

Bio: William Boyle is currently the Librarian for the New England Shakespeare Oxford Library (NESOL), which he co-founded in 2006 following a 35-year library career managing retrospective conversion grant projects for academic and public libraries in eastern Massachusetts, cataloging serials for the CONSER project, and cataloging legal materials in a law library. In addition to his library work, Boyle has also been involved for more than three decades in writing and presenting on the Shakespeare Authorship Question, editing newsletters for several non-profit organizations, founding and managing several Shakespeare authorship websites in the mid-1990s, and now managing an online catalog/database (SOAR) dedicated to SAQ studies.



KRISTIN BUNDESEN

Paper: “Oxford’s Women” (video)

Abstract: A playwright draws on what they’ve read, their imagination, and their experiences. As readers or audience members, we delight in the resulting synthesis that becomes the play. Every playwright’s experience includes those people he or she has met, loved, reviled, or accepted. Casual relationships as well as passionate ones inform an author’s work in obvious, but also in subtle, ways. Any biographical study of an author should place him in context not only for the appropriate time period but for the people who influenced his or her life. In the case of the Edward de Vere, Earl of Oxford, this must include the women in his life.

The Shakespearean canon includes multiple female characters in pivotal roles driving the plot in unexpected ways or bringing a moral perspective to the work. How might this be reflected in Oxford’s personal life? This consideration of Oxford’s women includes some of the women who may have influenced the author and left their echoes in the plays attributed to Shakespeare.

Bio: Dr. Kristin Bundesen is Associate Dean for the School of Interdisciplinary Undergraduate Studies at Walden University in Minneapolis. Her recent work has been published in *Notes & Queries*, and *The Encyclopedia of Early Modern English Women* (Routledge). Among her recent conference presentations were “Painting the 16th century” at the Northeast Modern Language Conference (2021) and “From Archives to Narrative” at The Sixteenth Century Conference. Recent public lectures include “Elizabeth’s Two Acting Companies: Theatre as family business” and “Elizabeth I: Lessons in Governance for Today’s Leaders,” women’s history month keynote, for the RENESAN Institute, Santa Fe, New Mexico. She served as a scholar of record for the *First Folio! The Book That Gave Us Shakespeare Exhibition* at the New Mexico Museum of Art supported by the National Endowment for the Humanities and The Folger Shakespeare Library and was a founding board member of the International Shakespeare Centre in Santa Fe, New Mexico. She holds a lifetime membership in the Shakespearean Authorship Trust, UK.



BONNER MILLER CUTTING

Paper: “The Portrait That Time Forgot”

Abstract: The genesis of this talk is an intense study of early English portraiture initially done to determine the identity of the Earl of Pembroke’s Countess in the massive Van Dyck painting at Wilton House called “The Pembroke Family.” Art historians insist that the Countess in this painting is Philip Herbert’s second wife, Anne Clifford. In earlier articles, I have pointed out many reasons why the Countess is the Earl’s first wife, Susan Vere. The suppression of Susan Vere’s identity may be due to the fact that she is the daughter of Edward de Vere – the leading candidate for the authorship of the Shakespeare canon – and Susan’s husband and his brother are the ‘Incomparable Brethren’ to whom Shakespeare’s *First Folio* is dedicated. This connection is ignored by the orthodox professoriate.

However, there is another portrait at Wilton House that may shed more light on this familial connection. In the early 20th century, a black and white photo of a painting at Wilton House was published in a biography of Anne Clifford. Subsequently, the portrait was listed in a Wilton House catalogue with the information that “heavy overpaints” had been removed – but no further images of it have ever been made available. I suggest that this portrait warrants a closer look.

Bio: Bonner Miller Cutting graduated from Tulane University with a Bachelor of Fine Arts degree, and has a Master of Music degree from McNeese State University in Lake Charles, Louisiana, where she also served as an adjunct faculty member. She lectures frequently on the Shakespeare authorship question at conferences, book clubs, and community groups. In her book *Necessary Mischiefs: Exploring the Shakespeare Authorship Question* (2018), Bonner revealed new information on ten authorship-related subjects, including the Last Will and Testament of William Shakspeare of Stratford-upon-Avon and the £1,000 annuity that Queen

Elizabeth I gave to Edward de Vere (Earl of Oxford). Videos of six of Bonner's lectures are posted on the [SOF YouTube channel](#), and interviews with her about the Stratford man's will are available in podcasts. She was a featured speaker at the SOF celebration of the centennial of Looney's 1920 book. Bonner was a board member of the Shakespeare Fellowship before the 2013 merger creating the SOF. She has continued to serve the SOF in many capacities since then. She also serves on the Board of Directors and as Secretary of the [Shakespeare Authorship Coalition](#), which sponsors the "[Declaration of Reasonable Doubt](#)." Bonner was elected in 2020 to a three-year term on the SOF Board of Trustees. She is a member of the Conference, Research Grant Program, and Video Contest Committees. She was elected by the Board as Secretary in 2021.



MICHAEL DELAHOYDE

Paper: "Subtler Scents in Oxford's Taming of the Shrew" (video)

Abstract: Bedazzled by the "perspective art" he saw in Italy, paintings and frescoes "which rightly gaz'd upon/ show nothing but confusion; ey'd awry /Distinguish form" (*Richard II* 2.2.18-20), Shakespeare sought to transpose the phenomenon of optical illusion into his own art. He succeeded. Looked at one way, lamentably superficially by most, *The Merchant of Venice* is an anti-Semitic and racist play, *Henry V* is jingoistic, and *The Taming of the Shrew* is sexist. With a more careful, subtle reading, one's perspective changes radically.

Not just characters in the play, including her own father, dismiss Katherina as simply a shrieking shrew and don't bother considering why she may be behaving outrageously: so do audiences and critics. They ignore Petruchio's initial logical announcement of having "Crowns in [his] purse, and goods at home" (I.ii.57) and "buy" the Paduans' assumption that he, like everybody, is on the make – a golddigger. "Taming" does not mean crushing the spirit of a creature, but coaching that creature into behaving appropriately, and another word for "behaving" is "acting."

Primarily through mirroring Kate's outrageous behavior, Petruchio brings her to a realization: does it really matter if you say it's 2 p.m. or 7? The sun, the moon, whatever! She learns to play along, and the two have much more fun than the other dismal spouses at the end. Man is the master, superior to women, blah blah blah. She has learned how to act in front of an audience that now listens to her, and what does any of that patriarchal bilge have to do with what really happens between couples?

Bio: Michael Delahoyde is a Professor of English in his 31st non-tenured year at Washington State University teaching Shakespeare, Mythology, and interdisciplinary arts and humanities courses. He earned undergraduate degrees in English, Music, and Education at Vassar College in his hometown of Poughkeepsie, New York, and his Ph.D. in English Literature at the University of Michigan. Delahoyde has published articles on Chaucer, dinosaur films, children's toys, and meat ads, but solely on Oxford as Shakespeare during the current century. He served as Senior

Editor for the MLA journal, *The Rocky Mountain Review*, for 14 years and as Managing Editor of *Brief Chronicles* subsequently. He has conducted archival research in Italy thanks to SOF project grants, and has produced Oxfordian editions of *Anthony and Cleopatra* and *Twelfth Night*. A less tedious audio biography is available at <https://michaeldelahoyde.org/about/>



DOROTHEA DICKERMAN

Host Third session.

Paper: “The Roar of the Mouse: Anne Cecil de Vere and What She Tells Us About Shakespeare”

Abstract: Torn for most of her life between her father -- the most powerful man in Elizabethan England -- and her husband, Edward de Vere, Anne Cecil has been traditionally regarded as the passive, long-suffering model of a Tudor noblewoman. In this paper, we move past the commonly-known facts about Anne to take a substantially deeper dive into a few pivotal moments in her life. While exploring the extraordinary circumstances that took her from pious, obedient mouse to roaring out the most powerful political secret of the reign, we discover much about her husband, the man who wrote extraordinary literary works under the pseudonym “William Shakespeare”.

Bio: Dorothea Dickerman retired as a partner from a 34-year career practicing commercial real estate law in the Washington D.C. offices of a 1000-lawyer international law firm to research and write on the Shakespeare Authorship Question. She uses her experiences as a lawyer to delve into and give context to Tudor law, history, politics and personalities through primary source historical and literary documents. Her foreign language skills include Italian and French. She solicits second opinions on her Latin translations and secretary hand transcriptions.

A prior speaker at Shakespeare Oxford Fellowship events and a frequent podcast guest, Dorothea also writes articles and book reviews and is currently working on an Elizabethan historical novel series. She serves as a trustee of the Shakespeare Oxford Fellowship.

Dorothea was awarded her B.A. from Amherst College *summa cum laude* in English and Political Science and her J.D. from The University of Chicago Law School.



MICHAEL DUDLEY

Paper: Co-author: “Tongue-Tied By Authorities: Library of Congress Vocabularies and the Shakespeare Authorship Question” (video)

Abstract: Despite the existence of a vast literature reflecting hundreds of years of scholarship questioning the authorship of the works of Shakespeare, conventional Library of Congress Name Authority Files and Subject Headings are unable to accurately describe this literature owing to their assumption that the author was William Shakspere of Stratford-upon-Avon. Adopting a pragmatic, philosophically realist perspective based in social epistemology, this presentation highlights past and current deficiencies in the authority records concerning Shakespeare and proposes changes that would better reflect the nature and purpose of this literature, as well as the historic signifiers of the named persons in question.

Bio: Michael Dudley is the librarian for history, political science, theatre, and urban studies at the University of Winnipeg, and editor of the 2012 ALA Editions book *Public Libraries and Resilient Cities*. He has published extensively on the subject of the Shakespeare Authorship Question.



CHERYL EAGAN-DONOVAN

Panelist: “*Filming the Authorship*” and Screening the 56-minute broadcast version of her film now entitled “*Shakespeare: The Man Behind the Name.*”

Paper: “*Henslowe, Alleyn, Burbage and Shakespeare: Staging the Myth*”

Abstract: Philip Henslowe, Edward Alleyn and Richard Burbage were the three key “players” in the world of Elizabethan theater, often depicted in popular adaptations of the Shakespeare myth as those who made significant contributions to what we know about the playwright and how we know it. Modern works such as Tom Stoppard’s *Shakespeare in Love* and Gunderson’s *The Book of Will* imagine these theater impresarios as instrumental to our understanding of Shakespeare’s career, from his breakout success in public productions of the plays to the compilations and printing of the First Folio.

This paper examines what we know about each of these players, and how that informs research into the authorship question. I look at the portrayal of these individuals as characters in these works and how these depictions perpetuate the mythology. I will draw on my own experience visiting the archives at Dulwich College, founded in 1619 by Edward Alleyn, the significance of the archival collection there and the controversy surrounding certain documents. The collection includes Henslowe’s Diary/Account Book and the forgeries of John Payne Collier. I believe that in order to understand the golden age of Elizabethan theater and Shakespeare’s place in it, we must deconstruct the fabrications of orthodox scholarship and look at the evidence anew.

Bio: Cheryl Eagan-Donovan, M.F.A., is a writer, director, and producer whose documentary, [Nothing Is Truer than Truth](#), premiered on Hulu in 2019, is now available on Amazon Prime in the U.S. and Canada, and is being released in Europe and the rest of the world as *Shakespeare: The Man Behind the Name*. The 2019 Oxfordian of the Year, Cheryl has served on the Boards of Directors of Women in Film & Video New England, The Next Door Theater, and The Shakespeare Oxford Fellowship.

Her debut documentary, *All Kindsa Girls*, screened at festivals and art house theaters in London, Toronto and throughout the U.S. She is a frequent lecturer at conferences, has published articles about screenwriting and film in journals and magazines, has appeared on several podcast series, and serves as a manuscript consultant for screenwriters and producers. She is currently working on a book for screenwriters, *Shakespeare Auteur: Creating Authentic Characters for the Screen*. Eagan-Donovan has interviewed filmmakers from around the world for online film festivals, awards programs, at conferences, and for magazine features. She teaches writing, film, and literature at Lesley University, Northeastern University, and Grub Street Center for Creative Writing. She also provides script consultations for screenwriters and producers, and has been a judge for several screenwriting contests and fellowships.

She recently received a research grant award to travel to London and study manuscript circulation for her next film project. She moderated a panel on screenwriting at the Association of Writers and Writing Professionals (AWP) 2019 conference, was a mentor for the South By Southwest (SXSW) Film Festival and spoke at The National Press Club in 2020, and co-hosted the international online SOF Shakespeare Symposium in 2021.



JOHN HAMILL

Paper: "Is Southampton the Key to the Authorship Question?"

Abstract: Henry Wriothesley, Earl of Southampton, to whom Shakespeare dedicated both *Venus and Adonis* and *Rape of Lucrece* is accepted by many scholars, both Stratfordian and Oxfordian, as being the "Fair Youth" of Shakespeare's Sonnets. This paper is based on information from my new book *The Secret Shakespeare Sex Scandals*. If Southampton is the "Fair Youth," then looking into his biography and the anonymous poem *Willobie His Avis*, William Covell's *Polimanteia*, and Vaughn's engraving of 1625, reveal a motivation for the creation and maintenance of the pseudonym "William Shakespeare." This presentation is based on material from Alexander Waugh.

Bio: An independent scholar, John Hamill has written frequently for [The Oxfordian](#) and the [Shakespeare Oxford Newsletter](#). John is a former President of the Shakespeare Oxford Fellowship (SOF) and served as President of the Shakespeare Oxford Society before its 2013

merger with the Shakespeare Fellowship, which formed the present unified SOF. He was instrumental, along with the late Tom Regnier and others, in bringing about the merger. John became the first President of the SOF in 2013 and was succeeded by Tom Regnier in 2014. In 2016 John received a special award from the SOF for his work on the unification, as well as on the establishment of the SOF Research Grant Program. In 2018, he was elected to the Board of Trustees and a new term as President, which ended in 2020.



CATHERINE HATINGUAIS

Co-author: “Tongue-Tied By Authorities: Library of Congress Vocabularies and the Shakespeare Authorship Question” (video)

Abstract: Despite the existence of a vast literature reflecting hundreds of years of scholarship questioning the authorship of the works of Shakespeare, conventional Library of Congress Name Authority Files and Subject Headings are unable to accurately describe this literature owing to their assumption that the author was William Shaksper of Stratford-upon-Avon. Adopting a pragmatic, philosophically realist perspective based in social epistemology, this presentation highlights past and current deficiencies in the authority records concerning Shakespeare and proposes changes that would better reflect the nature and purpose of this literature, as well as the historic signifiers of the named persons in question.

Bio: Catherine Hatinguais is a graduate of Bordeaux University (France), where she earned a B.A. in Political Science and an M.A. in English. She later studied biology and ecology at Hunter College and trained as a botanical illustrator at the New York Botanical Garden. Fluent in English, French, and Spanish, Catherine worked for 30 years at the United Nations in New York City as a translator and terminologist, creating bilingual glossaries for use by UN interpreters and translators on technical subjects reflecting UN activities, such as military affairs, the law of the sea, and the environment. She became aware of the Shakespeare authorship question in the early 1990s, and upon her retirement she joined the SOF and started writing abstracts for the [Shakespeare Online Authorship Resources](#) (SOAR) database of Oxfordian books and articles. Catherine has attended SOF annual conferences since 2015 and is researching Shakespeare in Italy, relying on Italian sources and focusing on the landscapes and material culture which find echoes in Shakespeare’s plays. She has published three major articles in *The Oxfordian*: “The Sycamore Grove, Revisited” (2016, [freely available online](#)), “Catching the Flood: River Navigation from the Adige to the Po in Shakespeare’s Italy” (2019, [freely available online](#)), and “Shakespeare’s Tranect and the Traghetto of Lizza Fusina” (2021, [available online](#) for SOF members and [available in print on Amazon](#)). Catherine was elected in 2020 to a three-year term on the Board of Trustees. She serves on the Data Preservation Committee, which seeks to encourage Oxfordian researchers to plan for the survival and orderly transmission of their papers and collections to future generations.



SUNDRA G. MALCOLM

Paper: "The Complaint in A Lover's Complaint"

Abstract: A Lover's Complaint was printed at the end of Shakespeare's Sonnets in the 1609 Quarto. I have enjoyed reading it for many years though I always felt there was something just out of reach in the poem. Finally in the last year or so I developed - to my own satisfaction - a new interpretation that I am sharing in this paper. I consider the poem as a myth of origin story where the inconstant, charming youth develops into the Monarch of Poets.

I rely on three Elizabethan texts to shine a light into the work, each helping in its own way. Joan Rees discusses one of these texts in a 1991 paper and Brian Vickers discusses two more in his more recent article on the work. The texts involved are Philip Sidney's *Arcadia*, Edmund Spenser's *The Ruins of Time* and Shakespeare's *The Rape of Lucrece*.

Bio: I began my academic career at the University of Illinois with an undergrad degree in math with minors in German and physics. Because I wanted to make a more humanistic contribution to science, I switched my major to social psychology, moved to Oregon, and spent nine years as a graduate student focused on statistics and research design. Though I worked with and for some brilliant psychologists at Oregon Research Institute as well as at the U of O, I struggled to accept the statistical methods underpinning the discipline.

When I took a blue-collar break to get my priorities straight, I found I loved the absolute freedom of independent study. A few years into my unfettered studies, I encountered the Shakespeare authorship question by watching the *Frontline* show with Charlton Ogburn. I have been studying the poetry of Ben Jonson and Sir Walter Raleigh in relation to Shakespeare authorship ever since. This is my first formal paper for the SOF.



SHELLY MAYCOCK

Paper: "Folger and the First Folio: An Update"

Abstract: This presentation will take up where I left off in my Boston SOF conference paper on the 2016 national Folger First Folio tour. I will focus on the contemporary and current Folger initiatives as well as those of some of its institutional affiliates (including the Shakespeare Birthplace Trust) looking at their versions of the First Folio's origin story and their relation to the Stratfordian author mythos. I will show how the Folger's narrative will most likely be presented in the coming Quadricentennial Year as their newly renovated library prepares to reopen as a grander (and most likely even more Stratfordian) monument and institution. I am working with other Oxfordians at the moment in further developing our own more historically accurate and contextualized versions of the First Folio story based on the cultural and political international upheavals of the late sixteenth and early seventeenth centuries. Our goal is to show how the Great Author became mythologized by his editors and promoters. We believe our alternate narratives will strengthen as we continue to reveal and understand in greater detail the roles that the key First Folio project contributors played, contributors the Folger rarely mentions.

Bio: Shelly Maycock is a University Writing Instructor at Virginia Tech who has taught college writing and research for over 25 years. Before that, she had career in bookselling both as a bookstore manager and sales representative for several university and other trade presses. She has Masters degrees in English Literature and Creative Writing from Virginia Tech and Hollins University. An active member of the SOF, she has presented at several conferences since 2013.



ALEX MCNEIL

Host Fourth Session

Bio: Alex McNeil has a B.A. from Yale University and a J.D., *cum laude*, from Boston College Law School. Now retired, he served for 37 years as Court Administrator of the Massachusetts Appeals Court in Boston. He became interested in the authorship question after reading Charlton Ogburn's *The Mysterious William Shakespeare* in 1992. Since 2014 he has edited the quarterly *Shakespeare Oxford Newsletter* for the SOF. He wrote *Total Television*, a reference book on TV programs, four editions of which were published by Penguin Books. For the last 25 years he has hosted the Friday broadcast of "Lost and Found" on WMBR-FM in Cambridge, Mass., a show that features music of the 1960s and early 70s.



BOB MEYERS

Moderator of the panel “Filming the Authorship.”

Bio: Bob Meyers served for 21 years at the National Press Foundation, including 19 years as president and chief operating officer. He also worked as a reporter at the *Washington Post*, including on its Pulitzer Prize-winning Watergate investigation, and as an editor at the *San Diego Union*. Bob also served as director of the Harvard Journalism Fellowship for Advanced Studies in Public Health.

He has been a freelance writer for *Newsweek*, *Rolling Stone*, and *Columbia Journalism Review*, among other publications. He is the author of two books, one of which won the American Medical Writers Association Award for Excellence in Biomedical Writing.

Bob has edited the popular “How I Became an Oxfordian” essay series on the SOF website since 2015 and moderated the Looney SOF Centennial Symposium at the National Press Club. He was elected as the third President of the unified SOF at the organization’s Annual Meeting in 2021. He previously served on the Editorial Board of *The Oxfordian*. His interviews with news-making Oxfordians regularly appears on the SOF website.



ROBIN PHILLIPS

Panelist: “Filming the Authorship” and Screening her film “Shakespeare: Loitering in Italy!”

Bio: Since 1999, Robin Phillips has written, produced, and performed in numerous critically-acclaimed stage shows of her own about historical characters. Her specialty has always been to present solid research as entertainment: “Scholarship brushed with humor.” Since 2016 she has been translating those skills into filmmaking.

Her debut film, *Shakespeare: The Truth Behind the Name* has amassed numerous IMBb film festival awards including 24 for Best Documentary Feature. Reviewers have said the film creates a case that a trial lawyer might use to solve what is history's greatest literary mystery. She has just completed a 56-minute documentary -- *Shakespeare: Loitering in Italy!* -- which she plans to enter in festivals later this year

In 2021, she signed a contract with Vision Films for distribution of her work in the US and Canada and soon to the worldwide market.



GABRIEL READY

Paper: “On the 400th Anniversary of the First Folio: A Short History of Fixing” (video)

Abstract: As we prepare to celebrate the quadricentennial of the First Folio, Gabriel looks at the various attempts to fix the First Folio. Themes that Gabriel will touch on include the evolving perceptions of the players John Heminges and Henry Condell, the First Folio as an irrelevant old book, the First Folio as a conceptual construct and the First Folio as a reconstructed material object. Gabriel will demonstrate how the book’s history intersects with Stratfordian mythology and authorship doubt.

Bio: Gabriel Ready is an independent researcher whose work focuses on Shakespeare’s First Folio. Gabriel solved a centuries-old problem in “Model of Disorder,” explaining why the preliminaries section of the First Folio was designed to be an optional gathering and how the first 18 pages are found today in several distinct sequential orders. In 2021, Gabriel published “The Production of the First Folio Reconsidered” in the journal *The Oxfordian* 23 and “A Prologue Arm’d: The Printing of Troilus and Cressida in the First Folio” in *The Shakespeare Oxford Newsletter* (Summer 2021). Gabriel has an M.A. in English Literature and lives in Ottawa, Ontario.



ERNEST REHDER

Paper: “Objectives and Limitations of the First Folio” (video)

Abstract: The framers of the *First Folio*, led by Ben Jonson, wanted to preserve and publicize these great works of theater in written form and, secondarily, encourage patriotism and other issues related to national esteem, such as the defense of the Church of England (*Henry VIII*) and anti-Catholic sentiment (several *Histories*). The principal restraint was that they had to claim “Shakespeare” as author because of the previously published plays released under that name, and, perhaps more crucially, they might not have known the identity of the real author. But the framers left hints in the preface materials to help readers unravel the story. Oddly, the framers were working at cross purposes from both an aesthetic and philosophical perspective. Though the patriotism is somewhat forced, they wound up creating an author who became less of a real person than one who was to become an Official British Empire Shakespeare.

Bio: Ernie Rehder is Professor Emeritus from Florida State University, Department of Modern Languages, where he taught Spanish and Portuguese. His areas of specialization are modern Hispanic and Brazilian theatre and literature, and American and foreign film. He has published on the Mexican writer Jorge Ibarguengiotia and the Spanish dramatist and writer Ramon del Valle Inclin. He has been active in Osher Lifelong Learning Institute, the Ernest Hemingway Society as well as in the SOF.



DON RUBIN

Conference Chair. Host, Session One. Moderator for the debate between James Warren and John Shahan on “Strategizing the Future.”

Bio: Don Rubin is a longtime member of the SOF Board of Trustees and currently the organization’s Vice-President. Professor Emeritus at Toronto’s York University where he taught theatre and dramatic literature for more than four decades as well as courses on the authorship question, he is the series editor of Routledge’s six-volume *World Encyclopedia of Contemporary Theatre*. He studied theatre at Hofstra University, where he played as an actor on John Cranford Adams’ reconstruction of the Globe stage and worked with Shakespeare scholar Bernard Beckerman, author of the volume *Shakespeare at the Globe*. His earliest productions of Shakespeare were seen at the American Shakespeare Theater in Stratford, Conn., and he was part of the University of Bridgeport’s Shakespeare Institute. Theatre columnist and critic for the *New Haven Register*, the *Toronto Star* and CBC Radio (where he worked for two years with Alex Trebek), he has served as President of the Canadian Theatre Critics Association, the Canadian Centre of the International Theatre Institute and Toronto’s African Theatre Ensemble. He has edited some 60 volumes of theatre writings, including 32 issues of the quarterly journal *Canadian Theatre Review* and the standard volume *Canadian Theatre History: Selected Readings*. He is Managing Editor and Book Reviews Editor of the online webjournal *Critical Stages* and a member of the Editorial Advisory Board of the *The Oxfordian*. He is Chair of the SOF Conference Committee.



JOHN SHAHAN

Panelist: “Strategizing the Future”

Bio: John Shahan is chairman and CEO of the Shakespeare Authorship Coalition and the 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.



EARL SHOWERMAN

Presenter: A Conversation on “The Tempest” with Roger Stritmatter
--See next section: “A Tempest Bibliography”

Abstract: While early Oxfordians J. Thomas Looney and Percy Allen both expressed skepticism over the attribution of *The Tempest* to the Earl of Oxford, recent scholarship has established an approach to this romance that provides a credible Oxfordian context. This presentation will address the current evidence over the dating, court performance record, sources, and topicalities of *The Tempest*, including a vigorous challenge to the widespread acceptance of the unpublished 1610 letter by William Strachey as the primary source for the storm scene.

The presentation will include a brief review of the past two decades of Oxfordian publications on *The Tempest*, including the original research of Katherine Chiljan, Paul Altrocchi, Richard Paul Roe, and Kevin Gilvary. The focus of the ‘Conversation’ will be on the revolutionary discoveries of Roger Stritmatter and Lynne Kositsky as fully elaborated in their 2013 book, *On the Date, Sources and Design of Shakespeare’s The Tempest*. Topics for consideration include the play’s Shrovetide design, sources of new world influence such as Richard Eden’s 1550 *Decades of the New World*, evidence for an “Elizabethan” *Tempest*, known among theatregoers by 1604 or earlier, and the hymeneal performance history and autobiographical dimensions of the play. Stritmatter will also review the critical reception of their book since 2013 to demonstrate the deficiencies of the published critiques. It will be shown that the play’s symbolic and structural features are readily explicable as aspects of a widely known Shrovetide pattern seen in many masques and plays of the period, that early Jacobean texts such as *Di Schoene Sidea* (written circa 1605) and *Eastward Ho!* (pub. 1605) already imitate and parody it, that Eden’s 1550 book – not Strachey’s 1625 *True Reportory* – is the primary source of new world influence in the play, and that the play’s performance history connects it to the family of Edward de Vere, 17th Earl of Oxford.

Bio: Dr. Earl Showerman graduated from Harvard College and the University of Michigan Medical School, and practiced emergency medicine in southern Oregon for 30 years. After retiring in 2003, he enrolled at Southern Oregon University (SOU) to study Shakespeare. Over the past two decades he has presented and published scholarly papers on a variety of topics, including the Greek dramatic sources of *Hamlet*, *Macbeth*, *The Winter’s Tale*, *Pericles*, *Much Ado about Nothing*, *Timon of Athens*, and *A Midsummer Night’s Dream*. In 2012, he presented the keynote address on the playwright’s medical knowledge at the Shakespearean Authorship Trust Conference in London. Over the past decade he has taught a series of courses on

Shakespeare and the authorship question at the Osher Lifelong Learning Institute at SOU, and is the author of a chapter on Shakespeare's medical knowledge in *Shakespeare Beyond Doubt?* (2013), and contributed three topics to *Know-It-All Shakespeare* (2017), edited by Ros Barber. He is the executive producer of the first collection of songs related to Edward de Vere, *My Lord of Oxenford's Mask*, by the lute duet Mignarda (2006).



ROGER STRITMATTER

Moderator of the Actors Talkback session.

Presenter: A Conversation on "The Tempest" with Earl Showerman

--See bibliographical matter in next section

Abstract: While early Oxfordians J. Thomas Looney and Percy Allen both expressed skepticism over the attribution of *The Tempest* to the Earl of Oxford, recent scholarship has established an approach to this romance that provides a credible Oxfordian context. This presentation will address the current evidence over the dating, court performance record, sources, and topicalities of *The Tempest*, including a vigorous challenge to the widespread acceptance of the unpublished 1610 letter by William Strachey as the primary source for the storm scene.

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Bio: Roger Stritmatter is a professor of Humanities at Coppin State University and was the editor of the journal *Brief Chronicles* from 2009 to 2016. He was a founder of one of the predecessor organizations of the SOF, the Shakespeare Fellowship. Educated at Evergreen State College (B.A. 1981) and the New School for Social Research (M.A., 1988), he was awarded a Ph.D. in 2001 in comparative literature from the University of Massachusetts Amherst on the basis of a study of 1,043 marked passages found in Edward de Vere's Geneva Bible, which is

now owned by the Folger Shakespeare Library. He has edited numerous books on the authorship question.



TOM TOWNSEND

Paper: "Finding Our True Shakespeare"

Abstract: This presentation largely attempts to reshape the Shakespeare Authorship discussion by encompassing new historic data as well as the new insights this history brings. In this work, the Stratford Man's legacy is viewed differently, making lack of evidence even more obvious. This paper shows how Edward de Vere's father-in-law, William Cecil, along with his uncle Arthur Golding, profoundly affected his youthful life. All this within the context of Elizabethan history as an overarching backdrop.

Bio: For 35 years Tom Townsend has been researching Elizabethan history and the Shakespeare Authorship Question. He has presented at past SOF Conferences as well as for several general audiences in the Seattle area. He was previously Director of Consumer Insights for a large advertising agency. He holds a master's degree from Case Western Reserve University in Cleveland, Ohio.



JAMES A. WARREN

Panelist: "Strategizing the Future"

Paper: "Foundations of the Oxfordian Claim"

Abstract: The evidence in support of Edward de Vere's authorship of "Shakespeare's" works is far stronger than most people today realize because much of the evidentiary basis uncovered by the first generations of Oxfordian scholars in the 1920s and 1930s has been forgotten. Of the eleven distinct lines of evidence they uncovered, only four are well known today. Three others are only partially known, and four more are mostly unknown. This presentation reviews all eleven lines of evidence in the order in which they were first uncovered to provide a sense of how the Oxfordian movement developed as well as information about the lines of evidence themselves.

Bio: James A. Warren is the author of *Shakespeare Revolutionized* (2021), a history of the Oxfordian movement, and the editor of the Centenary edition of Looney's "*Shakespeare*" *Identified* (2019). Most recently he edited a seven-volume set of Percy Allen's complete writings on Shakespeare. Descriptions of all fourteen of his books can be found at his author page at amazon.com. Jim's interest in the authorship of Shakespeare's works blossomed a decade ago, at about the time he retired from the U.S. Department of State, where he had served as a career diplomat.



LAURA WILSON MATTHIAS

Panelist: "Filming the Authorship" and screening her film Last Will. & Testament

Bio: Laura Wilson Matthias (attended film school at the Minneapolis College of Art and Design and later studied Film Theory and Art History at the University of Minnesota. In 1997, Laura and her sister Lisa co-founded 1604 Productions and set out for Beaufort, SC to interview author and Oxfordian pioneer Charlton Ogburn with the support of the then Shakespeare Oxford Society. Twelve hours of archival footage was recorded in what was to be his last interview. It is in his honour that they've been documenting the Shakespeare Authorship Question ever since.

Having also become content producers to the TV and motion picture industries, Lisa and Laura were invited to serve as historical consultants on the motion picture *Anonymous* (Columbia Pictures, 2011). In 2010, they established First Folio Pictures with Executive Producer Roland Emmerich to bring two decades of authorship investigation to a worldwide audience. *Last Will. & Testament* (LWT) was the product of that partnership and represented Lisa and Laura Wilson's directorial debut. LWT premiered domestically and internationally to critical acclaim and in 2012, the Vero Nihil Verius Award of Artistic Excellence was conferred on them by the Shakespeare Authorship Research Center at Concordia University in Portland, Oregon. In 2013, LWT won Excellence in Screenwriting at the Sedona International Film Festival.

With *Last Will. & Testament* behind them, a meeting between Lisa and Lord Montagu of Beaulieu would set the stage for their next deep dive into what they consider to be at the heart of the Shakespeare Authorship question, Shakespeare's sole dedicatee, Henry Wriothesley, 3rd Earl of Southampton. Since 2015 the Wilson's have collaborated as researchers and archivists in service to the Beaulieu Estate, home of Lord Montagu of Beaulieu, a senior ereditary descendant of the Earls of Southampton.

For Laura, this partnership matured into her appointment as Managing Director of the Shakespeare Southampton Legacy Trust (SSLT). Established in 2017 by Lord Montagu of Beaulieu, SSLT advances education through the appreciation and study of the life and times of the Wriothesley Earls of Southampton (1505-1667), with added reference to the advancement of

Shakespearean knowledge as it relates to Henry Wriothesley, 3rd Earl of Southampton (1573-1624), William Shakespeare's sole dedicatee.

Its second purpose, for the public benefit, is the preservation, restoration, and beautification of the historic grade 1 listed building known as St Peter's Parish Church Titchfield, Hampshire, particularly the chapel, monuments, and subterranean sepulchre of the Wriothesley Earls of Southampton. To become a patron of the Shakespeare Southampton Legacy Trust, visit thesslt.org or contact her at laura.matthias@beaulieu.co.uk.



LISA WILSON

Panelist: "Filming the Authorship" and screening her film Last Will. & Testament

Bio: Lisa Wilson graduated from the University of Minnesota, where she was first introduced to the Shakespeare Authorship Question by Professor James Norwood. Over the course of several months performing Shakespeare, she began to suspect hidden allusions and double-speak in the plays that would ignite a passion for the truth about the concealed author. A viewing of the PBS Frontline Documentary, *The Shakespeare Mystery*, would seal the deal.

In 1997, Lisa and her sister Laura co-founded 1604 Productions and set out for Beaufort, SC to interview author and Oxfordian pioneer Charlton Ogburn with the support of the then Shakespeare Oxford Society. Twelve hours of archival footage was recorded in what was to be his last interview. It is in his honour that they've been documenting the Shakespeare Authorship Question ever since.

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A co-founder and Associate of the Shakespeare Southampton Legacy Trust, Lisa also serves as a Trustee of the UK-based Shakespeare Authorship Trust and as a Director of the Sedona Creative Life Center.



TOM WOOSNAM

Paper: “Teaching the Authorship”

Abstract: This paper will begin with a recounting of my recent experience teaching an online course entitled “The Shakespeare Authorship Question” for the Osher Lifelong Learning Institute (OLLI) in Ashland, Oregon. I taught the course - one hour a week for six weeks - four times to a total audience of more than 70 people. Three of the classes focused on “Reasonable Doubt” and the other three on why Edward de Vere should be considered a candidate for authorship. This paper will be less a recounting of the success of the course than an actual introduction to the issues.

Bio: Tom Woosnam was born in England, where he earned his B.Sc. in physics from Imperial College, London. After teaching in Chile he received his M.A. from Stanford in 1976 and taught high school physics and math in California before retiring with his wife Julia to Ashland, Oregon, in 2019. His avocation is acting. He has performed in over 60 amateur and professional productions, including seven Oxfordian plays. About his fascination with the Shakespeare authorship question, Tom has stated: “It’s all about the data.” He adds that this is “also a subject that disdains authority as the ultimate arbiter of truth. We’ve all noticed that the case for Oxford attracts a large number of people whose jobs center around evidence — lawyers, judges, engineers, scientists, and others. I am no different.” Tom was elected to a three-year term on the Board of Trustees at the Annual Meeting in 2021.

A Tempest Bibliography

(Earl Showerman/Roger Stritmatter)

Shakespeare’s *The Tempest*: 21st Century Oxfordian Resources

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- Hank Whittemore – “Reasons 60 and 81: Why Shake-speare was Oxford”, *DVS Newsletter* (July, 2017). [17I NL V24 N3 Jul17-HW-6081.pdf \(deveresociety.co.uk\)](#)

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