

THE
Shakespeare Fellowship
News-Letter

APRIL, 1940

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THE PRESIDENT, T. L. ADAMSON, PERCY ALLEN,
J. SHERA ATKINSON, J. J. DWYER.

The new Editor of the News-Letter wishes to offer one word of thanks, and good wishes to his predecessor in the office, Capt. B. M. Ward, now a Vice-President of the Shakespeare Fellowship.

Minutes of the General Meeting

The following are minutes taken at the General Meeting of the Shakespeare Fellowship, held at St. Ermin's Hotel, London, at 2.30 p.m., on March 2, 1940.

10. The recent founding of the Shakespeare Fellowship (American Branch) was considered. It was resolved that—

This meeting accords a hearty welcome to the Branch of the Fellowship which has been founded in New York; and cordially wishes it all success in its endeavour to make known the objects of the Shakespeare Fellowship in the United States of America.

The meeting further acknowledges, with sincere thanks, the sympathetic undertaking of the issue of the News-Letter of the Fellowship (which had been discontinued, owing to the outbreak of war) by Mrs. Edward H. Clark, Mr. C. W. Barrell, and Professor Benezet.

Further the meeting conveys its special thanks to Mrs. Clark, for her personal distribution, to members of the Fellowship, of the January, 1940, issue of *"The Scientific American."*

11. The Meeting resolved that the American Branch be invited to adopt the following, as setting out the relationship between the two organizations:—

1. That the policy and administration of the affairs of the Shakespeare Fellowship, and the Shakespeare Fellowship (American Branch), respectively, remain under their several independent control.

2. That members of either are eligible as members of the other.

12. The main objects of the Fellowship were discussed by the Meeting. It was resolved that they be recorded as follows:—

1. To unite all lovers of the works of "Shakespeare," who are dissatisfied with the traditional view of Stratfordian authorship.

2. To organize research work among sixteenth and seventeenth century manuscripts, and to encourage literary work of all kinds towards the further elucidation of the problem of authorship; with special consideration of the claims that Edward de Vere, the seventeenth Earl of Oxford, in sympathetic association with others personally connected with him, was the poet "Shakespeare."

The Fellowship's New Hon. Secretary

We are fortunate in obtaining Mr. T. L. Adamson, as Honorary Secretary, in place of Capt. B. M. Ward.

As a Government Civil Servant, he is well versed in affairs. He has, for many years, been appointed by the London County Council as a Lecturer on Shakespeare, and on general literature. Owing to the war, he cancelled three courses of thirty-six lectures on Shakespeare, the classical drama of Greece and Rome, and Readings from great Literature.

Mr. Adamson was also, for fourteen years, Vice-President of the Shakespeare Reading Society. Together with Mr. A. P. Herbert, M.P., and Miss D. L. Sayers, he is a member of the Open-Air Theatre Committee, under Sir Harry Brittain, K.B.E., C.M.G., as Chairman. Until converted, three years ago, by Mr. Looney's reasoning in *"Shakespeare Identified,"* he had held the traditional view. After his conversion, he resigned his office in the Reading Society; but the London County Council, with commendable vision, retained, nevertheless, his services as a Lecturer.

Ernest Stirling Allen

Since the publication of our last News-Letter, we have to regret the loss of one of our most prominent members, Mr. Ernest Allen, who died on October 13, 1939. A sympathetic and full tribute to his memory was published in the American News-Letter of last December.

Mr. Allen was a lawyer of ripe experience; and had a wide knowledge of the Shakespeare problem. While remaining a convinced Oxfordian, he was specially familiar with the Bacon hypothesis. He collaborated with his brother, Mr. Percy Allen, in the *"Reply To John Drinkwater,"* and wrote an interesting pamphlet, *"When Shakespeare Died."* He was always ready to speak at our gatherings, and his contributions to the discussions showed his extensive acquaintance with the subject. His genial personality will be greatly missed in a wide circle of friends.

Mrs. Sverre Eriksen

The sudden death of Mrs. Sverre Eriksen, of Richmond, will be much regretted by many London members of the Shakespeare Fellowship, and by a multitude of her townfolk. Mrs. Eriksen was not, at the time of her death, a member of the Shakespeare Fellowship; but she had been a member, for several years; had frequently attended, and occasionally had

spoken at, our annual dinners, and was keenly interested in our movement for the recognition of Lord Oxford, as the genuine "Shakespeare." It was a heightened interest in Shakespearean drama, consequent upon the work of the Fellowship, that led her to become a primary influence in founding the now well-known, and very successful, Richmond Shakespeare Society, of which the late Mr. Ernest Allen was President, at the time of his death, and for which Mrs. Eriksen frequently acted, and, occasionally, produced, or assisted in production. The theatre was the greatest of her interests; and her loss will be particularly felt by the many lovers of drama in Richmond.

Oxford as "Shakespeare" and the Ashbourne Portrait

Mr. Wisner Barrell's discoveries, concerning the Ashbourne portrait of Oxford-Shakespeare, are of first-rate importance and interest; and he is entitled to much praise and congratulation, upon the successful result of his application of modern scientific methods to the elucidation of the mystery: but, in fairness to those who have preceded him, in work upon the Shakespeare portraits, in their relation to Lord Oxford, the following facts should be remembered. Before, and after, the year 1930, one of our most enthusiastic members, the late Father C. S. de Vere Beauclerk, S.J., devoted much time, and trouble, to preparing photographic copies of various portraits of "Shakespeare," and comparing them, by a clever transposition of parts of the pictures, from one portrait to another. For instance, I have here, lying on my desk, a number of carefully prepared little photographs, sent to me by Father Beauclerk himself, in which a couple of portraits, and sometimes three, are placed side by side, for comparison. The pictures thus manipulated, by Father Beauclerk, include, of course, the Welbeck portrait of Oxford, and the Ashbourne "Shakespeare"; but I find also, "the Ashbourne portrait identified with the *Droeshout*" (signed C. S. de V. B.), the "Lumley portrait into Welbeck," the "Lumley into Ashbourne," and the "Felton" portrait, also, inset into the Ashbourne.

I find also, the "Droeshout" portrait, set between the "Ashbourne" and the "Grafton" Shakespeares, with this autograph note, by Father Beauclerk, dated June, 1931:

"It is easy to believe that these three faces show the same man; allowing for differences due to circumstances and diverse artists."

Further, Father Beauclerk prepared, published, and circulated widely in England a Tableau, in which a

large number of alleged portraits of "Shakespeare" were brought together, and compared, as being, almost without exception, aristocratic in quality, and, more or less, resemblant to authentic portraits of the seventeenth Earl of Oxford. In my "Life Story of Edward de Vere as William Shakespeare," with Father Beauclerk's consent and permission, I made use of one of these composite portraits in relation to the Ashbourne; and I argued, at length, that the Ashbourne must, therefore, be a portrait of Lord Oxford, and of nobody else. Father Beauclerk would have rejoiced greatly, had he lived, to see his work thus vindicated by Mr. Barrell's researches and discoveries.

The following letters from the Earls of Strathmore and Pembroke to Father Beauclerk will be read with interest by our members.

From the Earl of Strathmore,

Glamis Castle, September 15th, 1930.

Dear Father Beauclerk—I thank you for your most interesting letter and enclosures. After reading the latter the claim that the writings of "Shakespeare" are from the pen of the 17th Earl of Oxford, appears extraordinarily strong.

In comparing passages from his known writings and "Shakespeare's," the thoughts and words are startlingly alike.

When the claim is put before the public; it will arouse tremendous interest. It interests me very much, but it must interest you much more as a descendant of the Earls of Oxford.

Yours Sincerely, "Strathmore."

From the Earl of Pembroke,

Wilton House, October 22nd, 1930.

Dear Mr. Beauclerk—I have just got back from Scotland to find your letter and enclosures. I read them through last night, and found them most interesting, and by far the most convincing of all the claims put forward up to date.

Once more thanking you for your most interesting letter and papers.

Yours sincerely, "Pembroke."

NOTE.—The papers sent included seven sheets of parallel passages from the writings of the two poets. These were collated from J. Thomas Looney's masterful book, "Shakespeare Identified as Edward de Vere, 17th Earl of Oxford."

“THAT’S THE DOG’S NAME” (ROMEO AND JULIET)

By Rear-Admiral H. H. Holland, C.B.

It has been often said that the Oxford—or any other anti-Stratfordian-theory, has no interest to an actor; and that the plays are the same, whoever wrote them. This is, in part, true; though I think that there are passages which provide exceptions, because, even though the allusions, and meaning of the lines, be lost upon a modern audience—as, undoubtedly they are—the actor can make sure of his laugh from one of the other characters on the stage at the time, provided that they understand him, even though the audience does not.

One passage, in particular, however, goes still further; and cannot be properly acted, unless its meaning be understood—a meaning which can be arrived at only by the knowledge that “*Romeo and Juliet*,” and also “*Hamlet*,” were written within a year or so of each other, both in the early eighties. The passage from “*Romeo and Juliet*” 2.4. is as follows.

NURSE. Doth not rosemary and Romeo begin both with a letter?

ROM. Ay, nurse, what of that? both with an R.

NURSE. Ah mocker! that’s the dog’s name: R is for the—No, I know it begins with some other letter—and she hath the prettiest sententious of it, of you and rosemary, that it would do you good to hear it.

What was it, about which Juliet had the prettiest sentiments, or “sententious,” as the nurse mis-words it? A modern audience never knows; but the court audiences of the early fifteen-eighties knew; for they knew well a couplet which ran:—

Rosemary is for remembrance
Between us day and night.

Later, in 1584, it was published in “*A Handful of Pleasant Delites*”; and the first line is quoted in full in “*Hamlet*.” It may, therefore, be reasonably assumed that when Juliet sent the Nurse as a messenger to Romeo, she said something of this nature:—

R is for Romeo and rosemary; and rosemary is for remembrance between us, day and night.

The last line, in particular, would tickle the Nurse’s somewhat coarse mind; but what is the word, and how does R stand for it? Rosemary she would know;

for it would be in the garden; but “remembrance”—no. Suddenly she gets an idea, and bursts out with: “Doth not rosemary and Romeo begin both with a letter?” She waits eagerly for his answer; but he does not, as she had hoped he would, say: “So does remembrance.” He says, “Ay, Nurse, what of that? both with an R.” She, however, wilfully misunderstands him; and retorts, “Ah mocker! that’s the dog’s name”—a reply which has much puzzled the commentators.

Now in *Henry V* there occurs a line, “Holdfast is the only dog”; and a proverb has come down to us—“Brag is a good dog, but Holdfast is better.” Now what has brag got to do with a dog? I suggest in modern language, “Growl would be a good watchdog, though Holdfast would be a better”; and I further suggest that, to suit the double meaning of the proverb—*i.e.*, to make it suitable for a man—“growl,” or its original equivalent, has, in course of time, been changed to “brag.”

An old word for “growl” was “gnarr”; and it is used by Spenser.

The nurse—not exactly a cultured person—would know the proverb as “Gnarr is a good dog,” etc.; so she pretends to understand Romeo, as saying, “Both with a gnarr,” and replies, “Ah, mocker! that’s the dog’s name.” Then she decides to make her own attempt at the word she has in mind; and begins, “R is for the—” Then she breaks down—

No; I know it begins with some other letter—and she (Juliet) hath the prettiest sententious of it, of you and rosemary, that it would do you good to hear it.

She starts to make her exit, chuckling at her somewhat lewd thoughts.

Here then, I suggest, is a case in which it is essential for an actress to know the real meaning of the passage, if it is to be acted up to its full capacity. A modern audience, of course, will not understand it, unless an explanation be printed on the programme; but Romeo can easily show that he understands perfectly the nurse’s meaning. It is a pity, perhaps, that Mercutio has left the stage, for he would thoroughly have appreciated it.

WHO WAS CHEVERIL?

By Ernest Allen

In 1925 Mr. Basil E. Lawrence published a Baconian book, *Notes on the Authorship of the Shakespeare Plays and Poems*, a work which is, on the whole, well argued, and among the best of its type, with which I am familiar. The points in it, however, that support the Baconian theory, are not, in my opinion, either very many, or very strong. Against one of them it is my purpose, in this article, to deliver a blow.

After dealing with Jonson's *The Poetaster*, in which he regards the character, Ovid, as standing for Francis Bacon, Mr. Lawrence contrasts the love-scene between Ovid and Julia with the balcony-scene in *Romeo and Juliet*, and then, on p. 114, goes on to consider the injunction issued against the play, possibly by Bacon himself—thinks Mr. Lawrence—because Jonson, in his 54th epigram, says:—

Cheveril cries out my verses libels are,
And threatens the Star-Chamber and the Bar.

Mr. Lawrence then quotes from the *Anatomy of Abuses*, "the lawyers have such Cheveril consciences," and proceeds:—

So it may be taken that the Cheveril, who threatens the Star-Chamber and the Bar, was a lawyer, and probably that that lawyer was Francis Bacon. That this was so Jonson's 37th epigram is evidence, although the evidence is of a cryptographic nature. It is also on Cheveril the lawyer, and runs as follows:—

No cause nor client fat will Cheveril leese
But as they come on both sides he takes fees,
And pleaseth both: for while he melts his grease
For this, that runs for whom he holds his peace.

The first above-mentioned reference by Jonson, as to threatening the Star Chamber, and so on, is apt enough; but I do not think it follows that, because Cheveril, whoever he may be, threatens "Star-Chamber and Bar," he is, therefore, necessarily a lawyer. Any layman, particularly a man of influence and means, may threaten, or commence, a criminal prosecution, without being himself a lawyer. I admit that the second, and more lengthy, quotation does indicate that Cheveril was a lawyer, either judge or advocate; but the Elizabethans wrote so much "underground" that it is always difficult to take them literally; and I conceive it possible that Jonson may here have lapsed into metaphor, or that the words may refer to some quasi-judicial capacity, such as County Magistrate, which was often held by aristocratic landed proprietors, such as Lord Oxford.

My second, and most important, point concerns the identity of "Cheveril." Mr. Lawrence says that "Cheveril" was a lawyer, probably Francis Bacon: but has he not overlooked "*Romeo and Juliet*," the very play to which he has previously referred? Surely he has; and the oversight is an important one, because "*Romeo and Juliet*," as we Oxfordians interpret it, is a most revealing one, wherein young Romeo is Oxford in his early years. In 2.4 Mercutio, in conversation with Romeo, exclaims:—

O here's a wit of cheveril, that stretches from an
inch narrow to an ell broad.

Now Admiral Holland suggested, many years ago, that here was a subtle, and typically Elizabethan, reference to Lord Oxford; since by eliminating the first two letters, C.H., which are the "Inch narrow," and the last two letters I.L. (which, by adding an L, become "ell broad") you have left the four letters, E.V.E.R., otherwise Edward Vere, Lord Oxford! Can the Baconians offer any other reasonable solution of the meaning of Cheveril? If not, it seems to follow that the argument, "Cheveril is Bacon, is Shakespeare," should read "Cheveril is Oxford, is Shakespeare." There may be weak points in both identifications; but, of the two, I certainly think that of Lord Oxford the stronger.

Notice also the secrecy motive, the (fool's) bauble hidden "in a hole," following the topical allusion to "Cheveril." Mercutio was giving away too much; and dangerous secrets were coming rapidly to the surface. "Thou would'st have made the tale large," protests Benvolio. No, retorts Mercutio:—

I would have made it short, for I was coming to
the whole depth of my tale, and meant indeed to
occupy the argument no longer.

I can make no sense of this passage, except upon the assumption that "Shakespeare" was perilously near letting the cat out of the bag—and knew it. Here again, the usual, orthodox explanation "Coincidence" will not do. The identification of characters, in Shakespeare's plays, and in contemporary Elizabethan drama, is difficult; but, sometimes, as in this passage, the author's clues are extraordinarily clear.

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Editor's Note. My brother's article was drafted some eight years ago; and in the light of our now

wider knowledge of the subject, I append the following deeply significant, and corroborative, passage from *Twelfth Night* iii. 1, where Feste, who is again Oxford, says to Viola, disguised as a boy:—

To see this age! A sentence is but a cheveril glove to a good wit; how quickly the wrong side may be turned outward.

VIOL. Nay, that's certain; they that dally nicely with words may quickly make them wanton . . .

FESTE. Why, sir (my sister's) name's a word.

You could not have it much plainer. A "cheveril" is a soft leather glove, which, turned inside out, spells "E. Ver.," as we have already seen. In the well known portrait of Lady Pembroke, at the National Portrait Gallery, you have the same device,—the left hand hidden, while the right hand holds the left glove, with the wrist turned up, to reveal the inside "turned outward." We know that Shaksper of Stratford carried on, among other trades, the business of a glover; but the reference is not to him. It is to Oxford as "Shakespeare." The talk that follows, concerning the danger of dallying with words, tells the same story, and is echoed in the sonnet 76, where we are told that "*Every word* doth almost tell my name"—"Every word" spelling "Eword Very," which is "almost" Edward Vere! Chapman, in his "*Humorous Day's Mirth*," introduces a prominent character, who is obviously Oxford, by the name "*Le Mot*," which he turns into "*Verbum*," or "the word." Chapman thus gives you "the word" in the French and Latin languages, respectively. "Wit," let me add,—"*wit of Cheveril*"—seems to have been another contemporary name for Oxford.

Lyly's "Endimion" and Lord Oxford

The following letter was refused publication by the Editor of *The Times Literary Supplement*.
Lyly's "Endimion"

Sir,—

Following Warwick Bond, and other commentators, there exists a consensus of opinion that the original of Endimion, in Lyly's play, is Lord Leicester—Cynthia being Queen Elizabeth. After a study of the text and period of Endimion (ca.1585), I am satisfied that its hero was *not* Leicester, whose life, and known character, are inconsistent with such an identification. Lyly makes it clear that the individual depicted by him was—

A man somewhat past his first youth, though still young, who had been brought up, from boyhood, in

Cynthia's court, and had been her most promising courtier. He was curly-haired, strong, and active, a good rider and joustier, loving feats-of-arms. He wielded a "sharp wit," was artist, poet, and sonneteer; and was very attractive to women. He was, at times, moody and melancholy, and a seeker of solitude. He could be (Hamlet-like) enticed into traps, by his enemies. He possessed a mysterious "Book of Pictures" connected, in some way, with discovery, by himself, of dangerous acts of treachery against Cynthia's person. After an interval of disgrace ("sleep"), he becomes an object of Cynthia's special favour. Further, he would seem to be closely linked with several early Shakespearean plays, particularly *Much Ado*, and *The Dream*, wherein the name Titania equals Cynthia—both meaning Diana, the Moon.

These details, surely, should be enough to indicate clearly the man whom Lyly drew. But—excepting the courtier and joustier—few or none of them are true of Leicester, who, moreover, was then too old! and, by 1585 (*aet.*53?) had long passed the heyday of his amours with Elizabeth. Another contemporary Earl, however, fits into the picture, with surprising exactitude, at every point; and that man is Lord Oxford, who then had Lyly for his private secretary—a fact which alone provides sufficient reason why Lyly should *not*, at that date, have eulogized an Earl heading a faction rival to that of Oxford.

Oxford was strong and active, an expert dancer, and joustier—soldier also (in Flanders, 1585), lady-killer, artist, dramatist, poet, and wit. The Queen was devoted to him and "delighteth more in his personage, his dancing, and his valiantness than any other."* He, no doubt, possessed a "Book of Pictures"; since Arundel tells us so, in the Howard-Arundel Papers (S. P. Dom. Eliz.). In 1580 he denounced Howard and Arundel to the Queen, as traitors, and, after falling, for a time, into her deep displeasure, was favoured by her with the unprecedented annuity of £1,000 a year. Further, he was connected with the Shakespeare plays; because he is, unmistakably, the original of Bertram, in *All's Well*, and, as many hold, of Hamlet also; with his father-in-law, Burleigh, for Polonius. I submit, therefore, that Endimion fits Oxford at all points; and that the character is a dramatization by Lyly of his own master, and patron, in relation to their Queen.

I am, Sir, faithfully yours,

PERCY ALLEN.

* May, 1572. Gilbert Talbot to his father, Lord Shrewsbury. Lord and Lady Shrewsbury are held by Bond to be the originals of GERON AND DIPSAS in *Endimion*.

Mr. John Barrymore

Now that distinguished American citizens are joining the new Branch of the Shakespeare Fellowship, the following story will interest our readers.

Some years ago, the Editor of this News-Letter was dining at the Athenaeum Club, with his friend, the dramatist, Henry Arthur Jones, author of "*The Silver King*," and many other successful plays. Towards ten o'clock in the evening, Arthur Jones said, "You know that John Barrymore is playing Hamlet, at the Haymarket. He's an old friend of mine; let's go and see him." A few minutes later, we were with John Barrymore, in his dressing-room, sipping his champagne, and talking with him, while he awaited his cue, to go on for the fifth act. The manager came into the dressing-room; "Please, Mr. Barrymore, Miss Ellen Terry is in the house." "Present my compliments and ask her to come and see us after the final curtain; and see whether you can bring Miss Compton, as well?" (Miss Fay Compton was playing Ophelia.)

In a few moments, the manager returned. "Miss Compton is engaged, Sir. Miss Terry says that she has been weeping so much that she does not feel able to face men; but that she will be delighted to come to see Mr. Barrymore, after his next matinée." John Barrymore looked round at us all, with a quiet smile, and said: "Guess the old lady has been enjoying herself."

We did not, then, suppose that the distinguished American actor would, one day, be, as he is, a member of the American Branch of the Shakespeare Fellowship.

Herbert Lawrence's Life and Adventures of Common Sense

Our member, Miss M. N. Mapother, has sent to the Editor some valuable information concerning the probable residence of the somewhat mysterious author of the above book, first published in 1769; the allegory in which was analysed, by Mr. Allen, in an issue of *The News-Letter*. The information is contained in an old book, entitled "*The Book of Days*," on page 278 of which is an article on Warwick Lane, the street that runs between Newgate Street and Paternoster Row near Saint Paul's Cathedral.

The page referred to deals with old Warwick Lane, as it was, when rebuilt after the great fire of London. It describes the College of Physicians, which was built

by Christopher Wren, on the west side of the Lane, and continues, as follows:

"The College buildings were next let to the Equitable Loan Company; next to Messrs. Tylor, braziers; and as a meat-market; oddly enough, on the left of the Entrance-Portico beneath a bell-handle, there remains the inscription, 'Mr. Lawrence, Surgeon,' along with the words, 'night bell'; recalling the days when the house belonged to a learned institution."

One cannot be positively certain; but probability seems to point to this "Mr. Lawrence, Surgeon," as being the surgeon, Herbert Lawrence, who wrote "*The Life and Adventures of Common Sense*." It is, further, interesting to note, that, on the same side of Warwick Lane, there was then standing a famous galleried inn, called "The Oxford Arms," which, apparently exhibited, for its sign, the coat-of-arms of the Earls of Oxford. If these two Lawrences—both surgeons—were the same man, the fact that Herbert Lawrence's dwelling, in Warwick Lane, was quite close to the Oxford Arms, may account, in part, for his proven interest in the family of the De Veres. Our thanks are due to Miss Mapother for kindly supplying this information.

I should add that a plaque has been affixed, by the City of London, to a wall on the west side of Warwick Lane, near Newgate Street, recording the original site of the College of Physicians.

Shakespeare's Signatures

Mr. C. L'Estrange Ewen, who is the author of a number of books, and pamphlets, dealing with archeological and Elizabethan subjects, including monographs upon the question of the Shakespearean authorship, has kindly sent to Mr. Percy Allen a pamphlet entitled, "*What Shakespeare's Signatures Reveal*," in which he discusses, with complete detachment, the difficult question of Shakespeare's handwriting, and publishes, for comparison, a number of contemporary MS. extracts, and signatures, including those of other contemporary persons named "Shakespeare."

Mr. Ewen, who, after long research, is unable to find any evidence pointing to either Shaksper, or Bacon, as a playwright, reaches the following interesting conclusion, concerning Will Shaxper's handwriting:—

"The conclusion is that William Shakespere, of Stratford-upon-Avon, had an old-fashioned teacher, and wrote speedily, without pride or care, a legible, and fair, middle-class hand, undistinguished by any mark of culture."

Copies of the above pamphlet may be had, direct from the author, 31 Marine Drive, Paignton, Devon, price 1/1, post free.

In a personal letter to the Editor, Mr. Ewen writes as follows:

"My conviction is that William Shakespere may have been a producer but no poet, and that Bacon was no playwright. The case for Oxford is quite good."

The Falstaff Cup

The Rev. H. J. Fynes-Clinton, Rector of St. Magnus, Lower Thames Street, has sent to Mr. Allen an interesting letter, and illustrated post-card, concerning the Falstaff cup, as it is called, which is intimately connected with the Boar's Head Tavern and is, traditionally, a cup that Shakespeare knew well, and had drunk from. It is a graceful, silver drinking-cup, engraved with tear-drops, standing nearly twelve inches high, and dated 1590, though it may be older. It is supposed to be the actual cup which Shakespeare had in mind, when, in the Second Part of *Henry IV*, 2.1. he makes the Hostess, Dame Quickly, say:

Thou didst swear to me, upon a parcel gilt goblet
 . . . sitting in my Dolphin chamber at my round
 table, to marry me, and make me my Lady, thy
 wife.

The Rector of St. Magnus courteously concludes his letter as follows:

"Some day the Shakespeare Fellowship should pay us a visit, and see the register and cup. Ben Jonson was married in the church."

The members of the Fellowship might well make this little pilgrimage, one afternoon in the coming spring.

Occasional Notes

On February 24 last, Mr. Percy Allen lunched with the members of the Jonson Society, at the Falstaff Hotel, in Fleet Street, and spoke afterwards on "*David Garrick*." There was a good attendance of members; under the chairmanship of Dr. F. S. Boas, President of the Elizabethan Literary Society, whose new work on Christopher Marlowe has been published recently. In the course of his remarks, Mr. Allen when commenting upon Garrick's Shakespeare Festival, at Stratford-upon-Avon, in 1769, expressed the opinion that the appearance, in that same year, of the first unorthodox writings on "Shakespeare," of which we have knowledge—"The Life and Adventures

of *Common Sense*"—was not a coincidence, but was a deliberate counterblast to the Festival—unless the Festival was a counterblast to the book, which is the more probable hypothesis. Several members of the Shakespeare Fellowship were present: and Mr. W. Kent opened the discussion that followed Mr. Allen's address.

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All members of the Shakespeare Fellowship are advised to secure a copy of *The Elizabethan Mystery Man*, Mr. Charles Wisner Barrell's new booklet, which can be had for 25 cents a copy, or five copies for one dollar, plus five cents for mailing one or five copies, from August Gauthier, 17 East 48th Street, New York City, U.S.A. Twenty-five cents equal 1/3, in English money. The booklet makes an excellent little epitome of the Oxford case, and the St. Albans portrait of Lord Oxford, in front of the title-page, which has been reproduced by special permission of Lord St. Albans, is most interesting, and is alone worth the price of the booklet.

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We would remind readers that Dr. G. Rendall's excellent little pamphlet, showing that the First Folio Shakespeare was originated by the Pembrokes, and that Ben Jonson, in his introductory matter, followed their instructions, can be obtained, post-free for 1s. 1d., from Messrs. Benham and Co., 24 High Street, Colchester, Essex. The title is: "*Ben Jonson and the First Folio Edition of Shakespeare's Plays*," by Gerald H. Rendall, B.D., Litt.D., LL.D.

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Our member, Mr. W. H. Fox, F.S.A., has kindly presented to the Library of the Shakespeare Fellowship two books which will be of great interest to our members. They are:—

Vol. 87 of *Archæologia or Miscellaneous Tracts Relating to Antiquity* (second series, vol. xxxvii).

This volume, which is published by the Society of Antiquaries of London, contains a well-illustrated article, by Mr. F. H. Fairweather, O.B.E., F.S.A. (March, 1935) on Colne Priory, Essex, and the Burials of the Earls of Oxford.

We express our grateful thanks to Mr. Fox.

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The Editor of the News-Letter will be glad to consider articles or letters, which may be sent to him for publication in forthcoming issues. These should be as brief as possible.