SHAKESPEARE OXFORD SOCIETY

NEWSLETTERS

1971

The Shakespeare Oxford Society

March 30, 1971

918 "F" St., N.W., Room 612, Washington, D.C., 20004

Dear Fellow-Members Shakespeare Oxford Society:

Some of you may recall that in our last News-Letter of Dec. 30,1969 it was promised, anent a review of S. Schoenbaum's "Shakespeare's Lives"(1970) by a Mr. de Mott in the S.R. of Dec. 12, 1970, that as soon as we could get hold of a copy of the book, it would be read carefully, and our readers advised as to how "superbly informed" he was. Through the courtesy of Mr. Gordon C. Cyr of Berkeley, Calif. who is now a member of the Society, and a "live-wire Oxfordian", we have been furnished with his copy,-read carefully- and a review at length follows later in this N-L. For the benefit of any reader who may have a short span of attention in such matters and not read far enough down to reach it, we can say now that . . . we found no evidence that the author was superbly informed, but plenty that he was superbly subsidized by those representing the Stratfordian commercial interests in this country. What would pass as scholarship, proves to be nothing but pompous,but nevertheless, puerile,pontificating against"Anti-Stratfordians". If there is a leitmotif, it is banal belittlement of his betters, nearly all of whom are dead and unable to defend themselves.

From Mr. Gordon C. Cyr of Berkeley, California.

Mr. Carleton Healy, of Crosse Pointe, Mich. sent us the clipping from the Readers Forum, or more correctly Book Forum, of S.R. Dec. 12, 1971. We reproduced it. A Mr. E.P. Kuhl of Iowa City, Iowa attempted to reply to Mr. Cyr in a letter published in the S.R. issue of Jan. 9, 1971. Mr. Kuhl is presumably a "Shakespearean Authority" of University of Iowa, Iowa City being its seat. This is just conjecture, however. Mr. Cyr replied to Mr. Kuhl in another letter to the editor, knocking Mr. Kuhl's attempted refutation out of the ballpark. It, to the surprise of Mr. Cyr and this writer, was published in the Book Forum of S.R. on Feb. 13, 1971. Interested readers can look these up in their copies of S.R., or consult back copies in libraries. Hurrah for our side!.

Mr. Cyr, a Ph. D.,by the way, has just sent us a xero-stat of fifteen pages from a book of his called "Rational Belief; an Introduction to Logic," by Herbert Barton Frye and Albert William Levi. (Harcourt Brace and Company, New York 1941). In a section headed the Logic of Truth, Chapter XVII. pages 363 et seq., xx Hypotheses; is The Shakespeare Case. The authors, strictly from the standpoint of Logic, and to illustrate unsound and fallacious reasoning and conclusions, as opposed to sound, logical reasoning, take up the Stretford Attribution, and the Edward de Vere, hypotheses of authorship. Certain elementary rules of logical reasoning applying to premises, consequents, conclusions etc. are laid down. By applying these yardsticks to each hypothesis, and in peges of as beautiful and lucid reasoning as I have ever read,they say;"When the implications of a hypothesis have to be merely hypothetically affirmed, and when there is no evidence to support the antecedents in these new hypothetical propositions, the original hypothesis is woefully weak. The Shakespeare of Stratford hypothesis is woefully weak. The Shakespeare of Stratford hypothesis is highly improbable. .....Perhaps one of the other candidates, unknown to us, has all the qualifications and should enter into the denominator. But in the absence of positive evidence on the point, we conclude that de Vere is, with a high degree of probability, the author". If you have had no training in logic, buy this book!.

From Mr. H.K. Kennedy-Skipton B.A. (Oxon) F.R.S.A. Dublin, Eire.

Mr. Kennedy-Skipton, an Honorary Member of our Society, was for five years the President of the Dublin Shakespeare Society, and has been an Oxfordian since the early thirties. He is a well-known antiquarian, and a recognized authority in his speciality, Sixteenth and Seventeenth Century miniatures, particularly those of Hilliard and Oliver. He was a close friend of the late G.W. Phillips, author of "Lord Burleigh in Shakespeare" and "Sunlight on Shakespeare's Sonnets. When he died Mr. Phillips left his friend his manuscript of a new book on the Sonnets, discussing the evidence and reasons he had found for a different order of numbering, with interesting clues of word arrangement in alternate sonnets. Unfortunately, Mr. Kennedy-Skipton is still looking for a publisher.

After a brief correspondence, I was lucky enough to be able to spend a day last October with him in Dublin. He lent me a copy of Mr. Phillips' unpublished book, in type-script, and generously gave me copies of his own speeches before the Dublin Shakespeare Society over a period of years, together with voluminous notes he had made on the authorship question, with full permission to make such use of them as I saw fit.

Perusal of these show that Mr. Kennedy-Skipton was first, by many years, to make certain discoveries about Edward de Vere, which latar Oxfordian writers have cited, but without credit to him. For instance he found that the 17th Earl had a Trussell grandmother, Elizabeth Trussell, whose father, or grandfather was Sir John Dun. Romeo and Juliet , Act I, Scene iv, verses 35-41.

Romeo "A torch for me; let wantons, light of heart,
Tickle the senseless rushes with their heels,
For I am proverb'd with a grandsire phrase;
I'll be a candle-holder and look on.
The game was ne'er so fair, and I am done.
Mercutio: Tut! dun's the mouse, the constable's own word;
If thou art Dun, we'll draw thee from the mire
Of--save your reverence--- love, wherein thou stickest
Up to the ears. Come, we burn daylight, ho! "

(Note. Trussell was a variant spelling of trestle, a frame for holding candles. Oxford's estate on the Avon, was inherited from the Trussells.)

Another discovery of his was the epitaph of William Browne on Shakespeare. William Browne was a pastoral poet, a close friend of Ben Jonson, Drayton, Davies and others, who also wrote the famous epitaph on Lady Mary Pembroke, which was for a while thpught to be by Ben Jonson.

"Underneath this sable hearse,
Lies the subject of all verse:
Sidney's sister, Pembroke's mother;
Death, ere thou hast slain another,
Fair, and learn'd, and good as she,
Time shall throw a dart at thee."

****

Epitaph by William browne.
On Master William Shakespeare. He dyed April 1616.

"The Muses scorned by him laugh at his fame
And never will vouchsafe to speak his name;
Let no man for his loss one tear let fall,
But perish with him his memorial."

Does this sound as if Browne thought the man who died in 1616 was THE POET?

From Mrs. Julia Cooley Altrocchi.

Mrs. Julia Cooley Altrocchi of Berkeley California, a poet, historian of the West, novelist, lecturer, and longtime Oxfordian and member of our Society, has recently sent in for consideration for publication in our News-Letter, several very interesting notes and curiosa re Oxford, plus a fine and original, as well as persuasive, speculation on "The Diamond Tablet" mentioned in the Sonnets. It is regretted that the exigencies of space and time prevent the latter from appearing in this N.L. , but our readers can look forward to it in our next. Two of her contributions follow.

"Metallic Laughter"

Dr. A.S.Cairncross in The Problem of Hamlet dates the play before 1588. Admiral H.H.Holland offers forty-four topical allusions to the year 1582/3 and just before. - I have one more fascinating "topical" to add.

The Encyclopaedia Brittanica, Ninth Edition, Vol XV, under title, Magnetism Note 2, reports: "Robert Norman published a work, of which the following description is given in the Ronalds Catalogue: THE NEWE ATTRACTIVE, containing a short discourse of the Magnes or Lodastone... Now first found out by Robert Norman, Hydrographer. London 1581".

So fascinating a book about the magnetic metal must have been eagerly read by Queen Elizabeth and her intellectually active courtiers. One can hear the appreciative ripple of laughter that must have gone round the court when the following well-known scene was first played at court:

Hamlet. ActIII. Scene 11. Line 116 et seq.

" Queen: Come hither, my good Hamlet, sit by me.
Hamlet: No, good mother, here's metal more attractive."

De. Vere's Grandchildren.

At Wilton House, Wiltshire, of Mary Sidney of Pembroke, hangs an immense Van Dyke painting which perpetuates something of Edward de Vere's comeliness and vitality. For it is a portrait-presentation of Philip Harbert, Earl of Montgomery(patron of Van Dyke), his second wife, Ann Clifford, and seven of his ten children by Susan de Vere. All the children are beautiful, fine-featured young people and all have auburn hair of varying shades. One daughter is especially beautiful, perhaps Anne Sophia, who married Robert Dormer, Earl of Carnarvon. All look unusually spirited and intelligent, like Edward their grandfather. Although the Seventeenth Earl of Oxford never had the joy of knowing these splendid young people.-- for Susan was married almost exactly six months after her father's death,-- they suggest him and continue him.

****

Contributions from our members solicited.

We would be pleased to have any of the members of the Society send in similar thoughts or findings on the Oxford Authorship subject for consideration of being included in future News-Letters. Originality, novelty, and brevity are desirable attributes. If a citation from a book, that you think is not known to "the general" of Oxfordians, please describe book by author, publisher, place and date, as well as page, so it can be verified. (Note. "general" as in caviare).

BOOK REVIEW.

Shakespeare's Lives. S. Schoenbaum. Clarendon Press: Oxford. Oxford University Press: New York.$12.50. Copyright 1970 by S. Schoenbaum.

In order that readers of this review may understand some of the references therein both by the author and the raviewer to certain things said by Mr. Looney, both in his book, and in letters which Mr. Barrell reprinted in The Shakespeare Fellowship Quarterly of April 1944, which was reproduced by us and sent to our members as a supplement to our December 1970 News- Letter. we are reprinting at the outset some of the sentences as extracts here. This is for convenience of those who do not have the Quarterly handy, as well as for those new members and others who may not have seen either the original, the reproduction, or have read J. Thomas Looney's book. Be assured these are all pertinent, and their relevancy will appear later down.

"Whats Past is Prologue"

Barrell. S.Q. pg.18, supra; "It is a noteworthy fact that in the generation that has passed since 'Shakespeare Identifiad' appeared, no orthodox Stratfordian writer has been able to present anything even approaching a serious and convincing rebuttal of the Looney case for Oxford as the Elizabethan poet and playwright who used the name "William Shakespeare" as a nom de plume. The best any one has done has been to offer his own"authoritive" opinion that the Stretford myths and fables are to be taken as gospel through long usage." (ED. Note. Since this was written (1944) still another generation has passed and the status is still quo. (1971))

J.T. Looney; letter to C.W. Barrell 6th June 1937: S.Q. supra pg19, last paragraph et seq. " If I were inclined to take exception to anything in your article it would be your taking any notice of the silly and childish jibes at my patronymic. Publishers and friends foresaw the handle it would provide for the critics, and wished me to adopt a nom-de-plume. I declined very decidedly however, and lost one of the foremost English publishers in consequence; thus risking a premature disclosure of my discovery. It was, indeed, this fact that led me to deposit with the British Museum Librarian the sealed document referred to in the Preface to "Shakespeare Identified".

One of my chief reasons for refusing to make the concession was that the people for whom I write are not the kind of people to whom the mere name of a writer would make any difference" & I think the high standard of the first converts to my views has justified the stand I took.

Another reason was the great respect I felt for others who have borne the name, & for whom I had no reason to be ashamed, either for their wisdom or probity.

In passing, it may interest you to know that the name is Manx, that my immediate forefathers came from the Isle of Man and the family is descended, as I have been informed, from the Earls of Derby once Kings of Man. I have no vanity about things of this kind; but they do help to make up the sum of these subtle influences by which a man's surname establishes links of sentiment with the distant past and thus come to have for him a kind of sacred claim which makes him resent a disrespectful use of it. It is this probably which has always dictated to people of good feeling the rule of treating the surnames of others with some respect: such surnames being not merely individual interests but symbols, as it were, of the whole line of a man's ancestors.

Shakespeare Identified. Looney. Am. Ed. page 40. (speaking of Stratford claimants alleged activities in London)....."Of the incidents of his life in London" Professor Sir Walter Raleigh tells us, "nothing is known". He lodged at one time in Bishopgate and, later on, in Southwark. We know this, not because lords and ladies in their coaches drove up to the door of the famous man, nor because of anything else which could be called a personal"incident", but because he was a defaulting taxpayer(for two amounts of 5s. and 13s. 4d. respectively) for whom the authorities were searching in 1598, ignorant of the fact that he had moved, some years before, from Bishopgate to Southwark. Evidently, then, he was not at that time living in the public eye and mixing freely in dramatic and literary circles. Sir Sidney Lee tells us that Shakspere "with great magnanimity, ultimately paid"the money. If the claimant had been a private individual there might have been generosity in paying an account which could not be legally enforced; but it is not easy to associate "magnaminity" with the paying of taxes. We must suppose then that the money was due or was paid to save trouble. If the money were due then William Shakspere had been trying to defraud: if the money was not due one is a little curious to know what special inconveniences could have arisen from his contesting the claim. Every record we have of him proves that he was not the kind of a man to submit to an illegal exaction without very substantial reasons. The point is a small one by itself: in connection with the general mysteriousness of his London movements, however, it has its proper significance."
(Note. In a footnote to this Mr. C.W. Farrell appends in 1950: "The Oxford"Shakespeare" documentation argues that the London tax collectors were baffled because they were pursuing a pseudonym instead of an actual citizen. The playwright Earl of Oxford had owned the famous mansion of "Fisher's Folly", hard by Bishopgate, up to the end of 1588. And during the period between 1594 and 1598, when the tax collectors were vainly seeking "William Shakespeare", Oxford occasionally lodged in the Bishopgate ward. A letter written by the Earl to Michael Hicks, then private secretary to Lord Treasurer Burghley, bears date of 28 March, 1595, and is subscribed:"From Bishopgate this present morning"Vol V. p.168. Manuscripts of Marquess of Salisbury.) This is the position of most Oxfordians today.

George Frisbee, San Francisco 1937. "Shame of the Professors" Sh.Ox. N.L. 12/69
"The circus has its clowns; the drama its comedians; while for their humorous fellows the universities have their professors of English literature who teach innocent youngsters that the plays and poems of William Shakespeare were written by a man born in Stratford-upon-Avon. They are a comical crew and their antics in evading discussion of the truth regarding Shakespeare authorship afford real students of Elizabethan literature much amusement.

These professors who teach that Shakespeare, the poet, was born in Stratford may be roughly divided into three classes; the tricksters, the cowards, and the gulls. The tricksters are the big shots, the Tittlebat Toploftys that garble data to bolster the Stratford-upon-Avon myth. With them anything repeated often enough becomes, to their peculiar line of thought, fact; regardless of dubious origin. They juggle dates and conjure plays from their imagination to arrange a chronological scheme that will fit the Shake-speare work to the lifetime of the Stratford man. But Hamlet was too much for them; as will be shown.

The cowards are the timid souls who know better; and there are many; but who fear the disapproval of the elder pedants. The gulls are the common or garden variety who never gave birth to an idea; who will swallow everything peddled by the big shots; and whose greatest ambition is to cadge a junket from some Foundation, to waste time and money on alleged research. The results are printed; usually with a lot of back-scratching for colleagues; then quickly forgotten until some other fellow discredits the stuff..."

Now back to S. Schoenbaum's great book-- approximately 875 pages-- priced at $12.50. The jacket cells it this "unique experiment in multiple bbgraphy" the first substantial attempt in forty years to bring into a clear light what actually is known about the man William Shakespeare..... Among the notable personages who enliven these pages are Dr Johnson, Coleridge, Keats.....Freud and Malcolm X. Lesser figures (my italics) include Edmund Malone, who burst the Ireland bubble; Halliwell-Phillipps, who dominated Victorian Shakespeare studies; and an American couple from Nebraska named Wallace, whose discovery of the Bellott-Mountjoy deposition, containing a firm and full signature of Shakespeera was the most spectacular find of the twentieth century" No!. I am not kidding. This is what the man said. The words are before me as I write. What is your opinion of the credibility and judgment of a self-styled "scholar" who would make and publish the statements underscored above? Who ranks Edmund Malone and J.O. Halliwell-Phillipps below Malcolm Little (Malcolm X)? Who calls a wobbly Will and a 'something' (perhaps a minim,) followed by part of an S, then ha, then blot, and n "that's all, folks", a firm and full-signature? What would he call a scratchy, scrawly, shaky, spidery, bob-tailed one?/ Has he ever examined this signature(?) in the Public Record Office?

'The most spectacular find of the twebtieth century" !!! I feel a personal resentment to such a statement, havibg e partiality to the twentieth, in which I have spent three score and ten years of my life. I feel that it can hold its head high with its sister centuries in the field of spectacular finds, in almost any category: science, mathematics, space, medicine, humanities etc. While S. Schoenbaum gives no qualification, or modification of his startling and sweeping statement, let us, in an exercise of charity-- however misplaced in this instance-- concede that he was thinking of literature, and finds in that field. Would not nearly anybodyelse rank the finding of the Daad Sea Scrolls, or the James Boswell papers, higher? Narrowing it down still further to Shakespearean Authorship, how about Sir George Greenwood's books 1909 and 1913; which demonstrated the utter implausibility, and almost impossibility of William of Stratford being the author of anything, much less masterpieces? Or Looney's find and identification of a man who seems to have all of the necessery qualifications, as testified to by many of his literary contemporaries? Even if we reduce this "most spectacular find" to the point of absurdity by limiting tha claim to the sterile area of Stratfordian Authorship of Shakespeare's Works; instead of producing any support, it had the opposite effect of showing that in 1604 "one Mr. Shakespeare .. laye in the house(lodged) of Christopher Mountjoy at the corner of Monkwell end Silver streets" In the deposition in 1612 the "one Mr. Shakespeare" identifies himself as of Stratford upon Aven, gentleman. The surroundings and tha persons involved were a far cry from anything connected with literature or the drama, and the court circles in which the dramatist, at the height of his fame and glory, is said by the purveyors of the Stratford Mythos, to have been moving. The "signature"(?) almost gives the quietus to the myth that he could read or write. If this find, had laid the myth, and exploded the legend of Stratfordian Attribution, it could be called important, maybe spectacular, but, alas, it had no such effect. Stratfordien Scientific Scholars ley great stress upon it, fesling that it is proof, but of what, is not clear. Non-cultists freely concede that it is evidence and proof that the Stratford man was, for a time, circa actually in London*(1604) . Any fact or evidence that he resided in London in the 1580's, or 1590's is yet to be found. We are furnished with only claims end suppositions, or conclusions based upon doubtful, or non-existent premises.

On the back page of the book's jacket, is an extract from the author's preface in which he tells us that in September 1964, he was attending an international conference of Stratfordians in Stratford-on-Avon. That one afternoon he wandered

down to the shrine--his first visit. After standing for a while in contemplation, (with reverently bowed head, I trust) he lifted up his eyes to the Bogus Bust, from whence cometh his strength--and inspiration--and dreamed a dream, or a little book. "Widening inexorably in scope, the project came to fill my days, and sometimes haunt my nights." This is all very touching, and might be a true account of its inception, or at least what he wants his potential purchasers to believe; or else why reprint it on the jacket?

Certain facts known to the public at that time, and perhaps inadvertently revealed in his book, suggest that the genesis might be a little different, and invite conjecture and speculation from outsiders or infidels. The following does not purport to be deduced from any "electronic surveillance", or surreptitious recording, or from an infiltrator who had penetrated the innermost councils of the Stratford Shakespeare Industry, or from an attendant delegate who had "defected to the West"; but is conjecture and speculation. The deduction seems logical; the conjecture consistent, if not pure; and the speculation, sophisticated, if not simple.

First, let us look at the factual and historical background. 1964 was the four-hundredth anniversary of the Stratford Claimant's birth. The head men of this highly profitable exploitation of the credulous had their P.R.s set up exhibitions, and commemorations etc. over the English-speaking world . The one in London proved a financial flop, closing with a substantial deficit. A note of irreverence was detected more and more in the British Press. In June the highest court in England had declared emphatically that there <u>was</u> an authorship problem, that a search for documents that would establish who the real author was would be of the highest value to history and literature, and that money spent therefor would be for improving of our literary heritage. This, despite the valiant efforts of two men high in the English Stratfordian hierarchy, Profs. Kenneth Muir and John Crow who gave affidavits in the case, which failed to impress Lord Wilberforce, the judge. In America, while the publication of Col. and Mrs. Friedman's book "<u>Shakespearean Ciphers Examined</u>" in the 1950s had dealt the Baconian case, in the public mind, especially to those who had not read the book, a severe blow; the Oxfordians were becoming more of a menace, and showing renewed activity. All of this, if allowed to go unchecked, could well become a threat to the pocketbooks and prestige of the professional purveyors of "the cult for the credulous". So a Conference or a Council was called to meet in Stratford around September 1964. The above are undisputed <u>facts</u>. What follows is in the realm of conjecture or speculation.

As to the nature of the conference, heretics have to fall back on conjecture. It may have been like the Council of Trent c.1570 to consolidate measures against the heretics, and start a counter-reformation. Or, on the other hand, the big boys felt that our business was in danger, or there might be interference in the inalienable rights of those just doing our thing: a sort of Atlantic Appalachin. If the latter, no doubt both English and American families were represented by dons, consiglieri, capos, and soldiers. It is reasonable to assume that some delegate suggested that a book be commissioned, as had the Friedman's by the organization, to do to the Oxfordians, what they believed had been done to the Baconians. Next, to whom should be given the "contract"? It takes no undue exercise of the imagination to think that there was a certain amount of rivalry among the capos assembled, to have the contract let to one of their soldiers, rather than to one of another family. In the end, the dons must have decided to favor soldier S. Schoenbaum, who while undoubtedly belonging to an American family, had some relationship, through blood or marriage, with English capos, or dons, Messrs. Kenneth Muir and John Crow. Their influence could have tipped the scale in his favor. This might account for the dedication of his magnum opus "To Kenneth Muir". The American families took care of the compensation for the contract through tax-exempt foundations.

You say you don't like that? All right. How about looking for a parallel in the Bible; Old Testament first, then the New? S. Schoenbaum, after abandoning Looney and everyother "Anti-Stratfordian"he ever heard of, says at the end of Chapter XI, pg. 627. "With the Black Muslim candidate our own survey comes to an end. Perhaps at this pause in the narrative, the writer may be permitted to drop for a moment the historian's mask of impersonality, and give vent to private emotion. This section has been the cruelest assignment I have ever confronted." Now an assignment connotes and implies three things:" An assignor, the assignment, and the assignee. Of these only the assignee(S.Schoenbaum) is known. The other two are unknowns. Who was the assignor (or employer), and what was the assignment? Let's see if we can find some help in our conjecture in the Old Testament.

What about Balaam and Balak? It is regrettable, nowadays, that most people who have heard of Balaam , know him as a minor character in a two-actor scene;Balaam and his ass, in which the beast of burden so up-staged his master by speaking, afterhe had been unjustly beaten, thenshe"stole the show."Balak they never heard of at all. But there is a great deal more to the story than this minor incident. Let us cast S. Schoenbaum in the role of Balaam, a prophet dwelling in a far country, with a reputation for name-calling and cursing(for pay) enemies of those who engaged his services. Now the Israelites coming up out of Egypt, had overrun the Amorites, neighbors of Moab, whose king was Balak. "And Moab was sore afraid of the people (Anti-Stratfordians?) because they were many.....He sent messengers with the rewards of divination (fellowships & foundation grants?)in their hands to Balaam, saying 'come now therefore, I pray thee, curse me this people!" This should serve to define the assignment, there now but remains to identify Balak. That should prove as easy as falling off a log, but why be selfish? Any number can play this game. After a few minutes of concentration, our readers should have no trouble, whether Balak is taken as an individual, or a collective noun such as Dry-as-Dust. Numbers 22 et seq. can be referred to without penalty.

For an analogy in the New Testament, consider Acts 19, v.23 et.seq."And at the same time there arose no small stir about that way(Ephesus). For a certain man named Demetrius, a silversmith which made silver shrines for Diana, brought no small gain unto the craftsmen; whom he called together with the workmen of like occupation, and said, Sirs we know that by this craft we have our wealth. Moreover ye see and hear, that not alone at Ephesus, but almost throughout all Asia, this Paul hath persuaded and turned away much people, saying that they be no gods, which are made with hands;so that now not only this our craft is in danger to be set at nought; but also that the temple of the great goddess Diana should be despised; and her magnificence should be destroyed, whom all Asia and the world worshippath. And when they heard these sayings they were full of wrath, and cried out, saying, Great is Diana of the Ephesians.....And Alexander beckoned with the hand, and would have made his defence unto the people. But when they knew he was a Jew, all with one voice about the space of two hours cried out, Great is Diana of the Ephesians."

For Ephesus, read"Stratford". For Demetrius, another manifestation of Balak, who by now you should have identified as one of our contemporaries. For Paul,"J. Thomas Looney." For Alexander the Jew, any heretic or"Stratford"doubter, seeking a dialogue. For "Great is Diana of the Ephesians"; a twin outcry: "Shakespeare wrote Shakespeare! and "The man is a crazy snob!" For two hours; fifty years. It is a little difficult to fit in S. Schoenbaum. Perhaps in the clamor, Demetrius noticed one voice more strident than the rest, and suitably rewarded its owner.

This is a shoddy, shellow end slovenly book, under ordinary circumstences destined for quick and well-earned oblivion. Why waste more time upon it? Because these are not ordinary circumstances. It is a joint"project" commisioned, end abetted in, by a powerful and firmly entrenched financial apparatus, determined to protect its vested interests, end to destroy any who pose e threat to its prosperity or survival.

I am sure some of us heve thought how nice it would be if we could ba present and observe the beginning and growth of some great natural phenomenon, say a volcano. In this generation we had a chance to see by being on hand, or by films and T-V, the forming and growth of Parícutin, arising before the eyes of a Mexican fermer plowing his field in West Central Mexico on Feb. 20, 1943, and growing to a height of 2000 feet above the valley floor by 1952. Now we may be in at the birth of a new "Shakespearean Authority"; for in the next generation students may be, by their professors, referred, and directad, to the "Great Schoenbaum" and his monumental work, for the final word on Shakaspearean heresy. A school, college, or public library not having this book on its reference shelves, would hava to be rated "substandard". Fellowships and grants would be beyond the grasp of teachers, or professors content to stroll about in such defoliated groves of Academe.

If there is evidence of original research, or discovery of a naw fact, to uphold the Stratfordien Revealed Faith, it has eluded this reviawer. Most references that I have checked, prove to be nothing more than a paraphrase of sacondary and tertiary sources, often copied unknowningly and uneware of grievous errors of fact, or date , which have crept in, and remained undetected in, these sources. Such morsels of meat that S.S. serves up for his patron and providitara, are marinated in malice, and seasoned with slander.

It is the slander, or more technically libel, against J. Thomas Looney and his memory, that this admirer of him and his work,and acquaintance of hie only surviving daughter, particularly resents, and intends to show up as arrogent aspersions of a paid professional caluminator. And,to a smaller degree, the attack on the memory of Col. Joseph C. Hart whose book, The Romance of Yechting(Herper & Bros. New York) was published in 1848. But first, to savor the character end teste of this man, let us see what he has to say about eminent orthodox Stratfordians, who never did him any harm.

Of J.O.Halliwell-Phillipps,pg. 397"As a man his character compares strangely with Collier's. Unlike that eminent Victorian, Halliwell did not invent manuscripts, he stole them, and apparently books as well."

Of Sir Sidney Lee, pg. 519 "He moreover undermines the elaborate edifice of his argument by characteristically muddled and imprecise thinking..... pg 525 "Lee's deficiencies--the muddle-headedness, the imprecisione, the unwarranted assumptione and certeinties-- belong to his endowment. Hie examiners at Oxford, one suspects, did not mistake their man whan they awerded Lee third class honors."

Of Mrs. Charlotte Carmichael Stopes,pg. 644 "Her slovenlinees, the vice of amateurism, disheartens. Mrs. Stopee confuses names and dates(she cannot aven get straight the name of the New Shakespere Society with which she was so closely associated); she is capable of making two gross blunders in quoting tooexcessively familiar lines from Hamlet. The records Mrs. Stopes quotes are raproduced with appalling carelessness: she tampers with spelling, capitelization and punctuation, condenses passages without werning, misreads words, omits whole phrases and cleuses, and substitutes others of her own invention". (Ed. Note. If Prof. S.S. wents to publicly challenge me, I will undertake to show by his own book, that he is guilty of every thing he charges Mrs. Stopes with, only to a greater degree.)

S. Schoenbaum on J. Thomas Looney

pg. 537 et.seq. "In Nov. 1918 J. Thomas Looney, a Gateshead schoolmaster, deposited with the Librarian of the British Museum a sealed envelope containing an announcement of his discovery that the plays and poems of Shakespeare issued from the pen of Edward de Vere, the seventeenth Earl of Oxford. Before taking this unusual step the schoolmaster had submitted his work, the result of years of patient investigation to a publisher; but the latter rejected it when Looney refused to adopt a nom de plume to forestall the hilarity of reviewers. Now, covetous of priority, he resorted to the device of the sealed letter with its overtones of mysterious significance so congenial to the anti-Stratford mentality. The book "Shakespeare" Identified, "appeared in 1920, and initiated the Oxford movement, which has given the Baconians a run for their madness..... It is difficult to escape the conclusion that snobbery led Looney, a gentle retiring soul, to seek a Shakespeare with blue blood in his veins. His own family the pedagogue boasted, was descended from the Earls of Derby, once kings of the isle of Man, whence came Looney's immediate forebears. He expresses the heretic's customary disdain for the "coarse and illiterate circumstances" of Shakespeare's early life, and in an unconsciously revealing passage implies that a great writer must have lords and ladies in coaches driving up to his door(95). (Poor Keats! He never made the grade.)"
(Ed. Note. "covetous of priority etc" To the Stratfordian mind, or to those professionals who mentally prostitute themselves to its propagandizing for a livelihood, or advancement, the fact that an artist, an author, could have any pride, or regard for his production or handiwork, or identification with it, is proof of mental aberration. Does the "copyright 1970 by S. Schoenbaum" in the front of his book, have overtones of mysteriousness or covetousness? It is questionable if any other than S.S. would have difficulty*that Looney was led by snobbery, nor do I believe even he would have trouble in escaping it, had he read Looney's book. The (95) indicates a footnote on page 803: "I owe this insight to R.C.Churchill, "Shakespeare and his Betters"(London 1958) p. 197. Elsewhere in a note on page 530, S.S. tells us "three fairly recent volumes; Frank W. Wadsworth; "The Poacher from Stratford" (1958) , R.C.Chhurchill; "Shakespeare and His Betters" (1958), and H.N.Gibson, "The Shakespeare Claimants"(1962). To these helpful surveys, and especially to Wadsworth, I am indebted for insights, leads, and information". This is undoubtedly true, for anyone who has read these books can easily recognize exact language, and the repetition of egregious errors copied, or more likely, handed up to him for inclusion in the joint "project". * in escaping, the conclusion.

pg.612 "The heretic's choice [illegible] Vere, courtly amateur rather than professionable man of letters, confirms his identification with his idealized choice, [illegible] the Oxfordians are almost to a man, dilettante scholars. In Looney's case the tendency towards idealization finds early expression in his gift of Carlyle's Heroes to a youthful friend with the advice that he read it before turning twenty. The British Museum deposition shows Looney imagining in his own life a situation parallel to that in which (he believed) Oxford found himself...Looney's deliverance of his own idol from depreciation and obscurity exemplifies the rescue fantasy..."(and so on ad nauseam. Comment is superfluous. On "snobbery" try this for size, from S.S. pg. 30, "when Queen Henrietta Maria journied across England to join her husband in Oxford in July 1643, she passed two nights at the Great House as the guest of Lady Bernard(sic)". Now for facts unknown to S.S. There was no Lady Bernard until 1661. Elizabeth Hall Nash was living with her husband Thomas Nash in his house in Chapel Street. If the Nash's had a guest then it was presumably her mother Susanna, who had been moved out by the Queen when she occupied New Place. If she was the guest of anybody, it was the corporation which obediently supplied her and her servants with poultry, meat, cakes, cheese, beer, and fodder to the value of fifteen pounds.

S. Schoenbaum on Oxfordians now Alive.

Charles Wisner Barrell, pg. 604. "In the pages of the Scientific American for June, 1940, C.W. Barrell, one of the brethren, revealed that X-ray and intra-red photography had detected underneath the Ashbourne portrait the pigment of another painting representing de Vera. This discovery was greeted with hoots of delight by The Fellowship, but how it materially aids the cause(even if we accept the doubtful findings of a partisan)(italics supplied) is not clear; for the Ashbourne picture, like the Grafton, has no standing as a genuine likeness of the Bard." (Ed. Note. What's doubtful about it? If the"doubtful findings of a partisan" are not to be accepted, then S.S. is consigning his whole book to the waste-basket, but surely neither he, nor his accomplices, would disclaim that he is a partisan of the Aubrey-Stratford Attribution of Authorship. In another page, 466; S.S., speaking of the Ashbourne"And it is an interesting portrait;...It is a pity that the sitter-- a physician-? a philosopher? Shakespeare?-- cannot be traced.") The Ogburns, pg. 605"Among those who applauded Barrell were Dorothy and Charlton Ogburn in This Star of England (1952) the most monumental contribution ever made to the literature of heresy... 1297 pages.....Without once referring to This Star of England the Ogburns warmed over their stew as Shakespeare; The Man behind the Name(1962) which has at least the merit of comparative brevity."" (Ed. Note. Here S.S. unintentionally furnishes evidence he has read another book, else he would know they were not by the same authors.)
on Oxfordians as a class; "Oxfordians are, without exception dilettante scholars", "contempt felt by reputable scholars for the Oxfordians." pg. 627 et seq. "The sheer volume of heretical publication appals. In the"forties Joseph S. Galland, of Northwestern University--a professor of Romance Languages -compiled a typescript bibliography, Digests Anti-Shakespereana that fills six large volumes and describes 4509 items. A number of these are enormous, and many more have appeared since. The voluminousness of output is matched only by its intrinsic worthlessness: two characteristics which together produce an overpowering effect. The lawyers are back at their game in a series of articles in the Journal of the American Bar Association in 1959 and 1960, afterwards reprinted as Shakespeare Cross-Examined(sic); but just as one despairs of the legal profession, Milward W. Martin replies to his colleagues rationally in Was Shakespeare Shakespeare? A Lawyer Reviews the Evidence. (1965)"

(Ed. Notes on the above. Throughout this book, S.S. voices the scorn he, a professional scholar, feels for all amateurs. This is not surprising, for it has been noticed before that other professions look with disfavor on those who constitute an economic threat to them or their monopoly. It is traditional, having originated, I am told, in the oldest profession of all. I suppose we are amateurs and dilettentes, for we crave that a distinction be made between us and the sycophantic Stratfordian Scholars bending the pregnant hinges of the knee where thrift(largesse from Folger, Huntington, Newberry, and Guggenheim) so often follows fawning. The reference to the Galland compilation is significant.The late Col Wm. F. Friedman in his book says it had more than 1500 pages of MS; no one could afford to publish it. He dedicates his book to Prof. Galland,saying that his bibliography has been of " invaluable assistance." I suspect it has been still more invaluable to S.S., a professor at Northwestern, for his magnum opus bears evidence of being what is known in the trade as a"scissors and paste job", only in this case,S.S. seems to have substituted venom(of which he seems to have an inexhaustible output) for paste. Lest the association of names may do Col. Friedman an injustice, in the minds of the reader, let me haste to say that, in my opinion, he and our author are poles apart in accomplishment, literary integrity, good manners, and good taste.

Just a word or two more on "amateurism", the thought of which seems to force up the blood pressure of S. Schoenbaum et al. Mr. Gordon Cox reminds us that they should bear in mind that its only the Stratfordians that pass out the union cards. Even in the limited number of our present membership there are a dozen or more with earned doctorates, a number of lawyers not only eminent in their profession but distinguished in other fields. One of our organizers has been President of Phi Beta Kappa for the last seven years. Even tha two men whom S. Schoenbaum professes to admire, and for whom he has a rare good word, were amateurs and dilattantaa. Edmund Malone was a lawyer, not a paid professor of English, a dilettanta. Sir Edmund Chambers was never a profaessor; he turned out his monumental worka while holding down a full-time administrative job in the Civil Service, rising to Second Secretary in the Department of Education.

But enough of S. Schoenbaum. We intend to send a copy of this News-Letter to him at Northwestern University,and if he wants to take axcaption to anything, or to continue a dispute on the merits of his book, or on the quastion of Shakespeare-an Authorship, we will be glad to meet him, or any colleague, on any forum ha may select. He might even accept the challenge. for who can doubt his sincerity, when he says on page 561;" for tha flimsy structures of tha anti-Stratfordian arguments rest on the granitic foundations of an idée fixe, and with an obsassion tham is no quarrelling. Tha heretics have all along sought not dialogue but converts."

Extra Copies of Shakespeare Fellowship Quarterly of April 1944, which was sent to our members as a supplement to Dec. 30, 1970 News Letter.

Some members have asked if there are any extra copies of this which contained the articles by Mr. Barrell, letters from J. Thomas Looney, the nawly discovered Oxford-Shakespeare Pictorial Evidence of Oxford holding the Sword of State at the Opening of Parliament in February 1589, a copy of the X-ray of the Hampton Court "Shakespeare" showing the sword above, as well as interesting articles by J.J. Dwyer, and Mrs. Eva Turner Clark. The answer is;Yes.The Society has nothing for sale, its literature is free to members and contributors. Each member has raceived one,and those who are contributora to our publication fund can have as meny as they wish to send to friends, upon application. The number will bear a rpugh relation to the amount of their interest as shown by tha contribution.

In all fairness, it should be pointed out that thara ara three good features in "Shakespeare's Lives." "Anti- Stratfordian" is usad consistently instead of "Anti- Shakespearean"; and those faced with an either-or choica; "What do you want? Good grammar or good tasta?" and who opt for good grammar, will find it. And last,but not least, Oxfordians can take satisfaction that in a labor of six years, amply financed, and in collaboration with the face-cards of Tha Stratford Establishment, not a single new point has been turned up to land credance to their legend, nor to refute the salient points of the Oxford Attribution.

Though we are relatively few, there ia still enough, if each one will do his part, to leaven the whole lump--en proletariat of Stratfordianism, and produce solid evidentiary proof of identity of authorship. May we hear from you?

Sincerely yours for E.Ver.
Shakesperaan Oxford Sociaty by
Richard C. Horna, Jr. President.

The Shakespeare Oxford Society

June 1, 1971

916 "F" St., N.W., Room 612, Washington, D.C., 20004

Dear Fellow-Members Shakespeare Oxford Society:

You will note that this N-L is dated June 1st. We are following the example of popular periodicals, and stimulated by an imminent rise in First Class Postage. Another reason for the timing Was an item in My 10, Newsweek quoting the "eminent Elizabethan expert, A.L. Rowse"saying that there was "lunacy" in the stubborn speculation that Shakespeare's* were actually authored by Francis Bacon, or Christopher Marlowe or Edward de Vere, Earl of Oxford-- all of whom were homosexuals. Two or three days later we received from London, via Santa Monica, a clipping from the London Times of Apr.24, conteining "a scald, trivial, lyeing pamphlet(eight half-columns) titled "A.L.Rowse discusses sexuality in Elizabethan literature; Shakespeare the sexiest writer in the language." *plays

Prof.Rowse, a Fellow of All Souls,Oxford, with Huntington Library connections, is a well-known author of "popular" biographies and histories, an expert publicist(self), an absolute Sir Oracle, and "in his own conceit, the only Shakesperean Authoritie in a countrie". During the last seven or eight years, there has been a running-feud between him and the common, or garden"Shakespearean Authorities" whom he contemptously refers to as "Eng. Lit. people." They are equally contemptous of him and his assertions that only to him has been reveeled the true knowledge and interpretation. All the feudists are firm adherents of the Aubrey-Stratfordian Attribution of Authorship. We Oxfordiens are not concerned in this;are strictly neutral, though we can understand the resentment of "the Eng. Lit. people" for being beaten with the same stick they have wieldad so joyously on the "heretic-- lunatics". This writer has observed all this with interest and an amused objectivity; though he must confess that he finds himself in substantial agreement with each side, especially when they are discussing the short-comings of the other.

The ostensible purpose of Prof. Rowse in this article, outside of usual self-glorification,e.g."My edition of the Sonnets is the only one to make sense of these and other, reprehensible sonnets- a good reason for Eng. Lit. people to discourage the use of it among students!"; is to show that Shakespeare was heterosexual. Who has ever doubted it? He proceeds to review Eric Partridge's "Shakespears Bawdy"(1948) claiming he had not known of it when he wrote his biography of Shakespeare in 1964. He then says Shakespeare was in marked contrast with those contemporaries of his, Francis Bacon, Christopher Marlowe, and Edward de Vere Earl of Oxford. After reciting facts and documents , familiar to scholers and historians for over 350 years, he winds up""So much for the lunacy of supposing Bacon as the author of Shakespeare's plays." After discussing Marlowe:"I think we may fairly conclude that Marlowe, in complete contrast with Shakespeare, was not much interested in women. And yet an Eng. Lit. who is a friend of mine simply would not admit that Marlowe wase homosexual. It is impossible, and fortunately unnecessary to respect most people's thinking; they do not know how to think. the joke is that they do not know it. So much for the lunacy of supposing Marlowe to be the author of Shakespeare's Plays."

Now we come to what I think was Rowse's real purpose, aside from getting language printed in the Times, that up until now, most readers would not expect to encounter in the most vulgar tabloid; to show that Oxford had no interest in women! This despite the fact that anyone who knows anything about Oxford's life knows that over 90 per cent of all the trouble de Vere ever got into was over and through women. Verily,(no pun intended) he loved not wisely, but too well.

Back to Rowse. Italics have been supplied to direct attention. "A great deal is known about this gifted, but deplorable creature." Rowse then demonstrates that he is not one of those that knows a great deal about him,if anything at all. "At length he went to Italy, and returned with what old-fashioned Protestants, like Roger Ascham, regarded as Italianate tastes." (Roger Ascham, Queen Elizabeth's tutor, a most learned man, died destitute in 1568, Oxford was in Italy in 1576). "Oxford then quarrelled with his*friends(*former) Lord Henry Howard and Charles Arundel, who proceeded to delate him to the government for his addiction. The evidence(sic) is in the State Papers, in the Public Records Office. When Miss(sic) B.M. Ward wrote her(sic) biography of Edward de Vere, the Seventeenth Earl of Oxford in 1928she(sic) omitted it; though she(sic) knew of it: perhaps it was hardly possible to publish it then. Here I give extracts for the first time in print." ... Furious with his former friend for betraying their conversion to Catholicism, Charles Arundel deposed(sic?).....We need not go into disegreeable details with Lord Henry's corroborative evidance(?)" (Ed. Note. To those of our readers and new members who have not read "The Seventeenth Earl of Oxford" we should point out that after five years of painstaking search of uncalendared manuscripts in the Public Record Office, it was written by Captain Bernard Mordaunt Ward, a distinguished officer in the Royal Engineer Corps in WWI, and who participated in the Normandy Landings on D-Day in WWII, and who, weakened by his exertions, died shortly after he retired in 1945). Rowse winds up: "It is all exceedingly unlike the views and life of William Shakespeare; so much for the lunacy-in this case appropriately invented by a Dr.(sic) Loonay-- of supposing Oxford to have written Shakespeare's Plays"

So now we have Sir Oracle's pronouncement: Oxford could not have written Shakespeare's Plays and Poems because of the baseless and slanderous ravings of two cornered traitorous rats against their accuser, suborned spies and plotters for Spain in imminent danger of losing their heads, who fled to the Spanish Ambassador to hide them, and of whom, as the records of the Catholic Record Society vol.xxi, pp 29,30 show, he wrote King Philip Dec 25,1580:"Milord Harry(Howard) has informed and continues to inform me of everything he hears.... To touch of the greatness of the affection with which he occupies himself in the service of your Majesty is impossible." There was no limit to the resourcefulness of these two scoundrels, or their imagination: Charles Arundel, the author of "Leycester's Commonwealth," and Lord Harry Howard in villifying an enemy. They accused Oxford of every crime in the calendar, or being a"deformed beast" etc. etc. They accused him of an alleged attempt to"murder them all three" and "such dangerous practices as the "attempted murder of Leicester, Walsingham, Sidney, Ralegh, & Sir Harry Knyvet...treasonable correspondence with the Spanish Ambassador!(how's that for gall?) as well as English fugitives in Rome, and lastly 'notable dishonesty of life' of a criminal nature.

Apparently neither Elizabeth nor the Court believed there was any truth in these charges, or that they were other than the last resort of desperation; but what saved them from immediate trial and prompt condemnation was the skillful ad hominem, or rather ad feminam as saying Oxford had said:

> "That the Catholics were great Ave Maria coxcombs that they would not rebel against the Queen:
> My Lord of Norfolk worthy to lose his head for not following his(Oxford's)

"counsel to take up arms at Lichfield;
Railing at my Lord of Arundel(Philip Howard) for putting his trust in the Queen;
Railing at Francis Southwell for commending the Queen's singing one night at Hampton Court, and protesting that by the blood of Christ that she had the worst voice and did everything with the worst grace that ever woman did, and that he was never(so) non-plussed but when he came to speak to her;
Daily railing at the Queen, and falling out with Charles Arundel, Francis Southwell, and myself(i.e.Lord Henry Howard) in defense of her."

The denunciation by Oxford of these two dangerous traitors, and the baseless charges they made against him, and all reasons, has been most thoroughly covered by Capt. Ward in his book, from which most of these extracts were taken."This Star of England " by Dorothy & CHarlton Ogburn covers the same ground, and in addition points out that these baseless accusations, they were never the basis of a charge, or an inquiry, or a trial; have been carefully preserved in the records, while Oxford's reply etc. etc. have been meticulously removed and destroyed. Furthermore, they go to point out Oxford did give his side in Cymbeline of what the "two Romans' did to his credit with his Prince, and in Much Ado About Nothing he ridiculed the charges of being a"beast","deformed"etc. Ordinarily, I would have referred our readers to these two books, but unfortunately they are now out of print. It should be pointed out that Charles Arundel, after spending years in detention, fled to Paris at the time of the exposure of the Throckmorton Plot in 1583(?), was kept on a pension of 80 marks a month by King Philip, paid a bonus of 500 crowns, and when he died in 1587, the King paid for his funeral.

Below in this News-Letter are some extracts from standard works of reference that will give our reader a fairly good idea of the charactar of Lord Herry Howard, who with Charles Arundel, is the sole source of the derogatory statements that inspire the historical scholars on both sides of the Atlantic*can have, for *or, their campaign of denigration against him. They write the articles in the encyclopedias, and are aped by the writers of so-called "historical novels." As far as we hava any record, all other of his contemporaries spoke of him in most reverential or respeetful,terms in regard for truth, honour, vertue, liberality, and loyalty. We all know what stress Shakespeare put on these, plus pride of birth and "good-name".

We also are reproducing in this News. an article by Charles Wisner Barrell on the tournament of 1581, with the "Sweet speech" spoken by the page of the [illegible] of Oxford on that occasion. This from the"Shakespeare Fellowship Quarterly", Spring 1947. Mrs. Julia Cooley Altrocchi's contribution on the "Diamond Tablet," is particularly timely with allusions to the scoring or tallies in a tournament.

Our members mey wonder, as sometimes we do our self, why spend all this time and effort in refuting statements by such as Prof.Rowse and his ilk, in their libels against Edward de Vere? What good does it do? What effect can it have on them or the public? The answer to the last is easy: Neglible, or none at all. For everyone that readsh this News-Letter, there are hundreds of thousands that saw the original article in the London Times, or read the reference to it in Newsweek and will believe it is true or authoritative. The purpose is for the information of our members so that they may be stirred to some activity in the cause of truth, and not be afraid to speak up openly, or raise support for research that could furnish real proof of what we believe. Rowse and other historical scholar counterparts are not fools, they are men of the world, with a high regard for the dollar, and their reputetions. They are far too smart to waste time in flogging a dead horse. Oxford they fear. Use your common sense.

e n om n

The Earl of Northampton (henry Howerd, Lord Harry) 1540-1614.

Encyclopedia Britannica (9th Ed.) " After Salisbury's (Robt. Cecil) death in 1612 he won over Carr, who was then Earl of Rochester, to his interests by countenancing the favourita's intimacy with his great-niece Lady Essex, and by supporting the divorce which made a marriage possible between them. Rochester who soon became Earl of Somerset, placed himself completely in Northampton's service in supporting an alliance with Spain. Northampton died in 1614 before the detection of the murder of Overbury(Ed. Note. which he had arranged) which brought about the fall of Somerset, and ultimately the exclusion from office of tha Howard family".

Dictionary of National Biogrephy,"Henry Howard" (Sir Sidney Lee)"... On the rise of Essex to power Howard was not slow to attach himself to the new favourite. He thus came into relations with both Francis and Anthony Bacon, much to the disgust of their mother, who warned her sons to avoid him as "a papist end Spaniard." At the same time, with a characteristic adroitness he managed to continue in good relations with Sir Robert Cecil, and through his influence was readmitted to court in 1600, where Elizabeth treated him considerately. He took no pert in Essex's schemes of rebellion.....After the Earl's execution he took part with Cecil in a long secret correspondence with James of Scotlend. Following Essex's example he tried to poison James' mind against his personal enemies, chief among whom were Hen. Brooke, eighth Earl of Cobham and Sir Welter Raleigh. In letters written to Cecil he made no secret of his intention, when opportunity offered, of snaring his rivals into some questionable negotiation with Spain which might be the foundation of a charge of treason. (Ed Note. He was in an excellent tectical position to accomplish this, having been in the employ of the King of Spain for over twenty years). .. The suppleness and flattery which had done him small service in his relations with Elizabeth, gave Howerd a commanding position from the first In James' I,s court. Northampton took an ective part in political business and exhibited in all of his actions a stupendous want of principle. He was e commissioner for the trial of his personal enemies Sir Welter Raleigh and Lord Cobham in 1603, for that of Guy Fawkes in 1605 and of Garnett, with whose opinions he was in agreement, in 1606. His elaborate and effective speaches at the letter two trials appear in State Trials(i. 245, 256) He supported the convictions of all. It was rumoured afterwards that he had privately epologised to Cerdinel Bellarmine for his speech at Garnett's trial, in which he powerfully ettecked the papal power, and had told the cardinal he was at heart a catholic. The raport gained a very general currency, end the failure of contemporery Catholic writers to denounce Northampton in their comment on the proceedings ageinst Cernett eppeered to confirm its truth. In 1612 Archbishop Abbot is said to have produced in the council chamber a copy of Northampton's communication with Bellermine. In the same year Northampton summoned six persons who had circulated the story before the Star-chamber on the charge of libal, and they were heavily fined. Meanwhile in May 1604, he ected as a commissioner to treet for peace with Spain, end in the autumn of the same year accepted a Spanish pension of 1000 pounds a year. (over $50,000. in our money). In September 1604 with even greater boldness, he sat on the commission for the expulsion of the jesuits and seminery priests. In 1613 Northampton in accordence with his charecter geve his support to his grandniece, Lady Francis, daughter of Thomas Howard, Earl of Suffolk, in her endeavours to obtain e divorce from her husband , Earl of Essex.... He lived and died a Roman Catholic."

Burke's Dormant and Extinct Peerages. New Addition 1883 pg.265. Howard, E. of Northampton. 13 Mar. 1604. B. 1540, died 13 June 1614

"The character of this nobleman" says Banks "is unnoticed by most Baronagians in general, though other authors represent him as the most contemptible and despicable of all mankind, a wretch, that it caused astonishment to reflect, that he was the son of the generous, the noble, the accomplished Earl of Surrey! He was a learned man, but a pedant, dark and mysterious and consequently far from possessing masterly abilities. He was the grossest of flatterers; as his letters to his friend and patron, the Earl of Essex, demonstrate. But while he professed the most unbounded regard for Essex, yet he paid his suit to the Tressurer Burghley: and, on the fall of Essex, insinuated himself so far into the confidence of his mortal enemy Cecil(Robert) as to become the instrument of the secretary's correspondence with the King of Scots, which passed through his hands. Wherefore, this circumstance, his intriguing spirit, and the sufferings of his family, for Mary, Queen of Scots, may, in some measure, account for the very great favour he experienced upon the accession of King James I. His lordship died, unmarried, 15 June 1614, at the palace he had erected near Charing Cross(the present Northumberland House), when the Barony became extinct."

Professor S. Schoenbaum and Benjamin de Mott.

In our last News-Letter in which we reviewed , somewhat irreverently, S. Schoenbaum's Shakespeare's Lives.(1970) we said we intended to send a marked copy to him at Northwestern Unuversity, and if he wants to take exception to anything, or to continue a dispute on the merits of his book, or on the question of Shakespearean Authorship, we will be glad to meet him, or any colleague, on any forum he may select. This was done the day the bulletin came out. The silence from that quarter is profound.

In the same N-L, we said that we did not know [illegible] Mr. Benj.de Mott, who reviewed the book in SR. You may recall Mr. Gordon C[illegible] took exception to his calling doubters, snobs, in a letter published in SR. We have now dispelled our ignorance as to the identity of Mr. de Mott. He is a Ph. D. in English Literature, and is now, and has been for many years, The"Shakespearean Authority" at Amherst College, whose trustees administer, under the will of Henry Clay Folger, The Folger Shakespeare Library. He has enjoyed about the same number of grants and fellowships, and from the same sources as Prof Schoenbaum. Though he has had his Ph.D. for many years, he tell that he had a Guggenheim Fellowship around 1968, as did Prof Schoenbaum. This raises the interesting conjecture he may have been a colleague in preparation of the book. Also, that the book may have come to SR with a review attached, a package deal, saving the magazine time and money. Otherwise, we are left to conjecture that SR felt it had no one on the staff capable of reviewing a book on Shakespeare, and casting about for an Eng. Lit. professor, a natural, passed over all the colleges in New York, city and state, in nearby New Jersey, Pennsylvania, Delaware, Connecticut, and had to send the book to a small college in Western Massachusetts to get it reviewed, and, presumably, paying a fee for this service.

THE DIAMOND TABLET.

The word "table" coverad a veriety of meenings and surfaces in Elizabethan times. It could signify, as in Roman times(tabula) a board, a table, or e painting.

It could be a "table-book" or memorandum-book, like the one in Sonnet 77 or the one in the pack of Autolycus in Winter'e Tele or that one with the wax pegs, whose"pressuree" could ba "wiped away", mentioned by Hamlet in Act 1, Scene V or the copy-book of Rosaline, with its pencil attached, in Love's Labour Lost, or the book with clasps mentioned by Ulysses in Troilus and Cressida.(Wonderful will be the day when we find Edward de Vere's own memorandum-book.)

It could be a surface upon which to paint a picture, as in Sonnet 24.

It could be a backgammon table or a dice-table, or the game itself described by Berowne so facetiously in Love's Labour Lost, as played by the fancified Boyet:

"This is the ape of form, monsieur the nice,
That, when he plays at tables, chides the dice
In honourable terms."

But Sonnet 122 describes, uniquely, another kind of"table", a scoring-tablet or tablet with "tilt-scoring sheets". R. Coltman Clephem, in The Tournament, London. Methuen. 1919. p. 29, describes such a tablet:

" The tournament.score was marked in strokes by e king of arms.... on e scoring tablet, termed e "cheque", which was tricked with e shield of the ems of the owner". Illustrations ere given. - On the page, en oblong, of three lines, precisely as in a mueical staff, wes marked out. On the first lina ettaincs on body or head were indicated, on the second, staves well brokab, on the third, staves iii broken. The niddle line was extended beyond the margin of the oblong and stroke= were diagonaied across it to indicate the number of coursee run.

As is well known, Queen Elizabeth bestowed upon Edward de Vere, et the end of the tournament of 1571, in which he had, as George Delves wrote to the Earl of Rutland,(B.M. Ward: The Seventeenth Earl of Oxford, page 60):"performed his challenge et tilt, tourney and barriers, far above the expectation of the world", a tablet of diamonds. This teblet undoubtedly held on its cover e medellion portrait of the Queen surrounded with diamonds end was in the appropriate form end shape of a tournament scoring-teblet. It may eleo perhape have been intended for use by the young poet ae a writing album.

Sonnet 122 becomes clearer:

Thy gift, thy tables, are within my hrain
Full character'd with lasting memory,
Which shell abov. the idle rank remain,
Beyond all date, even to eternity:
Or, at the least, so long es brain end heert
Have faculty by nature to subeist;
Till eech to raz'd oolivion yield his part
Of thee, thy record never can be missed,
That poor retention could not so much hold,
Nor need I tallies thy dear love to score;
Therefore to give them from me I was bold,
To crust those tables that receive thee more:
To keep an adjunct to remember thee
Were to import forgetfulness to me."

"The idle rank", "the date" suggest the tournament scoring tablet, the"raz'd oblivion" the "tabula rasa", "thy record", a wonderful pun with the Latin cor, heart, in the middle of the word relating back to"brain and heert"two [illegible]

lines above, "the scoring tallies" unmistakable,-and, at last, the full admission that the tablet has been given away.

To whom else but Anne Vavasour? Sir E.K. Chambers' book, Sir Henry Lee, refers to two likenesses of the Queen. One is the great portrait showing the Queen standing upon the Sheldon tapestry map. The other is listed among Anne Vavasour's possessions: "a book of gold, a jewel called the Queens's picture".

I suggest that Sonnet 24, beginning:

> "Mine eye hath pleyed the painter and hath stell'd
> Thy beauty's form in table of my harr;
> My body is the freme wherein 'tis held"

and Sonnet 47:

> "When that mine aye is famished for a look...
> With my love's picture then my eye doth feast,
> And to the painted banquet bids my heart..."

were written not long after the portrait-table of diamonds was presented to Oxford, and in contemplative appreciation of it. In about 1579 Edward's path crossed that of Anne Vavasour. Probably Edward often carried the diamond tablet with him. Undoubtedly Anne coveted the diamond-portrait cover. Undoubtedly Edward gave it to her. Undoubtedly the Maidens of the Bedchamber, of which Anne was one, reported the matter to the Queen. Undoubtedly the Queen was furious. Result,--the beautiful, impassioned apologia of Sonnet 122.

Perhaps, when Queen Elizabeth threw Anne Vavasour and Edward de Vere into the Tower a few months later, it was not only the rejection of her royally demanding self, in favor of Anne Vavasour, that rankled, but the repudiation of the diamond -tablet portrait as well!

Julia Coolay Altrocchi.

Wasn't Shakespeare Someone Else . R.L.Tweedale. Verity Press. 25065 Muirland, Southfield, Mich. 48075. ($5.95)

By now all of our members in good-standing, as well as some yet to send in current dues, have received a complimentary copy of this book. Mr. Tweedale has been a member of the Society since 1965. In accordance with the provisions of our charter which we are to foster and disseminate literature and publications on our subject, we were able to be of some assistance to Mr. Tweedale in this publication. As an appreciation, some of his personal and business friends made it possible for all of us to get a free copy. It is most interesting, and has already brought in, directly and indirectly, a dozen or more new members for the Society.

We have heard that Mr. Craig Huston of Philadelphia, another member of the Society will have a book published around July on de Vere and Shakespeare. We expect to hear more of this in the near future and are looking forward with expectation to Mr. Huston's contribution to further enlightenment on this subject.

Sincerely yours for E.Ver,
Shakespeare Oxford Society, Inc.
Richard C. Horne, Jr. President.

Queen Elizabeth's Master Showman Shakes a Spear in Her Defense

Revealing Sidelights on a Dramatic Chapter in the Life History of the Poet Earl of Oxford, Now Reproduced for the Study of Members of The Shakespeare Fellowship

THROUGH THE COURTESY of its owner, Mr. Carl H. Pforzheimer of New York, internationally known collector of rare editions of English literature, the Editors of the QUARTERLY gratefully acknowledge the privilege of reprinting the only copy that has ever been discovered of an exceedingly interesting exhibit of Oxford-Shakespeare evidence.

This is the long-sought *sweet speech or Oration, spoken at the Tryumphe at White-hall before her Maiestie, by the Page to the right noble Earle of Oxenforde.*

Although first printed in 1592 for Cuthbert Burbie, a bookseller who issued three of the Shakespeare plays in quarto form, including the stolen memory version called *The Taming of A Shrew*, the *Sweet Speech* can be clearly shown to have been spoken on January 22, 1581 at the last public tournament in which Lord Oxford took part —and proved himself a champion of champions.

To the impressive mass of contemporary, factual documentation relating to the personality and manifold talents of the 17th Earl of Oxford, which has been assembled at great pains and expense since the late J. Thomas Looney first presented the mysterious literary nobleman's claims to consideration as the real "William Shakespeare" in "*Shakespeare*" *Identified* (1920), Mr. Pforzheimer's unique copy of the *Sweet Speech* is a most valuable and significant addition. Especially noteworthy is the brief but realistic description of the dramatic and imaginative setting in which the *Speech* was delivered.

Here, it will be seen, the poet-athlete Earl not only justifies his reputation as the premier "spear-shaker" of his heyday, but again takes precedence as a master showman on "the banks of Thames," just as he did ten years previous to 1581 on the banks of the River Avon in Warwickshire when he played a leading part in a thrilling military pageant—to the Queen's "great pleasure."[1]

The literary accompaniment to this January, 1581 tournament spectacle, shows Oxford to be dramatizing his own personality and the trials and tribulations that were his in the weeks of late December, 1580—immediately preceding. At the Christmas season, as all readers of Ward's *Seventeenth Earl of Oxford* will recall, Oxford had made a vain effort to warn Elizabeth of the traitorous plans and practices of his erstwhile intimates, Lord Henry Howard and Sir Charles Arundell. Although history has amply proved that Oxford was right, and that both Howard and Arundell actually were secret agents and pensioners of Spain in Philip II's efforts to invade England, both conspirators stood so well with Elizabeth that the Queen at first refused to credit Oxford's charges, and put him in the Tower for a day or so to underscore her disbelief in his good faith. Very shortly after, she received enough corroborating testimony of the guilt of the accused favorites to release Oxford—while keeping Howard and Arundell in closer confinement.

Nevertheless, the patriotic Earl had suffered considerable loss of personal prestige by the *contretemps*, and was smarting sorely from the effects of his misunderstood and unwelcome zeal in defense of the realm when the *Sweet Speech* was written. His appearance in the lists on this occasion was not undertaken merely in sport, by any manner of means. He was out to justify his "faith and truth" before the English public according to the ancient and honorable usages of chivalry. At the same time, the whole underlying theme of the *Sweet Speech* allegory is distinctly autobiographical and of the most serious personal intent.

These facts lend unusual significance to the pub-

1. See "'Shake-speare's' Unknown home on the River Avon Discovered," Vol. IV, No. 1, The Shakespeare Fellowship News-Letter.

lication. We see, just as numerous students of the poet-dramatist nobleman's career have contended for years, that Lord Oxford, like Montaigne, gave expression to his own adventures, thoughts and aspirations in artistic form. It does not really matter whether the Earl himself actually put pen to paper to compose the final draft of the *Sweet Speech*, as we have it or whether that was done by his private secretary, John Lyly, or by one of his other literary protégés, such as Anthony Munday or Thomas Watson. The whole argument and the characterizations throughout are intimately personal to Oxford. The style of expression is euphuistic enough to indicate Lyly's surface workmanship. But in speaking of Lyly's writings, Gabriel Harvey states that "young Euphues (Lyly) hatched the eggs that his elder friends laid."[2] The longtime association of Lyly with Oxford, and a host of revealing circumstances growing out of that association, have led many students of the matter to the conviction that Oxford actively collaborated with his secretary-stage manager. By the same token, several of the Shakespeare comedies display euphuistic patterns. And it is especially noteworthy to find the *Sweet Speech* filled throughout with the Bard's favorite imagery and phraseology, while "Shakespeare's" distinctively autobiographical approach dominates the whole.

As previously intimated, Cuthbert Burbie, the London bookseller who issued this work, did not always bother to secure legal license to put his wares into print. Nor, it is quite apparent, were his activities governed by the wishes of the actual owners of several historically important manuscripts which he surreptitiously ushered into public sale. His piratical handling of the memory-paraphrase of *The Taming of the Shrew* in 1594 has been mentioned. Curiously enough, this interesting counterfeit was licensed by the wardens of the Stationers' Company. But in 1598 when Burbie put forth *A Pleasant Conceited Comedie Called Loves Labors Lost* as "Newly corrected and augmented By W. Shakespere," it was without legal blessing. Neither did he obtain license to publish the second (and first verbally coherent) quarto of *Romeo and Juliet* in 1599. Incidentally, he had also published John Lyly's comedy of *Mother Bombie*—minus the author's name—during the great piratical raid on theatrical properties that took place in 1594.

2. See Gabriel Harvey's Collected Works, Vol. II, p. 124, *Pierce's Supererogation*, wherein Harvey writes of his early friendship with John Lyly when the latter was employed by Lord Oxford.

"Thy countenance shakes a spear."
DR. HARVEY TO OXFORD, 1578.

Excepting the "maimed and deformed" version of the *Shrew*, most of the works bearing Cuthbert Burbie's imprint seem to have been printed from true manuscript copies. Burbie quite evidently had connections that gave him occasional access to the manuscript files of important authors, whose personal wishes regarding publication could be (and frequently were) flouted with impunity by the buccaneering crew that then dominated the Elizabethan book trade. It is worth noting that Burbie published Gabriel Harvey's final attack upon Nash, *The Trimming of Thomas Nash*, in 1597. His professional association with the prying and unethical Doctor, whose personal spite against Lord Oxford and his whole literary circle is well known, might explain how Burbie secured some of his manuscripts.

The *Sweet Speech* came into print as an addition to the first book that Cuthbert Burbie entered for license on the Stationers' Register, May 1, 1592. This was entitled *Axiochus. A most excellent Dialogue, written in Greek by Plato the Phylosopher: concerning the shortness and uncertainty of this life, with the contrary ends of the good and wicked.* The title-page of the volume further states that it is *Translated out of the Greek by Edw.* (sic) *Spenser.* And then (although no mention of the matter is made in the copyright entry), the title-

page goes on to say that *Heerto is annexed a sweet speech or Oration, spoken at the Tryumphe at White-hall before her Maiestie, by the Page to the right noble Earle of Oxenforde.* The letter-press of the *Sweet Speech* has been further proved to be by a different printer than the one who did the work on the *Axiochus* for Burbie, being a separate eight-page "signature" at the end of the volume. These facts indicate that it was deviously acquired and put forth without the knowledge or consent of the Earl of Oxford.

Finally, that the literary Earl or his representatives took means to suppress the publication seems apparent when we find that of the two known copies of *Axiochus*, only the *one* acquired by Mr. Pforzheimer in 1936 contains the *Sweet Speech*. And even this is somewhat mutilated at a crucial point in the narrative, as will be seen.

The text we are now privileged to publish is transcribed from the photographic facsimile which appears in Volume III of the magnificent illustrated folio catalogue of *The Carl H. Pforzheimer Library, English Literature, 1475-1700*, issued in 1940 under the editorial supervision of William A. Jackson—at $50.00 per volume.

For the convenience of our readers generally we have slightly modernized the spelling of this quaint and charming dramatization of an exciting chapter in the life story of Edward de Vere. Many keen minds will herein recognize the true Shakespearean characteristics he displays as a tournament champion.

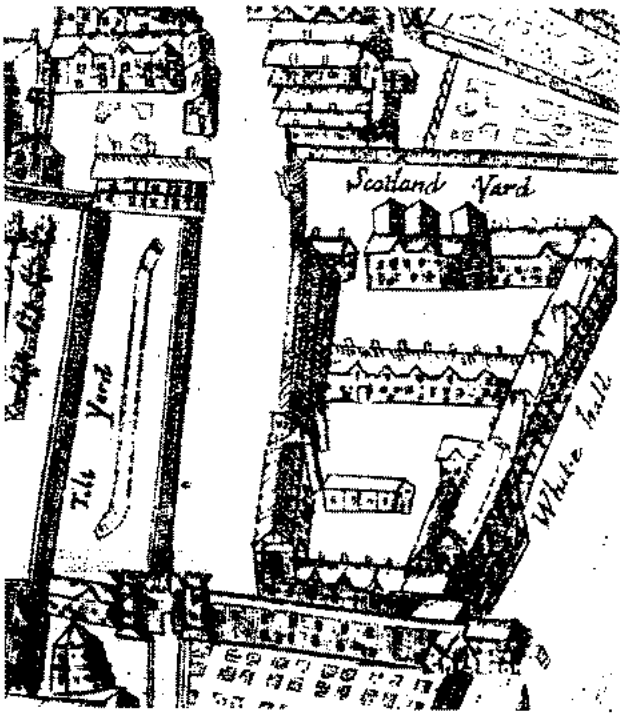
A SPEECH SPOKEN AT THE TRYUMPH BEFORE THE QUEEN'S MOST EXCELLENT MAJESTIE, BY THE PAGE[3] TO THE RIGHT NOBLE CHAMPION, THE EARL OF OXENFORD.

BY THE TILT *stood a statelie Tent of Orange tawny Taffeta, curiously embroydered with Silver, & pendants on the Pinnacles very sightly to behold. From forth this Tent came the noble Earl of Oxenford in rich gilt Armour, and sat down under a great high Bay-tree, the whole stock, branches and leaves whereof, were all gilded over, that nothing but Gold could be discerned. By the Tree stood twelve tilting staves, all which likewise were gilded clean over. After a solemn sound of most sweet Musique, he mounted on his Courser, verie richly caparasoned, when his page ascending the stairs where her Highness stood in the window, delivered to her by speech this Oration following.*

THIS KNIGHT (most fair and fortunate Princess) living of a long time in a Grove, where every graft being green, he thought every root to be precious, found at the last as great diversity of troubles as of Trees: the Oak to be so stubborn that nothing could cause it to bend; the Reed so shaking, that every blast made it to bow; the Juniper sweet, but too low for succour; the Cypress fair, but without fruit; the Walnut tree to be as unwholesome to lie under, as the bud of the Fig-tree unpleasant to taste; the Tree that bore the best fruit, to be fullest of Caterpillars, and all to be infected with worms: the Ash for Ravens to breed; the Elm to build; the Elder to be full of pith and no perfection, and all Trees that were not fertile, to be fit for fuel, and they that were fruitful, but for the time to please the fancy. Which trying, he forsook the wood, and lived a while in the plain Champion: where, how he was tormented, it were too long to tell, but let this suffice, that he was troubled, when every Moat fell in his eye in the day, and every Ant disquieted him in the night: where, if the wind blew, he had nothing to shield him but head and shoulders, if the Sun blazed, he could find the shadow of nothing but himself, when seeing himself so destitute of help, he became desperate of hope.

Thus wandering a weary way, he espied at the last a Tree so beautiful, that his eyes were dazzled with the brightness, which as he was going unto, he met by good fortune a Pilgrim or Hermit, he knew not well, who being apparelled as though he were to travel into all Countries, but so aged as though he were to live continually in a Cave. Of this old Sire he demanded what Tree it was, who taking this Knight by the hand, began in these

3. Certain scholars, commenting on this *Speech*, intimate that the Page who spoke the lines also wrote them. This seems highly improbable. For the speaker would have been chosen primarily for his ability to please the Queen with his personal good looks and well-trained voice. These specifications indicate an accomplished actor such as John or Laurence Dutton—both of whom are known to have been members of Lord Oxford's company of players at this time. We therefore suggest for the role of the Page, John Dutton (who became one of the Queen's own men about three years later), as one most likely to have had the physical qualifications and the special ability to "read" the lines of the Sun-Tree allegory to Elizabeth with appropriately dramatic effect at the historic matinée on January 22, 1580.



Tiltyard opposite Whitehall Palace where Lord Oxford's spear-shaking triumphs were staged. Exact site later built upon by Horse Guards and present British War Offices.

words both to utter the name and nature of the Tree.

This Tree fair Knight is called the Tree of the Sun, whose nature is always to stand alone, not suffering a companion, being it self without comparison: of which kind, there are no more in the earth than Suns in the Element. The world can hold but one Phoenix, one Alexander, one Sun-Tree, in top contrarie to all Trees: it is strongest, & so statelie to behold, that the more other shrubs shrink for duty, the higher it exalteth it self in Majestie.

For as the clear beams of the Sun, cause all the stars to lose their light, so the brightness of this golden Tree, eclipseth the commendation of all other Plants. The leaves of pure Gold, the bark no worse, the buds pearls, the body Chrisocolla, the sap Nectar, the root so noble as it springeth from two Turkeies[4] (Turquoises), both so perfect, as neither can stain the other, each contending once for superiority, and now both constrained to be equals. Vestas birth sitteth in the midst, whereat Cupid is ever drawing, but dares not shoot, being amazed at the princely and perfect Majesty.

The shadows hath as strange properties as contrarieties, cooling those that be hot with a temperate calm, and heating those that be cold with a moderate warmth, not unlike that Sun whereof it taketh the name, which melteth Wax, and hardeneth Clay, or pure fire, which causeth the gold to shine, and the straw to smother, or sweet perfumes, which feedeth the Bee, and killeth the Beetle.

No poison commeth near it, nor any vermin that hath a sting. Who so goeth about to lop it, lanceth himself, and the Sun will not shine on that creature that casteth a false eye on that Tree, no wind can so much as wag a leaf, it springeth in spite of Autumnus and continueth all the year as it were Ver.

If, Sir Knight you demand what fruit it beareth, I answer, such, as the elder it is, the younger it seemeth, always ripe, yet ever green. Virtue, Sir Knight, more nourishing to honest thoughts, than the beauty delightful to amorous eyes; Where the Graces are as thick in virtue, as the Grapes are on the Vine.

This fruit fatteneth, but never feeds, wherewith this Tree is so loaden, as you cannot touch that place which virtue hath not tempered. If you enquire whether any grafts may be gotten, it were as much as to crave slips of the Sun, or a Mould to cast a new Moon. To conclude, such a Tree as it is, as he hath longest known it, can sooner marvel at it than describe it, for the further he wadeth in the praise, the shorter he cometh of the perfection.

This old man having ended, seeming to want words to express such worthiness, he went to his home, and the Knight to his Sun Tree, where kissing the ground with humilitie, the princely tree seemed with . . . . to bid him welcome. But the more . . . . zed on the beauty, the less able he w. . . . dure the brightness, like unto those th. . . . king with a steadfast eye to behold th. . . . brings a dark dazzling over their sight.

At the last, resting under the shadow, he felt such content, as nothing could be more comfortable. The days he spent in virtuous delights, the night slipped away in golden Dreams; he was never annoyed with venomous enemies, nor disquieted with idle cogitations.

Insomuch, that finding all felicity in that shade,

4. The "two Turkeies" are the dynasties of York and Lancaster, from which the golden-haired Queen was decended, her grandfather, Henry VII having married the York Princess Elizabeth, for whom Queen Elizabeth was named. "Each contending once for superiority" refers, of course, to the War of the Roses, ending with Henry Tudor's defeat of Richard III. *The New English Dict.* credits Shakespeare with second literary use of "*Turkeies.*" In *The Merchant*, Shylock says: "Out upon her! . . . it was my *Turkeies;* I had it of Leah when I was a bachelor."

and all security in that Sun: he made a solemn vow, to incorporate his heart into that Tree, and engraft his thoughts upon those virtues. Swearing, that as there is but one Sun to shine over it, one root to give life unto it, one top to maintain Majesty; so there should be but one Knight, either to live or die for the defence thereof. Where-upon, he swore himself only to be the Knight of the Tree of the Sun, whose life should end before his loyaltie.

Thus cloyed with content, he fell into a sweet slumber, whose smiling countenance showed him void of all care. But his eyes were scarce closed when he seemed to see dy. . . . dermining the Tree behind him, that . . . .er suspecting the Knight to give the . . . . . might have punished him in her . . . .t failing of their pretence, and seeing . . . . owe they struck to light upon their own brains, they threatened him by violence, whom they could not match in virtue.

But in clasping the Tree, as the only Anchor of his trust, they could not so much as move him from his cause, whom they determined to martyr without colour. Whereupon, they made a challenge to win the Tree by right, and to make it good by Arms. At which saying, the Knight being glad to have his Truth tried with his valor, for joy awakened.

And now (most virtuous and excellent Princess) seeing such tumults towards for his Tree, such an Honourable presence to judge, such worthy Knights to Joust: I cannot tell whether his perplexitie or his pleasure be the greater. But this he will avouch at all assays himself to be the most loyal Knight of the Sun-tree, which who so gain-sayeth, he is here pressed, either to make him recant it before he run, or repent it after. Offering rather to die upon the points of a thousand Lances, than to yield a jot in constant loyaltie.

FINIS

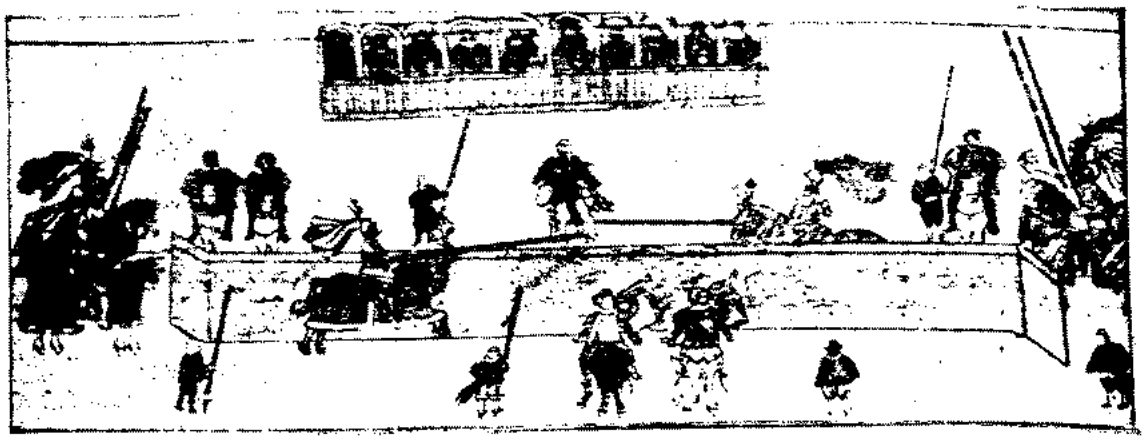
The speech being ended, with great honour he ran, and valiantly brake all the twelve staves. And after the finishing of the sports: both the rich Bay-tree, and the beautiful Tent, were by the standers-by, torn and rent in more pieces than can be numbered.

Contemporary corroborative evidence, fixing the exact date upon which this historic tournament was held, and fully identifying the chief contestants, is listed in Jackson's editorial notes on the *Sweet Speech* in the Pforzheimer catalogue.

The general challenge of jousts was issued on Twelfth Night (January 6th), 1581 by Philip Howard, Earl of Arundel. This young nobleman, then approaching his 24th year, was the eldest son and heir of Thomas Howard, 4th Duke of Norfolk who had been attainted of treason and beheaded June 2, 1572 for plotting marriage with Mary Queen of Scots. Young Arundel was also the nephew of Lord Henry Howard, the Spanish secret agent whose machinations Oxford had exposed to the Queen late in December, 1580, with unfortunate results to himself. Sir Charles Arundell, included in Oxford's indictment, although of Howard blood on the maternal side, was a distant cousin of the youthful Earl of Arundel. Now Philip Howard, while debarred by his father's attainder from succeeding to the title and estates of the Duke of Norfolk, was in February, 1580, allowed to inherit the Earldom of Arundel upon the death of his maternal grandfather, Henry Fitz Alan, 12th Earl of Arundel. The latter had at one time been a serious suitor for the hand of Queen Elizabeth. As a natural consequence of the deathly atmosphere of disloyal intrigue, suspicion and frustration which haunted the Howard wing of his ancestral house, young Arundel was obviously eager to assert and seek to prove by the traditional test of knightly honor his own loyalty to the Tudor sovereignty. An appropriate occasion for such a public gesture was presented by Lord Oxford's sensational denunciation of Arundel's favorite uncle and known mentor, Lord Henry Howard.

The Earl of Oxford himself had rather close family ties with this fatefully tragic branch of the Howard clan. His father's sister, Frances Vere had married Henry Howard, the unfortunate poet Earl of Surrey (beheaded by Henry VIII), and was the mother of both the Duke of Norfolk (beheaded by Elizabeth) and Lord Henry Howard, the Spanish agent. Oxford's intimacy with Norfolk and Lord Henry had twice brought him to the brink of personal disaster, as the records show. He had every reason to distrust his Howard cousins generally. And there seems little doubt that he suspected young Philip of Arundel of being implicated at this time—at least passively—in the smooth-spoken Lord Henry's dangerous practices. Later on, it will be recalled, this same Earl of Arundel was himself attainted of treason, and died a prisoner in the Tower of London.

In any event, Lord Oxford lost no time in answering the challenge published by the Earl of Arundel under the pseudonym of "Callophisus."



Contemporary drawing of a tournament in the Tiltyard at Whitehall during the Elizabethan period. The contestants are not named by the artist. From the collection of the late Viscount Dillon, illustrating his paper, "Tilting in Tudor Times," published 1898 by the JOURNAL OF THE ROYAL ARCHAEOLOGICAL INSTITUTE.

Oxford does not appear to have followed Arundel's lead in printing his acceptance of the gage to combat. But there is a copy of his reply among the Lansdowne Manuscripts in the British Museum which has been included in the *Malone Society Collections*, I.2. pp. 186-7.

It is entitled, "Answer of the Knight of the Tree of the Sun." And while obviously addressed to Arundel as "Callophisus," in accordance with the etiquette governing such contests, Oxford takes pains to sign himself "Affronter to the redd." This means that he has chosen as his first opponent "The Red Knight" or Sir William Drury, Arundel's senior co-challenger, and a famous veteran of many jousts—both sporting and on the grimmer fields of war.

"The White Knight," mentioned by Oxford as one who has first claim to the attempt to teach Callophisus "his fault," is none other than Sir Philip Sidney,[5] who ran on Oxford's side of the barriers that day, as Arundel's chief opponent. It is interesting to note how specifically Oxford calls attention to Sidney's "zeal and worthiness"—while maintaining the customary fiction of his colleague's anonymity. After all the reams of exaggerated nonsense that have been written about the dreadful feud that existed between Sidney and Oxford as a result of their 1579 exchange of irritated exclamations on the tennis court, it will probably amaze many of Sidney's most ardent partisans to find these two geniuses apparently on the best of personal terms and batting on the same team a little more than a year later! So explodeth another of the favorite Elizabethan myths—fostered by Oxford's enemies and parroted down the ages by historians who do not bother to consult the cooler views of the principals.

The literary Earl's acceptance of the Arundel challenge runs as follows:

Answer of the Knight of the Tree of the Sun

Callophisus as it seems more covetous of glorie than able to merit, hath put his challenge to the print, but not his virtue to the proof. Yet to shadow his imperfection he hath covered himself under the wings of the most perfectest, for whom each would adventure; but against whom none will lift his lance. But whereas he vaunts himself to honor her above all, to love more, and serve more than any besides, this is so far beyond his compass, as the white knight (Sidney) is above him in zeal and worthiness, who albeit to me he be unknown, I praise his attempt wishing he had chosen a fitter day, wherein he might have had full means to have taught Callophisus his fault, and the worthiest wight have showed his desire to honor her whom he serveth in loyaltie. Wherefore as a friend to his mind and any other that in honor of that rare mistress which is accomplished with virtue's per-

5. Identified as such by all of Sidney's modern biographers who have had access to the family records; although Professor M. W. S. Swan in an article on this tournament (referred to on another page), doesn't seem to know who The White Knight is, and describes him as "a plebeian."

Yet he was not [illegible] Ph. S. until 2 years later...

fection and everie good quality which may enrich a mortal creature with immortal praise, being of none other to be spoken or understood but of her self. I mean to try my truth with no less valor than I have desire(,) not minding to disorder so noble a presence, but rather to entertain the same with a longer abode by diversity & change of arms, and to join with this worthie white night (Sidney), if the next day may be given to the sword, as the former challenge is to the lance: not wandering from the rules of arms, neither wronging the rest of the defendants of which it is to be thought manie will make proof of their loyalties, as pleasure to their ladie. And as for Callophisus I know not whether the Redd knight (Drury) having added a little to his challenge, hath not taken away a great part of his honor. But whereas either of them seem absolute preferers of themselves before all others in loyaltie, love, and worthiness, I must say and do avow, I am of a far contrarie opinion, and think either of them to be as unfit to usurp the title of her servants, as she worthie to be mistress of the world; as void of loyaltie, merit, valor and love, as she is complete with wisdom grace beautie and eloquence. Their works be as far less than their words, as their praise is short of her worth. And in this am I to assist the white knight unknown to me against the red knight in all points of arms that either the place will suffer, time permit, or Companie allow, and for the rest of his bragging words they may supply the want of his works. They nothing . . . appertain to me who presume nothing, of myself, in respect of mine assurance in my mistress's virtue, and excellencie upon whose face their eyes are unworthie to look.

The Knight of the Tree of the Sun
Affronter to the redd.
(Endorsed by another hand:)
"The knight of ye tree of ye Sonne."

In the same folio section of the Lansdowne Manuscripts from which the above is taken will be found Sir Philip Sidney's reply to Arundel's challenge, written in Sidney's characteristically personal style, and ending as follows:

"Subscribed by him who in arms will be readie to avouch that which his pen hath here written this XVth of January 1580. (Old style.)

"Thy adversary the white Knight."

* * *

Contemporary references to this spirited and spectacular trial at arms are to be found in the records of the Master of the Revels for 1581; in the Cecil family papers; in *The Booke of Honor and Arms* (1590): and finally in Holinshed's *Chronicles*. Vol. IV, p. 434 (1808 edition).

The Revel's account, as reproduced by Feuillerat, p. 326, reads:

A challendge at the Tilte proclaymed on twelf nighte and performed by therle of Arundle the XXIIth of Ianuary following during all which tyme the master of the Revells attended for the presenting of diverse devises which happened in that meane season.

The Booke of Honor and Armes, gives the names of the chief contestants, and states, "The prize was given to the Earle of Oxford." It should be noted that although this volume is credited to Sir William Seager, internal evidence against that attribution has led many bibliographers to the opinion that it was originally compiled by Oxford's friend and literary protégé, Thomas Bedingfield, who in 1572-3 translated *Cardan's Comforte*, i.e., "Hamlet's Book" at Oxford's request.

But perhaps the most interesting commentary extant on this famous tournament is to be found in Holinshed under the captions "*AN. Dom. 1581 . . . Iousting at Westminster*":

Whereas a great challenge of jousts was signified by way of devise before her majestie on Twelfth night last past, to have been performed the fifteenth day of January, her majesty's pleasure was for divers considerations the same should be deferred until the two and twentieth day of the same month; on which day the same was most courageously accomplished in the accustomed place at Westminster, where many staves (lances) were valiantly broken, but through the great concourse of people thither repairing, many of the beholders, as well men as women, were sore hurt, some maimed, and some killed, by falling of the scaffolds overcharged.

The extraordinary interest of the London public in this particular tournament bears witness to the popularity and showmanship of its star performer. It also hints of a general understanding that issues involving more than the competitive spirit of sporting honor were involved. So, at the end of the contest, when Oxford stood on the gallery of "The Castle of Perfect Beautie," as the royal pavillion at the northern end of the Tiltyard at Whitehall was called, with the Queen's much-coveted prize in his hands and her kiss on his lips, he was unquestionably at the zenith of contentment and courtly favor—the observed of all observers.

His spears had been valiantly shaken to the honor of his sovereign and in rehabilitation of his own good name—splintered on the bodies of adversaries in more well-aimed hits than any other contestant could match. The broken spear (signifying a disabled enemy) which the lion of his Bulbeck crest displays, had again been justified in the rough and tumble of a dangerous charade. He was indeed the veritable "Shake-speare" of popular acclaim—and who can question his hard-won right to that pseudonym?

And so we should like to take leave of him—basking in the radiance of his living Sun-Tree, acknowledging plaudits, jovially urging on the souvenir-mad spectators in the trampled field below as they tear the golden tree and his silver-embroidered tent to shreds for keepsakes of his triumph.

But . . . only two months later to the day, his Sun-Queen's smiles are to curdle into the bitter grimaces of a woman's jealous rage as she orders her dashing champion to be hunted down like a common felon—and cast again into the Tower. And this time he is not to be given a mere overnight lesson for ruffling her composure with news of Spanish plotters undermining her authority. This time he is to be securely bolted in where the dogs won't bite him. For "Shake-speare" has committed an offense that ranks among the most serious in her Virgin Majesty's books:

While protesting the undying loyalty of his love for Elizabeth, he has thoughtlessly begotten a son of one of her women of the bedchamber.

It is the young Dark Lady from Yorkshire called Anne Vavasor, a country cousin of the Howards he has found so hateful. In fear of her life, Anne has confessed all—and has given the unwelcome brat his father's name of Edward Vere. So off to prison all must go!

But "Shake-speare" himself will later have much to say of these dramatic events and their repercussions, and of his own blameful relationship to all parties concerned, in a play entitled *Measure for Measure* and the book of *Sonnets*, "among his private friends," a volume destined to drive generations of beetle-browed "experts" mad—seeking the life-key to its *dramatis personae*.

Oxford's Shakespearean Hand Apparent In the 1581 Tournament Documents

It can be repeated with categorical assurance that both the printed allegory of the *Sweet Speech* and the transcribed manuscript of Oxford's *Answer of the Knight of the Tree of the Sun* contain numerous examples of literary imagery, identical with those expressing Shakespeare's reactions to similar personalities and situations.

There are far too many of these metaphorical parallels to be reproduced in the space now available. Just a few, chosen at random, should suffice for the time being to indicate the graphic validity of the correspondency as a whole.

* * *

The comparison of Queen Elizabeth to a beautiful and majestic tree is one of the Bard's favorite devices in describing royal and noble personages, such as Warwick, in 3 *Henry VI*, V. 2. 14:

Thus yields the cedar to the axe's edge,
Whose arms gave shelter to the princely eagle,
Under whose shade the ramping lion slept,
Whose top-branch overpeer'd Jove's spreading tree,
And kept low shrubs from winter's powerful wind.

"Jove's spreading tree" is the golden oak symbolizing the monarchy which Warwick, as "King-maker," at times dwarfed.

Also, when Warwick in the same play recounts the love of Edward IV for the French King's sister, he uses the imagery of Oxford's *Sweet Speech:*

Myself have often heard him say and swear
That this his love was an eternal plant,
Whereof the root was fix'd in virtue's ground,
The leaves and fruit maintain'd with beauty's sun.

And in *Romeo and Juliet* (I. 1. 158) old Montague refers to his lovesick son

As is the bud bit with an envious worm,
Ere he can spread his sweet leaves in the air,
Or dedicate his beauty to the sun. .

Throughout *Richard II*, the Plantagenet dynasty is compared to a grove of trees, blighted by destiny. And when the downfall of Richard and his parasitical "caterpillars" is made known in the vernacular of the gardeners in Act III, Scene 4, a striking analogy to the opening imagery of the

Sweet Speech, where Elizabeth's Court is described as an arboretum, is immediately apparent.

So we could continue at great length, for, as Caroline Spurgeon states in *Shakespeare's Imagery*, trees and plants provide the Bard with more of his humanized metaphors in the plays she has analyzed than any other objects in nature.

Nor are the present parallels we find between the Oxford documents and the Shakespeare writings confined to one general type of imagery. Here is a most interesting example of parallelism wherein one of the playful, passing conceits of the *Sweet Speech* has been worked up into full picturization by the mature master:

If you enquire whether any grafts may be gotten, it were as much as to crave slips of the Sun, or *a Mould to cast a new Moon.*

(One of the favorite Court nicknames for Elizabeth was Cynthia, the moon goddess, or "the mortal moon" of Shakespeare's *Sonnets.*)

So, in *Venus and Adonis*, 727-32:

Now of this dark night I perceive the reason:
Cynthia for shame obscures her silver shine,
Till forging Nature he condemn'd of treason,
For stealing *moulds from heaven* that were divine;
Wherein she framed thee, in high heaven's despite,
To shame the sun by day and her by night.

Modesty forbids direct citation of such graphic jousting imagery as this poem also yields in lines 595-600, and elsewhere.

The whole creative thought and imagery of *Shake-speare's Sonnet* 25 can be seen to be expressive of Lord Oxford's identical situation during his exile from Court circles, when his great tournament triumph of 1581 was blasted by the affair with Anne Vavasor, and he finally found himself relegated to the quiet of simple domesticity:

Let those who are in favor with their stars
Of public honor and proud titles boast,
Whilst I whom fortune of such triumph bars
Unlookt for joy in that I honor most;
Great Princes' favorites their fair leaves spread,
But as the Marygold at the sun's eye,
And in them-selves their pride lies buried,
For at a frown they in their glory die.
The painful warrior famousèd for fight,
After a thousand victories once foil'd,
Is from the book of honor razed quite,
And all the rest forgot for which he toil'd.
Then happy I that love and am beloved,
Where I may not remove, nor be removed.

We have referred to Miss Spurgeon's *Imagery*. It is a valuable work—as far as it goes. And, as Dr. Bénézet has pointed out, provides a great deal more evidence to prove that the Poet was an hereditary member of the ruling class than the hustling go-getter of Stratford-on-Avon. Young apprentices to the trade of butchering, who are forced to take on the extra responsibilities of married life at the age of eighteen, can hardly be supposed (except in the realms of Stratfordian mythology) to cultivate an intimate knowledge of blooded horses, hounds, hunting hawks, and all the trappings of leisured sport such as Miss Spurgeon's Bard displays. Moreover, it should be emphasized that Miss Spurgeon's study of the Shakespeare metaphors is confined to *only five of the plays*, viz.: *Romeo and Juliet, Richard III, As You Like It, Macbeth*, and *A Winter's Tale*. In other words, she samples a mere fraction of the output, leaving thirty-two plays and three books of poetry for others to analyze in future lifetimes. Vast and vital areas of the Poet's most intimate interests are thus unexplored by her method. It would be patently absurd, therefore, to accept Miss Spurgeon's study as anything more than a preliminary chapter to a monumental task—still to be done.

For instance, *Shakespeare's knowledge of the technique of jousting, and his command of the phraseology developed by that sport is extensive, accurate and of a distinctly personal nature.* Yet this highly significant circumstance is not covered by Miss Spurgeon, and has been overlooked by the commentators generally in their efforts to promote the stock Stratfordian fables. We have time for only two examples, but both bear the impress of the playwright Earl of Oxford's first-hand experience and observation.

In *As You Like It* (III. 4. 37), Celia, who has voluntarily fled Court circles with her cousin Rosalind, characterizes Orlando in the distinct terms of the tiltyard:

O that's a brave man! he writes brave verses, speaks brave words, swears brave oaths, and *breaks them bravely, quite traverse*, athwart the heart of his lover; *as a puisny tilter, that spurs his horse but on one side, breaks his staff like a noble goose.* But all's brave that youth mounts and folly guides.

(In tilting, to strike an opponent with a spear "*traverse*" or across the body was considered foul and unskillful. So the term "*across*" or "*traverse*" in Elizabethan Court slang—and in Shakespeare's plays—refers to speech or action which today might be called "hitting below the belt." *Puisny*—pronounced *puny*—was the technical term for a novice tilter; also for a junior or inferior judge. To spur a horse on but one side was to slew him off the straight career, which led to the "*traverse*" fouling of the opposing jouster.)

Again, in *Much Ado About Nothing* (V. 1. 133), Benedick and his companions rag each other in tournament slang:

Sir, *I shall meet your wit in the career, an you charge it against me.* I pray you, choose another subject.

Claudio

Nay, then *give him another staff: this last was broke cross.*

Don Pedro

By this light, he changes more and more: I think he be angry indeed.

Claudio

If he be, *he knows how to turn his girdle.*

Benedick

Shall I speak a word in your ear?

Claudio

God bless me from a challenge.

("*By this light*" refers to the restricted view of a tilter, peering through the narrow slit of his helmet. And "*to turn his girdle*" signifies a contestant's desire to make a really serious defense of his honor.)

The Arundel-Arundell Mix-Up

Following Mr. Pforzheimer's facsimile publication of the *Sweet Speech*, the only serious discussions of this rare and revealing document appear to have centered in an effort to attribute its writing to Anthony Munday who was at this period one of Lord Oxford's literary protégés—along with Lyly, Churchyard and Watson. We would agree with Professor Jackson, however, that if Oxford himself did not hold the pen, his euphuistic secretary, John Lyly undoubtedly did.

The chief proponent of Munday is Professor Marshall W. S. Swan of the English Department of Tufts. One of the 1944 issues of *E L H: Journal of English Literary History*, contains Professor Swan's arguments. Whatever value they may have aspired to in the field of scholarly speculation is vitiated for logically-minded Oxfordians, however, by an astounding error which Swan falls into when he misidentifies the Challenger of the 1581 Tournament as Charles Arundell, the accused Spanish agent. It is regrettable that so noted a student of the history and literature of the Shakespearean Age as Professor Swan is, should not have certified the personalities of which he undertakes to inform us. Nor is it easy to excuse such blunders when accurate documentation covering the Elizabethans in question is amply available in Jackson's notes on the *Sweet Speech*, in Ward's *Seventeenth Earl of Oxford*, and elsewhere. It is not difficult, on the other hand, to understand how such mistakes occur when most of the English professors in our colleges take pride in knowing as little as possible about the men and events that figure in the real life drama of the poet Earl of Oxford. Professor Swan's mistake quite apparently has grown out of his zealous endeavor to make Oxford the real villain in the unfortunate train of events that exploded in December, 1580. Incidentally his carelessness extends to the point of having Oxford in disgrace for the birth of his illegitimate son two months before that *contretemps* occurred. Swan's curious compilation of fact and fiction begins with his statement that during the Christmas season

"(Oxford) betrayed his friends and associates to the queen as being Catholics, conspirators against the state, and Spanish sympathizers. Among this group were many friends of the queen including Lord Howard and Charles Arundel. Much against her will she was forced to have them all placed under restraint. They were soon able, however, ingeniously to clear themselves of conspiracy charges. Furthermore, because they assumed approval of the marriage with Anjou, the queen was willing to close her eyes to the Catholic situation. Oxford thereby found himself in the embarrassing spot of having sold out his friends, only to be left unsupported by the queen and the French ambassador, who had no intention of playing politics at this critical moment. The counter charges, commitments to the Tower, Oxford's being 'soon set at liberty,' only to be returned 'again in the Tower for forgetting himself with one of the Queen's Maids of Honour, who is in the Tower likewise' are all well known facts. Thus by early January, 1581, the Earl of Oxford was in disgrace.

"To help restore his own weakened reputation,

Arundel, using the name Callophisus, challenged all comers to a tilt at which he would defend the honor and virtue of the queen. This 'Challenge of lustes' was printed by Charlewood in a broadside."

We have already fully and accurately identified from contemporary records, including the Howard genealogy, the actual challenger in this historic trial at arms as Philip Howard, Earl of Arundel.

His distant cousin, Sir Charles Arundell, whose traitorous connections Oxford had exposed for the best of patriotic reasons (and not merely because this sinister figure happened to be a Roman Catholic)[6] was under restraint when Swan has him posing as the challenger, Callophisus.

The letter written from London by Mendoza, the Spanish Ambassador, to the King of Spain, under date of *January 9, 1581* (and reproduced by Ward on page 215 of his biography of Oxford), explicitly states that "Lord Howard, brother of the Duke of Norfolk, and . . . Charles Arundel" have "been taken to the Tower" since their arrest at the order of the Queen.

Other letters, bearing Charles Arundell's own signature, which appear among the correspondence of Sir Christopher Hatton (Oxford's avowed enemy) contain bitter complaints of the harshness and length of the writer's imprisonment, while "Ox," the cause of all his troubles, enjoys full freedom "to graze in the pastures."

Much other testimony proves that Charles Arundell never regained Court favor from the time he was taken into custody on the information supplied by Oxford. When finally released three years later, he quietly slipped out of England and soon appears in the Spanish government records as a salaried agent of Philip II. All of these facts have been readily ascertainable for many years. And it seems a pity that Professor Swan didn't look into the Ward biography a little more closely before switching the personalities of the Earl of Arundel and his black sheep cousin to the needless confusion of readers of the *Journal of English Literary History*. For while such unskillful legerdemain may make the irreverent laugh, it cannot but make the judicious grieve.

Moreover, Charles Arundell deserves adequate identification in his own person and deeds, for though the reverse of an admirable character, he obviously does play a dramatically important role in the life history of the greatest creative artist the English-speaking peoples have ever produced. Shakespeare's knowledge of undercover spies and double-dealing conspirators evidently traces to personal contact with such as the voluble Arundell. And in the counter-charges which the latter brought against Oxford, we have significant testimony as to the literary Earl's imaginative powers as a "most notable liar." One of the three after-dinner whoppers that Arundell seriously sets forth to the discredit of "this monstrous Earl" concerns Oxford's own account of his participation, during his Italian travels, in a great civil strife that developed from the "*discord and disunion in the city of Genoa between two families*." Arundell does not repeat the names of the feuding houses. But Oxford himself later mentions them as "Montague" and "Capulet"—and switches the locale to Verona.

The now generally admitted author of that Elizabethan masterpiece of muck-raking scandal, *Leycester's Commonwealth*, Sir Charles Arundell was the brother of Sir Matthew Arundell of Wardour Castle, Wiltshire, and seems to have been born about 1538. His father was Sir Thomas Arundell of Wardour, who was beheaded for political reasons by the Duke of Northumberland in February, 1552. The mother of Matthew and Charles was Margaret Howard, sister to Queen Catherine Howard, 5th wife of Henry VIII, whose execution for alleged adultery is one of the worst stains on that homicidal monarch's memory.

In the authoritative *Genealogical Collections of Roman Catholic Families of England* by Howard and others (1887), our man appears as

Sir Charles Arundell of London, Knt.

But he is not listed in Shaw's *Knights of England*, his name evidently being erased from the book of honor following his flight from England. The *inquisition post mortem* on his estate, taken March 12, 1588, names him as above, however. He died in legal possession of the manor of South Petherton, County Somerset, and this estate passed to his brother, Sir Matthew, a more loyal and worthy knight.[7]

Sir Charles Arundell, like many another devious character, will live in the true history of his times, only because of his unhappy connection with a man of genius.

C.W.B.

6. Two of Lord Oxford's close friends were John Lord Lumley and Edward Somerset, Earl of Worcester, both staunch Catholics—and recognized by all Englishmen as men of outstanding character and merit.

7. His grandson Thomas, 2nd Baron Arundell of Wardour (whose mother was Mary Wriothesley, sister of the 3rd Earl of Southampton), is listed in Lee's *Census* as one of the original owners of Shakespeare's First Folio.

Wriothesley
7. Folio