

SHAKESPEARE OXFORD SOCIETY
NEWSLETTERS

1973

The Shakespeare Oxford Society

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



Dear Fellow Members Shakespeare Oxford Society:

This is the first News-Letter since last Fall, so you have missed no issue. The accent on this one is on the News, and several things of interest to all of us, have been going on and developing. We can now bring you up-to-date on them, which should make up, to a degree, the inconvenience caused by the delay. We are enclosing our annual reminder for renewal of dues, with addressed stamped envelope for your convenience and our necessity. Remember each year's dues runs from 12 months of the date of joining, not necessarily the calendar year, and is so entered on our books. We trust you will find this N-L informative and interesting.

Sincerely yours for E.Ver. Shakespeare Oxford Society
By Richard C. Horne, Jr. Pres.

Does the Folger Want the Truth About Shakespeare?

by DAY THORPE
Star-News Staff Writer

Like the Duchess of Malfi, the Folger Shakespeare Library died young. At the age of 14 in 1946, when J. Q. Adams, her first director, drew his last breath, she, too, covered her face and quietly expired. Rigor mortis was not immediate, and over the ensuing years she must, now and then, have done a little good by stealth, but to her fellow Washingtonians, and no doubt to all admirers of Shakespeare throughout the world she soon became a tomb without a monument.

Though she was presented to the American people "for the promotion and diffusion of knowledge in regard to the history and writings of Shakespeare," she has not been especially energetic in the fulfillment of her duties. The rapture of Shakespeare emanates from her marble walls at about the same temperature as the rapture of Jefferson kindles the Jefferson Memorial.

HEAVEN AND earth! You would think the Folger was the custodian of nothing but the collected state papers of Chester Arthur, Dwight Eisenhower and Richard Nixon, rather than the poetry of a universal genius who speaks so persuasively to living men and women of all countries and all temperaments. The Folger has provided desk space for scholars, issued some tracts and pamphlets, published a paperback edition of the plays. But where, with all its money, knowledge, position and opportunity has it glorified its patron with great actors, directors, and productions — not as producer but as catalyst? You would expect that what Sartre is to Genet, what Pound was to Eliot, what the Beethoven Haus in Bonn is to Beethoven, what Boswell was to Johnson, the Folger would be to Shakespeare — his informed and faithful champion.

There is one subject which invariably awakens the slum-

bering Folger and arouses her from introspective reveries. When a man suggests that the Shaksper of Stratford-on-Avon was not the same man as the poet Shakespeare of London, the Folger attacks the heretic with invective and contempt hardly imaginable among civilized scholars, although it is always very careful not to meet argument with argument. To expect "a busy scholar" to argue with the "anti-Shakespeareans", Dr. Louis B. Wright, former director of the Folger, has said, "is to expect a professor at the Harvard Medical School to debate with a chiropractor."

The ad hominem argument is typical of the Shakespeare establishment. One can overlook the curious state of mind which is oblivious to the possibility of a professor learning from a chiropractor, or, I suppose, an obstetrician learning from an experienced midwife. But one is invariably impressed that the anti-Stratfordians always arouse the establishment to blind, hysterical fury. "Fanatics," "cultists," "Holy Rollers," "Anti-Shakespeareans," scream the embattled members of the establishment, but never do they pause to show the errors in the anti-Stratford argument. In most walks of life, when we see uncontrolled anger supplant reason we suspect that truth lies on the other side; I see no point in making an exception of the antics of the Shakespeare establishment.

To call a man like Charlton Ogburn, the most articulate and indefatigable of those who deny that Shaksper of Stratford was the author of "Hamlet," an "anti-Shakespearean" is absurd, preposterous. Neither he nor anybody else I have ever heard of questions the fact that Shakespeare wrote the plays and sonnets, that Shakespeare was Shakespeare, any more than that Moliere was Moliere, or Mark Twain was Mark Twain. The question is, who was the man behind the pseudonym?

THE ARGUMENT of the anti-Stratfordians (often slyly mislabeled the "Baconian theory") is of most interest when

WASHINE TON-Sunday Star-News
December 3, 1972

considered in detail, and I will not repeat it here. It is based on the fact that there is no evidence that the Shakespeare the poet was ever associated with Stratford until many years after the death of Shaksper. Furthermore, nothing is known, from contemporary sources, about Shakespeare the man as distinct from Shakespeare the writer. As Anthony Burgess says:

"That Shakespeare persists in presenting so shadowy a figure, when his friend Ben Johnson is as clear as a bell and somewhat louder, is one of our reasons for pursuing him. Every biographer longs for some new gesture of reality — a finger-nail torn on May 7, 1598, or a bad cold during King James I's first command performance — but the gestures never materialise." All that is known about Shakespeare the man is tradition or invention. If he ever set foot in Stratford, the burden of proof lies with the establishment.

There is some reason to believe that the solution to the enigma of the posthumous Shakespeare hoax, in which the illiterate businessman Shaksper was draped in the cloak of the poet, is to be found monument to Shakespeare in the church in Stratford. The monument bears an inscription which says in part: "Read if thou canst, whom envious Death has plast with in this monument Shakespeare . . ." No one contends that the monument was ever the tomb of a human being — Shaksper or Shakespeare is buried elsewhere in the church. Therefore it is remotely possible that "Shakespeare" means the manuscripts of the poet, no trace of which has ever been found.

IT IS CLEAR that though its directors come and go, the Folger has not given up the good fight. Ogburn recently requested space in the Folger magazine, *The Shakespeare Quarterly*, to enlarge upon the anti-Stratford position. He was told that the magazine was booked up for three years to come.

Did the Folger refuse Ogburn's article because he is

a poor writer? No. Nothing is more memorable about Ogburn's two books about the United States than the elegance of their literary style.

Did the Folger refuse Ogburn's article because he is an anti-Stratford crackpot? If he is one, then so were Freud, Disraeli, Dickens, Twain, Bismarck, Henry James and Lord Palmerston, among many others.

Perhaps the Folger is hard up for cash, and cannot afford a special issue of the *Quarterly*, even though the library was established to further the "history" of Shakespeare. If so, I suggest it sell one of its First Folios and use the proceeds constructively by publishing Ogburn. As early as 1950 the Folger was well on the way to cornering the market in these very rare volumes, owning 79 of them. It should keep one sell one for the benefit of Ogburn, and divest itself of the others by making what television calls a "free gift" to cities around the world which have been especially friendly to Shakespeare — Dusseldorf, for example, or possibly Hanoi.

The Folger hoards First Folios the way a miser hoards stock certificates, even though it is not a financial but a cultural institution. If all those First Folios were out where they could be seen, they would be an inspiration to the young and a joy to the initiated. Thornton Wilder once pointed out that money is like manure — of most good when it is spread around. If anything is certain it is that First Folios of Shakespeare are like money.

THE ENIGMA of the authorship of the Shakespeare plays has fascinated me for many years, but I find it not more interesting than the question of why scholars, whom you would expect to take satisfaction in continuing controversy in the limited domain they have staked out, are always filled with uncontrollable and venomous rage at the sound of a voice questioning the credentials of Shaksper of Stratford.

A Communication From the Folger

Sir: To pass in silence the announcement by Day Thorpe of the Folger's death in 1946 ("Does the Folger Want the Truth about Shakespeare?" Sunday Dec. 3) would be, indeed, a grave mistake. I see no point, however, in emulating Shakespeare's Henry V and replying in gunstones to Thorpe's tennis balls. Readers who wish to reassure themselves concerning our robust health are cordially invited to visit the Folger, share in its many public programs and subscribe to its (free) bi-monthly Newsletter.

I wish here principally to correct a misunderstanding to which Thorpe's article might

lead. The article asks concerning an essay which Charlton Ogburn considered submitting to the *Shakespeare Quarterly*, "Did the Folger refuse Ogburn's article because he is a poor writer?" The answer to Thorpe's question is that the *Quarterly* has neither refused nor accepted Ogburn's essay for the simple reason that it has never been submitted.

The *Shakespeare Quarterly* considers all essays submitted to it. Each essay is sent to two or more independent readers. Essays reviewed favorably are accepted and filed for publication in order of acceptance. Like most

scholarly journals today the *Quarterly* has a substantial backlog—currently about three years. The editor does not engage in favoritism by arbitrarily publishing articles out of sequence. I am sure that Ogburn understands this and regret that Thorpe, who is an experienced writer, seems to be confused about what are, after all, standard editorial procedures for scholarly journals the world over.

Toward the end of his article Thorpe suggested, facetiously I trust, that we sell our collection of First Folios. This collection is a unique national treasure which has made the Folger (and Washington,

D.C.) an international center for Shakespeare scholarship since the Library opened its doors on April 23, 1932. Although visitors to the Library will find no original First Folios for sale, they will find a splendid facsimile of the First Folio, based entirely on the Folger collection, at a price that even Scrooge might find attractive. We are also delighted to take subscriptions for the *Shakespeare Quarterly*. Either the facsimile or the *Quarterly* would make an ideal Christmas gift for any student, scholar, or lover of English drama.

O. B. Hardison Jr., Director,
Folger Shakespeare Library

THE SUNDAY STAR and DAILY NEWS.
Washington, D. C., December 17, 1972

pg 5-3

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This exchange of views is reproduced for the benefit of our readers without editorial comment, save to identify the persons concerned.

Mr. Day Thorpe was for many years the Book Editor and Music Critic of the Washington Evening Star. About ten years ago, he ran a feature article in the paper's Sunday Magazine, featuring Mr. Charlton Ogburn, Jr., as an author in this area, with illustrations of his home and family. He has reviewed a number of Mr. Ogburn's books, including one on the Shakespeare Authorship Question. Around 1964, and later, his reviews of books by Rowse, et al, have evidenced a certain skepticism on the Aubrey-Stratford Attribution. He is not a member of our Society, nor an Oxfordian, as far as we know. He and the editor of this News-Letter are not acquainted with each other.

Dr. Louis Booker Wright, O.B.E. and life member of the Stratford "Birthplace Trust", succeeded Dr. J.Q. Adams as Director of the Folger Shakespeare Library and served until he retired in 1968. His successor is Dr. O.B. Hardison, Jr.

Dr. James G. MacManaway, was the number two man at the Folger, until his retirement in 1968. He became Chairman of the Advisory Board of the Shakespeare Association of America, Inc. in 1951, and as editor published the first issue of the Shakespeare Quarterly. He was the first and only editor until the Spring of 1972.

Dr. Richard J. Schoeck, Director of Research at the Folger, has been appointed editor of the Quarterly to succeed Dr. MacManaway. It appears that all of the upcoming essays for three years or more have been selected by Dr. MacManaway so Dr. Schoeck's duties as editor would seem nominal for some years, and should not interfere with his other important assignments at the Folger.

Contrary to the expressed belief of some of our members that we, or I, had something to do with the publication of Mr. Thorpe's article, either directly, or indirectly, we are innocent of blame or credit. In view of the uniformly favorable, and almost always adulatory, "press" that the Folger and its Director have enjoyed in Washington for over twenty years—which is due in no small measure to the outstanding ability and assiduity of its Director in the P.R. art—the December 3rd article came as a complete shock and surprise to this writer. It was as if a constant reader of "Il Osservatore Romano" should unfold his paper one day, and be confronted with a blast at the Papacy.

A-Valuable Contribution to Oxfordiana from Craig Huston, Esq.

The following letter and exhibits which are reproduced are self-explanatory, and require only a few comments. The silver ewer with the stopper of the Vere's Boar's Head emblem was made by an Italian artist. It was either a present in 1595, from Oxford to the Queen, or from her to him. Most probably the latter, for (1),

it is a matter of record she gave him a silver ewer and basin as a New Year's gift in 1578; (2), if a gift to the Queen, it would have been kept with the Royal Plate, the property of the Crown; not of Oxford or his heirs.

The letter from King Henry IV in 1595, is not the original, for that went to the Earl of Oxford and would, presumably, be preserved in his private papers (if we could ever find them!), but the official copy or record which apparently at that time, Princes and Rulers had the royal secretaries make of incoming and outgoing State Papers. Did Oxford play an important role in the conduct of Elizabeth's Foreign Policy? There is existence documents that show in the late seventies he was a trusted go-between the Queen of England and the Queen Dowager of France in the Alencon-Anjou marriage negotiations. He was sent to the French Court as a noble hostage for the French prince's safety, while Alencon was in England. More on this later.

January 29, 1973

Richard C. Horne, Jr., Esq.
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CRAIG HUSTON
ATTORNEY AT LAW
1708 PHILA. NATIONAL BANK BLDG.
PHILADELPHIA, PA. 19107

Dear Mr. Horne:

I have done a little research about the 17th Earl of Oxford and have found the following, which may be of interest to Oxfordians:

I. I found a letter in the British Museum in the King's Manuscripts, 120, f. 14. A photo copy of this letter and a translation of it from old French is enclosed herewith. The index of the King's Manuscripts lists it as a copy of a letter in French from King Henry IV of France to Edward de Vere, Earl of Oxford, Lord Great Chamberlain. The index gives the date as 1.59 5. I have never heard of this letter before in connection with Oxford. However, it evidences his association with "Henry of Navarre".

II. Something else which may be of interest to Oxfordians is in the Rosenbach Museum in Philadelphia, a photograph of which also is enclosed. They call it "The Earl of Oxford's vase". However, it would seem to be the Earl of Oxford's ewer. The seal of England is on three sides of it and the inscription reads:

ELISARE DIE GRACIA REGINA
HONI SCIT QUI MALI PENSE
ANON 1594.

A boar's head, symbolic of Oxford, is on top. The museum has no record of it, except that one of the Rosenbach brothers acquired it in England years ago. This ewer would seem to be what Oxford used in his capacity as head of the office of "The Ewrie" and as Lord Great Chamberlain.

The above-mentioned letter and ewer reflect how important was Oxford's association with Queen Elizabeth in the 1590's, a period during which "a veil of mystery" clouds his memory.

This information is sent to you for whatever use you may wish to make of it, if any.

With all good wishes,

Sincerely yours,

Craig Huston
Craig Huston

MS. A. 120 f. 4. "Letter from the King to the Lord Great Chamberlain of England." Lord Great Chamberlain, I am having this note brought to you by Lomenie whom I send before the Queen my good sister with respect to the matters which concern the well being of her affairs and mine, in order to inform you of the satisfaction I feel for the good offices you have performed on my behalf in her presence. which I beg you to continue and believe that I will always consider it a great pleasure to reciprocate in whatever might bring about your personal satisfaction, as I have charged the said Lomenie to tell you, whom I pray you to believe as myself, who pray God to keep you, Lord Great Chamberlain, in his care. This 5th of October at Paris. Signed Henry, and above is written to the Lord Great Chamberlain of England."

(The index gives the dates 1595)

tioned in this capacity upon great state occasions, such as a Coronation.

So that myself bring water for my stain is not, therefore, merely a commonplace figure of speech, but a direct, colorful self-identification of Edward de Vere as the author of Sonnet 109.

And although it may be demonstrated that these verses are addressed to some woman other than Oxford's unhappy Dark Lady—even to the Queen herself—the unmistakable voice of the wayward Officer of the Elizabethan Ewrie still rings just as clearly on the informed ear.

The emblem of "the Ewrie" (also seemingly unnoticed by the many keen scholars who have discussed Lord Oxford's strange career) was a silver water-bottle faced with Oxford Blue cord. An ancient drawing of this badge, from the Retrospective

BOTTLE.—One of the badges used by the Veres Beels of Oxford was a long-necked Bottle of silver, with a blue lace or cord. This badge was borne by them in right of their hereditary office of Lords High Chamberlain. Over the west window of the church at Castle Hedingham, Essex, this badge is represented as in the margin.

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Lettre du Roy à Monsieur
Le Grand Chambellan d'Angleterre.
Monsieur le Grand Chambellan, J'ay
sçeu ce par Lomenie qui s'en va vers la
Reyne ma bonne sœur les affaires qui con-
cernent le bien de ses affaires et les miennes, pour
vous faire sçavoir le contentement que j'ay de
bons offices que vous m'avez rendus auprès d'elle,
lequel je vous prie de continuer et croire que
j'aurai toujours son agréable de m'en vancher
à ce qui s'offrira pour votre satisfaction par-
ticulière, ainsi que j'en ai chargé Lomenie de vous
dire, lequel je vous prie croire comme
moi-même, qui prie Dieu vous en soit.
Le Grand Chambellan en sa garde. 185.
Octobre à Paris. Signé Henry. et au dessous
en ceste. A Monsieur le Grand Chambellan
d'Angleterre

Review (1820) is reproduced herewith. The writer of the accompanying description has mistakenly attributed the device to the office of "Lord High Chamberlain."

"Shakespeare" makes another pointed reference to Oxford's long-forgotten office of water-bearer when in that stark and cynical autobiographical drama of a spendthrift nobleman (*Timon of Athens*, III.1) he has one of Lord Timon's followers remark:

I dreamt of a silver basin and ewer tonight.

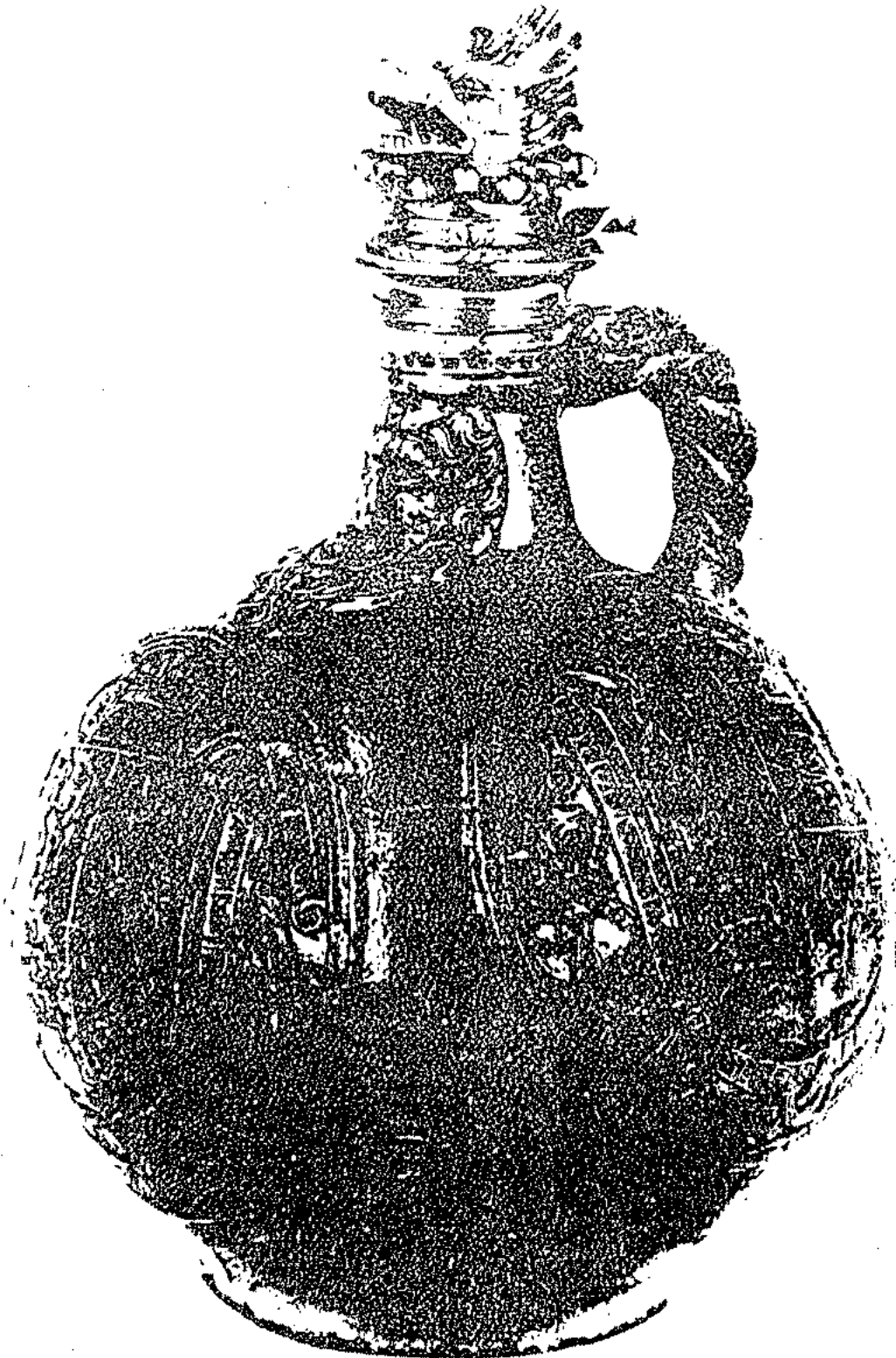
Coincidences — COINCIDENCES! What a plague they have become to accepted Shakespearean authority! Always *negative* in reaction to the lusty Stratford citizen. But invariably *positive* in respect to the poet-pier who bore the nickname of "Gentle Master William!" C. W. Parnall.



"Bottle and
Ewer to Leticia
Veres Beels
1815.
Taming of the Shrew - III.1.350

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Courtesy Rosenbach Museum
Philadelphia, Pa.



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WILL STRATFORD "BIRTHPLACE TRUST" PROCLAIM A STATE OF SIEGE?

Readers will remember that in our June 1972 News-Letter there was a mention that an article by Charlton Ogburn suggesting opening the MONUMENT to look for MSS or clues, would appear in June Harpers Monthly. It did, was widely read here and abroad, and in August Harpers were several letters from readers about it. Last Fall an American representative of the London Telegraph, got in contact with Mr. Ogburn, asking for further information on the subject, and particulars about personal data. He said that the paper was contemplating following up the subject. Later, we have been informed, the Sunday Editor telephoned from London to Mr. Ogburn for further details for the upcoming article. In the "Daily Telegraph Magazine" Jan. 26, 1973 (rotogravure section on slick paper) this was published with illustrations of the monument, the Vicar of Holy Trinity, and Mr. Ogburn. It took up two pages, headed as follows:

BARD THOU NEVER WERT? (Ed. note. I like that!)

An American is anxious to open up Shakespeare's Stratford Monument. Behind this tablet he believes he will find the manuscripts which will prove whose hand wrote the plays. By Byron Rogers.

Then follows two columns of background on the town, church, and "Will", which does stress the paucity, or absence of any hard facts, of evidence to support the conventional attribution. Of the monument: "put up within seven years of Shakespeare's death, presumably with the approval of his family, the bust has been taken as a more or less acceptable life portrait. Under it is carved; "Stay passenger, why goest thou by so fast? Read if thou canst, whom envious death has placed/ Within this monument: Shakspeare, with whom/ Quick nature died...." But Shakespeare is not buried in the monument: his tomb is under the chancel floor. Ogburn takes up the story. "One day I was reading Ben Jonson's tribute in the First Folio: "Thou art a monument without a tomb"... Then I remembered the dedication in the Folio: "we most humbly consecrate... these remains of your servant Shakespeare"... His remains are his works. He had no body... Suddenly my blood turned to ice. I remembered the lines on the monument. Why should the viewer be challenged to read if he could who had been placed within the monument? But what if it were not a person, but a body of works? the matter is altogether different. And then I remembered the poem by Digges in the First Folio, calling up a future "when that stone is rent/ and Time dissolves thy Stratford Monument... and goes on "evry line, each verse? Here shall revive, redeeme thee from thy Herse". Everything began to fall into place. The monument was obviously too small to contain a body. Then I remembered the two small figures in marble above it, one with a spade, one with a torch. It is as though the architect had wished to direct us to dig into and search within the monument..." end quote from Ogburn. Rogers says: "Read all that again if you will; it is marvelous detective stuff. Ogburn, once in charge of the State Department's Vietnam Desk, also specialised in intelligence work."

Mr. Rogers, obviously objective, then interviews local people, the vicar, diocesan authorities etc. on the difficulties that must be overcome, before even a peek could be had on what's inside, if anything. Without exception, it is taken for granted that it will be bitterly opposed at every step by everybody. Shakespeare biographers were questioned. Peter Quennell "the sort of Rotty thing Americans come up with from time to time" Ivor Brown: "I think its nonsense. There's no other example of this, is there?" Levi Fox, the Birthplace Trust Director, is scathing about the doubters: "I think they are obsessed. It would be a complete waste of time." Rogers says Ogburn will try to get a hearing on a petition to have the Monument examined, despite the fearful odds. It is supposed that a 24 hour alert is in effect now, and once a figure looms up who might be the western Lochinvar, or Lone Ranger, the word will go out to raise the drawbridge, let the portcullis fall, and man the walls with the kettles of boiling pitch.

From S. Colum Gilfillan, Ph. D. V.P. and Trustee of our Society.

In 1971, at the suggestion of some of the staff of the Department of Education, H.E.W., two ill-fated and fore-doomed applications were made on behalf of the Society for a grant from N.I.H. to assist in historical research in England on the identity of the author of "Shakespeare's Works". One of these had to be in the form of an application for a Senior Fellowship for the Principal Investigator. In this case, this writer. Three references were required from academics. One of the three given was Dr. Gilfillan. Owing to the press of time he had only one day to prepare and mail his form. When I was sent a copy, I marvelled that he could have composed such an eloquent one on less than twenty-four hours notice. He told me it was easy, as all that he had to do was to turn to a biography he had prepared for Sociological Abstracts, at the request of fellow sociologists, which it had published under the title, An Ugly Duckling's Swan Song, and make a few extracts. Reference to the scholarly journal which printed the witty and entertaining autobiography showed that this was, indeed, the case. Some of his observations were so terse, and well-put, that they could and can be helpful to all of us, in giving reasons for dissatisfaction with the conventional attribution. Recently I sought, and obtained, Dr. Gilfillan's permission to reprint excerpts for the benefit of all of us. What follows is a synthesis of the two, omitting as far as possible, all personal references to the writer, which however ill-deserved, were highly complimentary.

"The authorship of Shakespeare is the most important problem I know of, in the non-material Humanities field. The life of that author, or supposed author, is constantly referred to, and has been written on, to the extent of 5 volumes in 1 series by 1 author. Yet all he knew about it from reliable contemporary sources, he could have put on 1 page. The rest is all inferences from the writings, e.g. that since the plays were drawn from printed books requiring 5 languages to read, therefore Shakespeare had presumably learned those 5 languages. Yet no contemporary evidence about Wm. Shaksper of Stratford indicates he ever went to school. If he did, it could only have been the school at Stratford, and it only taught the 3R's and Latin. In some way he learned to write his name, very badly, with 3 different spellings of the surname in the 6 signatures, one of them 'Shaxpe'. It is clear from the hundred or so facts known about him that he was an ignoramus and a money-grubbing boob, incapable of writing anything except the verse on his tomb, which is doggerel. He had some connection with the Globe Theater Co., definitely not as a prominent actor, and was apparently paid off by the Earl of Oxford, and sent back to Stratford in the late 1590's, in the midst of the play's production. And, by the way, we have theatrical accounts of payments to authors, about 5 pounds per play, but no payments mentioned for any Shakespeare play.

On the other hand, the whole life and character of the Patron of the company, Edward de Vere, Earl of Oxford, corresponds to the last detail with the requirements of the magnificent canon; contemporaries indicated he was the real author; he planted many clues to this effect in the texts. It is clear why he wrote under other's names, and many great writers and other keen minds have perceived this truth, at least as to the impossibility of that boob of Stratford.

Then why has the world not accepted the truth, perceived at last as to Shaksper for more than a century past? It has been for one big reason, which Mr. Horne may demolish:

We have a great principle, which serves us well under countless occasions, though it utterly fails us in one: to get the truth of a matter, consult an expert in that field, and the more eminent, the better. If you have a medical question, ask a

physician. But suppose your medical question is; which is right, Medicine or Christian Science? It will be perfectly useless to ask that question of either of the experts, the physician or the C.S. Practitioner. Their answers are foreknown; each has staked his life on one answer, though an opposite one. Therefore following, albeit a bit carelessly, that great habitual principle, everyone hearing questioned the authorship of Shakespeare will ask: what do the experts say about it, the Shakespearean scholars? Or if he could get to one, a professor of English Literature, he might ask him, in effect: "Have you been devoting your life to the greatest writer of English, or to a boob who could hardly write his own name, and didn't own a book when he died?" What answer can the Shakespearean scholar possibly return, according to the laws of Psychology, except to defend his own and Shaksper's life and honor? "Of course it was the illustrious Shakespeare who wrote the plays; none but a few crackpots have ever thought otherwise!" Crackpots? Were Oliver Wendell Holmes, Emerson, Whittier, Disraeli, Freud, Mark Twain, Dickens, Henry James, Bismark and Galsworthy all crackpots? They all denied or doubted that Shaksper of Stratford could have been that great author. Writing before the discovery in 1921 of "the real author" the Earl of Oxford, these illustrious men could not guess his identity, but they knew at least two things about the matter: that to be a great writer one must first be a great man; and that the life of Wm. Shaksper of Stratford, as recorded from contemporary sources, does not give one hint of greatness, education, nor interest in public nor esthetic affairs, but quite the contrary. Nor was there any contemporary who knew him or claimed to, who said during his lifetime that Shaksper had written anything. But there were contemporaries who indicated guardedly that Oxford was the true author of the plays and sonnets, but must not be named as such.

To whom then should we turn, to get the truth on this most important problem, the authorship of our greatest literature? Obviously to someone who has not staked his life on one answer, and who should be a good judge of the evidence. The chief experts on evidence are lawyers; and a lawyer does not stake his whole life and honor on each case that he handles. So the chief supporters of Oxford v. Shaksper, especially in America, have been lawyers. Including eminent lawyers, like Charlton Ogburn, Sr., and Cloyd Laporte, both of Who's Who, and this lawyer Horne. Then having seen the weight of cogent evidence they provide, we may compare this with the little the Stratfordians offer, and draw our own conclusions.

What could he (H.) find in England? What do lawyers habitually look for? Documentary proof. I said before that the reason Shaksper has not, long ago, been consigned to the Necropolis of Nobodies is that following the great principle, Ask the Authority, people have asked, and the Authority is not going to strip himself of his robe of honor and honoraria. But I should further explain. So far the only proofs for Oxford are circumstantial and statistical. This was pointed out to me by Prof. Wm. F. Ogburn, Pres. of the Am. Statistical Assn and brother of Charlton Ogburn, Esq., our best authority above mentioned. Statistical evidence is like this: If a man throws a 7 with 2 dice, that proves nothing whatever. But if he throws a 7 too often, that may prove plenty. With enough throws the proof may approach certainty as closely as you please. Courts give guilty verdicts on sufficient aggregations of such circumstantial evidencies, none of which are conclusive in themselves. Yet people at large do not know this, and say, "The evidence is only circumstantial, not real proof!" so we are not interested! There is good hope that Mr. Horne may uncover some documentary evidence of conclusive character that will prove Oxford's case to the whole impartial world, the greatest literary discovery of all time. And even if he does not accomplish this, he will probably find some evidence of new and documentary character, that will interest millions of the uncommitted, and promote the ultimate triumph of truth."

And who is S. Colum Gilfillan? His doctorate is in Sociology. He has been on the faculty of five universities; has a familiarity with a half-dozen or more languages, an international scientific reputation in more than one field, in fact might be called a polymath. A number of years ago he published a large work "The Sociology of Invention" which MIT Press has recently reprinted. His recent "Supplement to the Sociology of Invention," of equal length was published by the San Francisco Press. Scientific articles such as "Inventiveness by Nation and Race" in Mankind Quarterly, and "Environmental and Population Problems Reconsidered" in Technological Forecasting and Social Change - recondite journals that the average man has probably never heard of - are read and commented on by brother scientists in separate fields.

He is known to the layman through his discovery of the dysgenic lead poisoning of the upper classes of the ancient Greeks and Romans. That the "Greeks and Romans" had suffered much lead poisoning had been known to a handful of German toxicologists for more than two centuries, from the ancient writings, but was almost universally ignored, as a curiosity of no known consequence. Dr. G.'s finding that the well-to-do Romans from about 150 B.C. onward, and doubtless the rich Greeks from a somewhat earlier date, were highly lead poisoned by their food from lead, or lead-lined pots, and lead glazed pottery, red wall-paint, face powder, etc, and were left almost childless, and often sick or dead. They were continually replaced by the ablest of the poor, who in turn suffered the same consequences. Hence the notorious decay of ancient genius, culture, and progressiveness, declining into the night of the Dark Ages and Byzantine stagnation. Beside important scientific acceptance, with no objections, from half a dozen countries, it has won vast popular notice in 5 successive waves of national newspaper and radio publicity. Dr. Gilfillan has made two trips to what was the Roman Empire, the latest last year, collecting samples of bones of the rich and aristocratic, and also of the poor and the peasants. The poor cooked in clay pots, and had no contact with luxuries of diet or housing. When assayed, the bones of the rich show a high incidence of lead. The bones of the poor; practically none. Dr. G. feels now that he ought to devote the rest of his life, he is about 83, to making a good book of "Rome's Rot's Reasons Revealed" (in lead poisoning and other dysgenic factors).

To top all this off, he is a fellow of infinite jest, of ebullient wit and good humor, a royal good companion, and one whom I am proud to call my friend. One other thing. In the 1972 list of financial supporters of our research program, S. Colum Gilfillan's name, like Abou ben Adhem's, leads all the rest.

Miscellaneay and Addenda.

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In the article by Byron Rogers in the London Telegraph, ^{he} is unconsciously influenced by ambience and atmosphere surrounding the fulminations of the professional Stratfordians. On the second page he says: "There are three main pretenders to Shakespeare: Oxford, Marlowe, and Bacon." By "Shakespeare" surely he means the author of the works. Why not say: "There are four main pretenders to "Shakespeare": Wm. Shaksper (or Stratford Will) Oxford, Marlowe, and Bacon"? Or, in the race for acknowledgment of authorship, there is one outstanding favorite who has been number one at prohibitive odds in the winter book for over three hundred years viz; William, son of John of Stratford, and the field is way back, almost "nowhere", in order of dates of entry, Bacon, Marlowe, and Oxford? But the race is yet to be run, despite the fact his backers claim he is the winner. What judge declared him the winner? When, where? What was that judge's authority? What was his time and speed vis a vis the others? How did he qualify in these stakes?

To date we have received three copies of the London Telegraph Magazine, one from the U.S. and one each from friends in Essex and Somerset. The Telegraph Editor ranged far and wide in his collection of background data. For instance he found that if anything of value was found in a tomb or grave, say a pearl necklace, it would not belong to heirs of the occupant, but to the incumbent. As seems inevitable, in any article about Stratford doubters, mention has to be made of forgers and claimants. "There was that wonderful Mr. Rogers of Berkshire (no relation, I trust) who in 1925 proclaimed to the world he had found a genuine Shakespeare manuscript. The story exploded across the columns of the English papers. But then as doubts began to creep in a few days later, he began to produce bits of plaster that he claimed had fallen from Shakespeare's walls, and then on one wild afternoon, three hundred-weight of Shakespeare's fireplace!" While not intended, this cannot help but imply, not guilt, but assurity by association. In fact a casual reader, with no knowledge of the facts, could well conclude this was just another American aberration. "Oxford appeared in the 1920's. He was a nobleman, he wrote verses and the American (sic) Thomas Looney (and Freud incidentally) plumped for him." (My italics). Mr. Rogers brings in America in his last paragraph. "On the Stratford Town Clock, put up by an American, they have cut Washington Irving's tribute: 'Ten Thousand honours and Blessings on the Bard who has gilded the dull realities of life with innocent allusions'". But, how many of his and our readers know that this tribute appeared in "The Sketch Book of Geoffrey Crayon, Gent." (London 1820)?!! Only much later did Irving disclose he wrote under that pseudonym.

More Mare's Nests from the Stratfordians.

Our friend Prof A.L. Rowse, to whom we have already paid our respects in a previous News-Letter, has, with his usual flare for publicity and self-exploitation, had the "Times" of London and the L.A. "Times" falling over themselves lately to tell their readers of his latest "great discovery." He has identified "The Dark Lady" of the Sonnets! Found all about her in the notes of Simon Forman, the daughter of an Englishman and married to an Italian musician in Elizabeth's Court. Or, in another version, she was half-Italian. Emilia Lanier. Rowse says she was promiscuous, and Shakespeare and Simon Forman himself, were members of the orchestra. She now joins Mary Fitton, Jane Davenant, Anne Davenant, Lucy Negro, et al, who have been positively identified by other Stratfordian Authorities.

After preliminary publicity, Rowse set a date for his announcement, or discovery, and came up with Emilia Lanier. He says he will disclose the proof in his book to come out next year.

We could review it now, without seeing the book. It will assay about 99% bunk. If S.F., a quack, astrologer, self-styled magician, and purveyor of love philtres to the ladies of King James' Court (also reputed furnisher of the poison, to the conspirators, led by Lord Harry Howard, for the murder of Sir Thos. Overbury in the Tower in 1613), ever knew Shakespeare, he never said so, nor, as far as known, ever mentioned his name. The names, Forman and Shakespeare, have had a spurious association since the middle of the 19th Century, when John Payne Collier got a friend (Black or Blackwood?) to insert one of his forgeries "A Booke of Plaies" between the leaves of F's manuscript in the Bodleian. Then he later claimed to have discovered F.'s description of three Shakespeare plays he had seen. Halliwell was suspicious of some of Collier's alleged discoveries around this time, but it remained for Dr. Tannenbaum in the 1930's and Sidney Race in the 1950's to complete the exposure. I doubt if Rowse knows of this or cares. At the trial of the murderers in 1616, F.'s widow (he died in 1611) produced the copious notes he kept (possibly for blackmail) and they proved spicy reading. See the D.N.B.

CURIOSA

Anno Domini 1610

IN AETERNUM PRIAMAEVAE LABIS MEMORIAM.

STAY GENTLE PASSENGER AND READE A SENTENCE THREE FROM YE DEAD
 YF WISEDOME WEALTH HONOR OR HONESTY CHASTITY ZEALE FAITH HOPE
 OR CHARITY. IF UNIVERSAL LEARNING LANGUAGE LAW PURE PIETY
 RELIGIONS REVEREND AWE FIRME FRIENDS, FAYRE ISSUE: IF AVIRTUOS
 WIFE, A QUIET CONSC IENCE A CONTENTED LIFETHE CLEARGIES PRAYERS
 OR YE POORE MANS TEARES COULD HAVE LENT LENGHT TO MANS DETERMINED YEARS

SURE AS YE FATEWch FOR OUR FATE WIE FEARE PROUD DEATH HAD NEERE
 ADVANCED THIS TROPHIE HERE. IN IT BEHOLD THY DOOM THY TOOMBE PROVIDE
 Sr. WILLIA GEE HAD ALL THESE PLEAS YET DIED.

(Note. These are gold letters painted on slate. "YE" is the old English thorn "Y" standing for th with an e above the line. Some letters have been left out and inserted above with a caret. Hard to reproduce on a typewriter. From a plaque on the wall of York Minster Cathedral.) Several years ago, I stopped off at York, between trains, returning to London from a visit to Mr. Looney's daughter in Gateshead. I made a hurried self-conducted tour of this great cathedral, dating back to Roman times, but now undergoing extensive shoring up and strenghtening, much of it blocked off by scaffolding. My main purpose of this visit was to see with my own eyes the entry in the city minutes, the day after the Battle of Bosworth, deploring the cruel murder of our beloved and lawful king through great treason; to the great grief of the entire city. Later, I had a vague recollection that I had seen on one of the outer walls of the Cathedral, out of the corner of my eye, and at eye level. *The next year I went back to confirm this, but could not find it. Fresh sections were blocked off now for construction work, so I was about to conclude that it was on one of the now inaccessible walls. How I actually found it, makes a good story to tell which could be titled "The Curious Incident of the Dean's Wife." A story to tell, but not worth typing put, and printing here.)

Why print the epitaph? There is an interesting postulate that the wording on the Stratford grave and monument do not necessarily "prove" that William of Stratford is "Shakespeare", that it was composed by Shakespeare himself, or selected and approved by his family. On the other hand, may be conventional tombstone doggerel of Jacobean era, or conceal hidden messages put in by third parties, for a purpose. I have seen a statement by Canon Rendall, a man of unimpeachable integrity, that he had seen in a London churchyard, a slab over the grave of a child beginning: "Good Friend for Jesus sake forbear etc." The name of the church was given. I tried to confirm this, but the Canon wrote before the "Blitz". I found there were no more gravestones in the churchyard, but it had now been paved over. It is possible that the incumbent has records of the inscriptions, or that some "old-timer" nexton, or parishoner, might remember this, but I personally feel that I should devote my time to matters of higher priority, such as original MSS.

*Stay gentle passenger....

More Curiosa

To the Reader.

This Fig/ure that/ thou here/seest put/
 It was/for gen/tle Shake/speare cut/
 Wherein/the Gra/vver had/a strife/
 with Nat/ure to/out-do/ the life/;
 O could/he but/have drawn/ his wit/
 As well/in brasse/ as he/hath hit/
 His face/; the Print/ would then/ surpasse/
 All,that/was e/ver writ/ in brasse./
 but since/ he can/not, Read/er looke/
 Not on/ his Pict/ure, but/his Booke.

B.I.

I am sure our readers have by now recognized the above as the lines of Ben Jonson on the Droeshout Portrait in the First Folio.

Several years ago, one of our members, Mrs. Vern Messner of Cleveland, wrote and asked if Charlotte Armstrong was a member of our Society, or did I know if she was an Oxfordian. Also had I read her "Seven Seats to the Moon"? She enclosed an extract from the book including the above. The answer to her three questions was in the negative. I did look up the book in the Library, read the extract and the context. "Seven Seats to the Moon" is semi-science-fiction, semi-suspense story. The main character, or hero, is a man referred to as "J". The time is modern. In a pause in the narrative, "J" finds a note from his father, who seems to be retired and living in the same city, asking him to drop in on him as he had something to show him. His father tells him that he has made a discovery, but is in doubt as to whether it is his duty, for truth's sake to make it public. Or should he withhold it? From memory; it went something like this, "Take the verses, divide them into feet (two syllables). "J" did so. Now, said his father pointing to the signature, "B" is the second letter in the alphabet. I and J (in those times interchangeable) make the ninth letter. Nine and two add up to eleven, you will agree? So count to the eleventh foot. Extract it. From that, count to the ninth foot following. Extract it, count eleven more, then nind. "It is not," his father mourned, "to be attacked as an improper cipher. Reason tells me so." "J" did as he had been told to and read off the result. Ver had his wit. Ver writ his Booke. Well, well. J was impressed. (This is the last of this. The story goes on to a finish. The father is never mentioned again, nor is the cipher!)

I looked up Miss Armstrong's address-in California- sent it to Mrs. Messner, suggesting that she might want to write her about it. I planned to write her myself, inquiring if that was her cipher, or had she found it somewhere, if she was an Oxfordian etc; and, if she would permit me to print it for the benefit of our readers. Just about this time, I saw in a letter from Mr. Gordon Cyr, a reference to "the late Charlotte Armstrong."

Now, my ignorance of, and "grasp" of, cryptology and ciphers and codes, is profound. I can only wonder at the ingenuity of those who compose them, as well as those who de-cipher. I do not know the difference between a proper and improper cipher, though I surmise a "proper cipher" is one, that if the key is given to A. B. C. D. E. etc, each will read the message the same way. While all but the most be-sotted Stratfordians recognize that these lines are full of double-talk, double-and sous-entendre; enigmas, etc, I feel that I.B. was not placed at the bottom as a key but are the initials of Ben Jonson, whose initials had the alphabetical numerical value from the day he was christened. 2 and nine do make 11, also 29 and 18. Nevertheless Miss has a cipher using 2 and nine, four times, which makes an intelligible message which sounds good to Oxfordians. Let's see others take any numbers and letters and get something half as intelligible.

BOOK REVIEW.

OXFORD and HIS ELIZABETHAN LADIES. By Eleanor Brewster. 270 Pages 13 Illustrations
\$5.95 Dorrance & Co. Philadelphia, Pa.

This second book by Miss Brewster of Hartford, Conn.--her first: Oxford, Courtier to the Queen--is a welcome addition to Oxfordiana, and a pleasure to read. It is a new approach to the Oxford story, which should, and does, appeal to people who have barely heard of him, but cannot help but be intrigued by the fascinating details of the lives and characters of his mother, sister, wife, Queen, mistress, second wife, and his three daughters. The inter-relationship of each with Oxford, and the citing of passages from "Shakespeare" which may reflect these relationships, plus Miss Brewster's easy and felicitous style, make up a book that most Oxfordians will want to buy, and can safely recommend or lend to their friends.

Miss Brewster does not affect a pedantry, or claim to have made a new discovery of fact or document, but never-the-less, her research has been extensive, and many of the details about the women, especially those in the will of the second Countess, and Anne Vavasour, will be new to all but a few Oxford scholars and researchers. There are 12 illustrations, plus a frontspiece. Some of these are photographs taken by the author. In particular, the reproduction of Hilliard's miniature of the Earl of Oxford, has never been reproduced in any Oxford book before this, as far as this editor knows. He ran across it in a book on Hilliard and Oliver, which stated it was "now at Montague House". The face looked so chubby, that we assumed it was mis-labelled, and was really of the 18th Earl. However, Miss Brewster identifies it as the property of the Duke of Buccleugh, who gave her permission to use it. Whether the Duke of Buccleugh owns Montague House now, or not, is unknown to us, but the miniature is the same; and clearly painted on it is "Earl of Oxford 1588." In 1588 there was but one Earl of Oxford, and he, Edward de Vere, 17th Earl. Miss Brewster's speculation and explanation are persuasive.

There are some ERRATA and "typos" in the book, most of which could come from careless editing, and slack proof-reading and corrections by the publisher. These however, are trivia, and will be unnoticed by 98% of the readers. Now; a word to the 2%: Don't write me, or instigate some stooge to write me, and ask if I noticed "this and that"? Yes, I did. Another mild criticism is that there may be an excess of foot-notes, undoubtedly due to the author's modesty and over-generosity to others who have preceded her in copying citations from public records, which are in the public domain, and the private property of no one. Again: a good and readable book.

What to look for in 1973 News-Letters.

1. Was not Oxford for many years Queen Elizabeth's "Henry Kissinger". sans White House propaganda and "Madison Avenue" Ballyhoo?
- 2/Additional Documentary Evidence that Elizabeth's Courtiers and literate Londoners habitually referred to Oxford as the Lord Chamberlain, not by his full, formal title, and that theatrical references to the "Lord Chamberlain's Company" had nothing to do with either of the Lord Hunsdons. (Note Mr. C.W. Barrell first noticed this years ago, but now Society's researchers have new corroborative proof)
3. While it is recognized that promotion and protection of the "Stratford Myth" is "big business" in Britain, is it not a fact that, in terms of money, it is bigger in the U.S., and better organized?
4. What was Shakespeare's source of Mark Antony's speech over Caesar's body? Not Plutarch, as is generally assumed; for neither in Greek, or Latin, French, or English translations are there words of the speech, just a reference that Mark Antony made one.

Shakespeare Oxford Society, Inc
by Richard C. Horne, Jr. President

The Shakespeare Oxford Society

Autumn 1973

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



Dear Fellow Members Shakespeare Oxford Society:

While our irregular communications to members are conventionally referred as News-Letters, the news part is usually nominal, but not so in this one. While not exclusive, nor a "beat", the following covers an event relating to "Shakespeare" that readers relying on the "London Times", "New York Times", "Washington Post", "Time", T-V Network news, and how many others of which I have no idea, are still in blissful ignorance, though over a month has gone by. (News-week was left out inadvertently.) If our readers will permit, or at least show a little tolerance towards a yielding to temptation, we will, for the nonce, lay aside the mantle and style of Olympian objectivity, and dignified and dispassionate discussion which has distinguished your scholarly(?) journal in the past, and report this in what we Americans call "newspaper style", and our British friends "journalese."

MONUMENT MANUSCRIPT MYSTERY NOW MOOT.

SHADY SHENANIGANS AT STRATFORD ON AVON.

(A first-hand and first person account from our special international correspondent in Washington D.C.) Oct. 4. This morning, the office radio was turned on low, with dial set at 1500 WTOP, the "all-news" station in Washington, affiliated with CBS, which was going to broadcast "live" testimony before the Senate Watergate Comm. on "dirty tricks" used on opponents in 1972. At 10 a.m., the announcer said: We now take you direct to the hearing room in the Senate Office Building. Just then a caller came in, and I left my desk to greet him. Across the room, out of the "corner of my ear", I heard faint sounds of a news dispatch: disjointed words such as Thieves. Vandals. No hollow space was found. Behind the statue or the base, Shakespeare. Nothing to be found. No manuscripts. Not much damage, only a crack in the base. A few seconds later, familiar voices from the Watergate Comm. I assumed that what I had imperfectly heard was from something dated Stratford on Avon England, clicked out on the news-ticker, which someone in the news office of WTOP, had torn off and read to fill a few seconds of what might be "dead air" in the transfer from the studio, to the hearing room, and that it would be surely repeated at the next news summary at station breaks, and current news re-caps three or four times an hour, as was this station's wont, when covering hearings such as this. Re-caps came at 10:15 and 10:30. No Stratford, no Shakespeare.

Someone has said that "self-preservation is the first law of nature", so my next action must have been a conditioned motor reflex. To establish an alibi, proving I was nowhere near Holy Trinity Church, Stratford-upon-Avon, at the time of the crime and sacrilege of the shrine, seemed to be of prime importance. What better witnesses of this defense, than the staff of the Folger Shakespeare Library? An institution which, for a period of twenty years, had been in effect, if not de jure, a de facto, outpost, of, and a pro-consulship for, the business interests of the Stratford "Shakespeare Birthplace Trust", with its promotion of the Aubrey-Stratfordian Attribution of Authorship. I dialed the Folger, and asked for Dr. Hardison, the present Director, identifying myself. I was told he was in a meeting, and unavailable for an hour or so. When I asked to be switched to a Senior staff-member, a friend, I found the staff-member was not in that day. I then got Dr. Hardison's secretary, asked if they knew of the Monument business, found that they had not heard of it. I then dictated a few lines covering what I had heard on the radio. She said she would type it up, and give it to Dr. Hardison at the first opportunity. If I learned more I was to let them know.

I next called the residence of my friend at Folger; told the news of the monument's violation, and in a half-serious, half-tongue-in-cheek conversation, was promised that my voice was recognized, that a memo would be made that about 10:30 a.m. Oct. 4, 1973 I was in Washington D.C. and that in the event of my being charged by the Stratford Birthplace Trust or any of its members with participation in, or complicity, in the outrage, such testimony would be available. That calling back to my office, to verify that my call originated there and was not long distance from England was not necessary.

Immediately after I hung up, I dialled Mr. Ogburn's residence in nearby Virginia, to tell him the news, and recommend that he establish his alibi also. No answer then, nor to five other calls at one hour intervals. (Ed. Note. The above does sound farcical, and ridiculous, and of course I never thought I was in real danger; but; that Dr. Levi Fox, of S.S.B.T. would make such a charge, or at least the insinuation, is not as preposterous as it sounds. For, when several years ago there was a fire at "Anne Hathaway's Cottage" of suspicious origin, this same Dr. Fox gave out statements to the papers that the Anti-Shakespeareans were suspected of responsibility, if not direct, then indirectly; or, at the least, by creating an atmosphere of impiety, and agnosticism, that could incite others to such a crime. Later, it was found that the fire had been started by a farm hand, or agricultural laborer, who had a row with his girl, who wanted to "show her", and attract attention to himself (somewhat like Bremer in Milwaukee). He was convicted and given a substantial sentence. I must confess that I did indulge in an anticipatory grin at the contemplation of the "egg on his face" of Dr. Fox, if he should make the insinuation again, and find my alibi, only to find that I had an alibi from the Folger.)

I listened religiously to the radio newscasts every half-hour all day; still no mention of the Monument. About 4:p.m. Mrs. Ogburn answered the phone; had been out ~~most~~ most of the day. Charlton is out of town, but flying back to day. "Not from England?" No, out West. He's going to phone me shortly, when he will arrive. When he does tell him to establish some proof where he was today, for some ^{one} has broken into Holy Trinity Church at Stratford, pulled the monument down from the wall and found there were no hollow spaces behind the bust nor the base, and no manuscripts. I heard it this morning at Ten on the radio, but nothing since. Mr. Ogburn phoned me around six. I told him what I had heard, but that there had been nothing more on the radio since. He was shocked and indignant, but not in the mood for any levity or jocosity about alibis. Said he had had some correspondence with Mr. Lowther. We both agreed that there would probably further details on the Networks News Hours, possibly pictures by satellite, and surely full coverage in tomorrow's Washington Post. Said he would try to get in touch with Mr. Lowther, to see what he knew of this, and we agreed to keep each other informed. Meanwhile, I found myself growing more and more uneasy and doubtful, not exactly about my sanity, but perhaps I had been hearing voices, like Joan of Arc, or had begun to rise up at the voice of the bird. When the 6-7p.m. T_V newscasts came and went with plenty of nothing on this; non-plussed is not the word. The Star-News was delivered to us late that evening, and I breathed an audible sigh of relief to find a brief "box" on the inside pages dated Stratford with a line or two of hard news and more lines of re-write and editorial padding, but it did confirm that the monument was down and no hollow spaces or scrolls(?).

Next morning, not a word in the Washington Post. Mr. Ogburn told me he had finally reached Mr. Lowther at his home in Connecticut about eleven at night: that he had indeed heard about it from others, was trying to get more details, and perhaps might be asked to appear on a T_V program. Mr. O. said he thought he was a newscaster for radio on some network. We were both surprised that there was nothing in the "Post"; but had no doubt that would be full coverage in the New York Times, by Sunday anyhow, and surely we would see the full story with pictures in the next issues of "Time" and "Newsweek". Also that I would be hearing from friends and connections in England on this.

I got one clipping from our Asst. Secretary in Braintree, Essex; Mr. H.W. Patience, and one from the Philadelphia Inquirer, the most detailed, sent by Mr. Craig Huston. See next page.

Washington Star-News, Oct. 4, 1973. **BUST OF BARD BROKEN AT TOMB.** Stratford on Avon, England. (AP) Thieves broke into the parish church where William Shakespeare is buried and ripped down a bust of the bard, apparently in quest of a scroll believed to contain an unpublished play. (Par.) The intruders slightly damaged the heavy 340 year-old sculpture as they ripped it from the wall. They then cracked the base. "It's going to be a tricky, intricate and expensive job to put the monument back., but I believe it can be done," said Dr. Levi Fox, director of the Shakespeare Birthplace Trust. (Par.) A week ago John Lowther, an American broadcaster, claimed to have decoded the inscription under the sculpture, consisting of several lines of Latin and some Shakespearean verse. He said the message was: "Within this monument Shakespeare leaves aught but pages that he hath writ." (Par.) The intruders apparently were looking for a secret cavity that might contain those pages.

Daily Mail (London) Oct. 5, 1973. **RAIDERS BREAK INTO CHURCH FOR SHAKESPEARE'S SECRET.** Vandals, believed to be looking for secret Shakespeare manuscripts, have broken into the bard's monument in Stratford-upon-Avon parish church. They got into the church early yesterday, and tore the bust from the north wall above his grave. Police said yesterday: "There is no cavity in which anything could be hidden. There must have been more than one man to lift down the heavy bust to get at the wall behind." An American broadcaster is claiming to have found a new clue to the whereabouts of the manuscripts in code in an inscription under the bust. He said it suggested that the documents were hidden in the stonework behind the monument. Police Superintendent George Jackson, head of the Stratford police said yesterday: "There is no doubt this was an effort to find the scrolls, but there is no space and there are no scrolls." Church staff found the bust undamaged on an altar table beneath the monument. Church authorities have always refused requests for a search of the grave itself from people trying to disprove Shakespeare's authorship of his plays.

Philadelphia Inquirer, Oct. 5, 1973. **INTRUDERS SHIFT BUST OF THE BARD.** From our wire services. (UPI. I've been told) Stratford-on-Avon, England: A gang of intruders removed a historic bust of William Shakespeare from its resting place above the bard's tomb, police said Thursday. They got nothing for their effort, but laid to rest yet another theory in the greatest literary mystery of all time. A police spokesman said the intruders broke into the Holy Trinity Church on Tuesday and removed the marble bust and its plinth, or base, causing superficial damage to the historic art work. It was left in the church. "It was obviously a search for something", the spokesman said. "They were not vandals. They took extreme care. They took down the bust-- it is so heavy that three large detectives had to pick it up again, and they had a deal of difficulty-- and removed part of the plinth to see if it was hollow. It was not." The intruders presumably were searching for manuscripts of the great plays that are now known as Shakespeare's work. As far as has been determined, no such manuscripts exist. But John Lowther, a Washington journalist and broadcaster, claimed last week that he had decoded the inscription under the bust in such a way as to indicate that the bust itself hid Shakespeare's own hand-written texts of his plays. According to the experts, that theory has now been shot down. Lowther said the inscription under the sculpture consisted of several lines of Latin and some Shakespearean verse. He said the message was: "Within this monument Shakespeare leaves aught but pages that he hath writ." "It's going to be a tricky, intricate and expensive job to put the monument back, but I believe it can be done," said Dr. Levi Fox, director of the Shakespeare Birthplace Trust. The intruders apparently were looking for a secret cavity that might contain those pages. But they found nothing. Police Chief George Jackson said, adding that the "tidy-minded and considerate" intruders swept up before they left. The sculpture of Shakespeare with a quill pen in his hand was installed ten feet from his grave 14 years after he died in 1616.

Our members will remember that in our last News-Letter we published a replica of the flyer that is now furnished visitors to Holy Trinity Church at Stratford after they have paid the two shilling fee to get a closer view of the "grave" and "monument", and promised more on that subject in the next News-Letter. The writer has made three trips to Stratford-on-Avon. The first on his own to get a view of the scene and activities there at first hand, and the other two in the interests of the Society and some of its members. While no member of our Society, as far as known, believes the Stratford worthy was the author of the plays and poems of Shakespeare, nevertheless the propaganda put out by the members of the Birthplace Trust does affect us, indirectly and adversely. Some of our best and clearest thinkers, blessed with imaginative and analytical minds, plus some romanticists, feel that there may be manuscripts, documents, or a clue, or a "something" concealed somewhere in the "monument" that would throw light on the authorship. The theory is that the "monument" was caused to be carved and erected, with its enigmatic inscriptions in Latin and English, by those who were responsible for the publication of the First Folio, and the layers of the grounds for the "Stratford Hoax". This writer who, for the sake of brevity, and to protect the innocent, will hereinafter*referred *be to in the first person, does not for a minute believe Shaksper's family had anything whatever to do with the "monument", or could read the inscriptions thereon; will go along with this, and also concede that there is a remote possibility

there may have been at one time documents placed inside if there is or was a hollow space in it; but that there is anything in it now, is negatived by its history of being reconstructed, handled, and altered over the years. Nor do I believe the effigy we now see was in or on the original monument sketched by Dugdale circa 1632. The theory that something might now be found hidden therein, is based on the premise that the structure, or "Whatsit" on the top that bears the coat of arms, is a hollow box, not a solid stone. It could well be either, but outsiders are not allowed close enough to form a worthwhile opinion. It seems a reasonable assumption that if anything was ever inside and found to support the Stratford business, we would have heard of it long ago. If there was anything that could hurt or harm that business, it would have been destroyed by its custodians at once. While the church authorities have the final say as to permission to examine or take down the "monument", the commercial interest of the Birthplace Trustees, and now Holy Trinity's own interest in raising about a half-million dollars for the "Shrine" would, and do, preclude the remotest possibility of such permission being granted.

Now my speculation and belief that there is nothing in the "monument" now, bearing on the authorship, could be completely erroneous, and the others, right. But we are faced with an impasse. My principal interest now, and for the past several years, has been that of trying to locate original documents that could furnish proof of what we believe. In that attempt any educated and informed speculation as to likely places to look would be most helpful, and some might even be inspired. But as long as some clung to the belief that opening the "monument" should come first, before attention was turned to other possibilities, these good minds on this phase were idling in neutral and getting nowhere. I wanted to engage the gears for forward motion. Would there be a way of finding out, one way or another, without taking it down, and perhaps even at the initiative of the Vicar? My sole motive was to liberate potentially productive speculation that was now lying fallow. Mr. Calvin Hoffman (Marlovian) and Mr. Francis Carr (Baconian) as well as others not tabulated, were getting personal publicity by various schemes to force digging up and opening up, which were met with constantly hardening and resentful resistance from the Authorities, though mischievously urged on by the Press.

Additional Notes on the "Monument Mystery".

The reprints of the clippings summarize about all that is known over here, despite letters and telephone calls to friends in England and officials in Stratford. It is confirmed that there was no mention in the "Times", that the Telegraph had a brief item, as did the Guardian, but nothing not contained in our clippings. No comment or follow-up, there or in the U.S. The outbreak of war in the Near East on Oct. 6th could account for this being dropped as a news story, on both sides of the ocean. A phone call to the Mutual Broadcasting Agency, inquiring as to where Mr. Lowther could be reached, evoked the information that they had no Mr. Lowther, and never heard of him. I was pronouncing the name with a short o as in how. I persisted and tried further identification. That sounds like Mr. Luther. He is not working out of the Washington office, but from New York. The young lady switched me to the manager, who said they had nothing further on the story, but that Reuters News Agency, had a complete file on it. He gave me the name and number of the head Reuters man in Washington, who was a friend of his; and I could mention his name. As the office was only three or four blocks away, I decided to go in person. I found that the only interest there was in a story about someone who said he had deciphered an inscription on the Shakespeare Monument, brought up at a panel discussion he had attended. Seeing it had an English angle, he included it in his daily news summary service. Had not heard any more, and did not know Monument was off the wall. It turns out that the name is "Louthier", with a long u, as in Martin.

It is no wonder the story is ignored in Washington by copy desks and re-write men. A bust or monument down from a wall in England? So what? A dozen or more well known and ranking Humpty Dumpties are teetering on the walls here; once they fall off, it is hardly news any more. Nor does the clattering on the stony streets, of all the King's horses, and all the King's men in the futile attempts to put them together again, cause more than an occasional turned head.

In England the copy-writers exhibit equal ignorance and /or indifference as to possible news value, or interest to readers. That there has been a controversy about and around this "Monument" for over two centuries, that there are no known MSS of "Shakespeare's Works", or that for the last ten years there has been activity to see if there were MSS or a message or clues in postulated "hollow-spaces" therein; the latest featured in a two page article in the "Telegraph", that there was violent and hostile opposition on the part of all commercial interests in Stratford, to any examination, seems either unknown or forgotten, or that in Elizabethan times writers did not use "scrolls" (a la Dead Sea) but loose sheets of paper, or blank sheets bound together in book form. The nub, or gist, of the story is that a named American, a few weeks ago, claimed to have found a clue that pointed to something in the Monument; that when this story reached Britain, unknown "thieves or vandals" broke into the church, tore the monument from the wall, but failed to find any treasure, because there was no hollow space in bust or plinth below.

"Curiouser and curiouser" is what some of us were calling the situation and dearth of news over here, and one of our correspondents from England, also quoted Lewis Carroll in commenting on the news "blackout" in Stratford. For what it is worth, I offer the following hypothesis for consideration:

1) There were no thieves or vandals. 2) There was no crime of breaking and entry or malicious destruction of property etc. 3) That the bust was taken down from the wall, for purposes of examination, and to put an end to unseemly controversy, by persons who had a legal right of custody of it. 4) That the Police Supt. soon discovered, or was assured of, this; by the church authorities, or someone on their behalf, in confidence. 5) That Dr. Levi Fox and his trustees had nothing to do with it. I.E.; the removal, nor any right or responsibility for putting it back, but was making a characteristic grab for O.P.M. (other peoples money).

One of the strong points of this hypothesis is the Vicar's statement in the daytime, a curious incident. But the Vicar made no statement in the daytime! That's the curious incident.

THE LORD CHAMBERLAIN'S COMPANY OF PLAYERS.

In our last N-L members were told that they could look for "Additional Documentary Evidence" that Elizabeth's Courtiers and literate Londoners habitually referred to Oxford as the Lord Chamberlain, not by his full, formal title, and that theatrical references to the "Lord Chamberlain's Company" had nothing to do with either of the Lord Hunsdons. (Note. Mr. C.W. Barrell first noticed this years ago, but now Society's researchers have new corroborative proof.) In England this summer, additional evidence was found in the public records that the Cecils, father and son, habitually referred to him, publicly, and in private correspondence, by the short title, not son-in-law, or brother-in-law, nor Lord Oxford, nor Earl of Oxford, so did their connections and correspondents. This also applied to official journals, such as Dewes, etc. Altogether, it can safely be concluded, that with the exceptions when the reference was to his exercising of his largely ceremonial duties as Lord Great Chamberlain, the short title was the rule, rather than the exception. Also new facts (to me at least) that tended to show that there were physical impediments that tended to negate the idea that L.H. had any connection with running, supporting, or managing this famous company in the 1590's and the turn of the century. Nor was there any indication that his successor, the Puritan Lord Cobham, and his successor as Lord Chamberlain of the Household (upstairs) George Hunsdon, 2nd Lord Hunsdon, had either the health, temperament, or inclination to mix in with stage affairs, quite the contrary.

On my return in July, I found a letter from Mr. Gordon C. Cyr, a Trustee and V.P. of the Society, received in June, which my associate had notified me had been received in June, but did not think required forwarding by air mail. I quote: inter alia: "Before burdening you with my opinions about Mr. Knight's ratiocinative processes, there is one piece of information I wanted to pass on to you for some time. I fear it puts somewhat of a crimp on Mr. Barrell's hypothesis that Oxford was the Lord Chamberlain referred to as the patron of that particular company. In the book William Shakespeare, Vol II, of E.K. Chambers, there appears on page 321, in a record of performances between 1594 and 1616 of contemporaneous date, the following:

1595-1596. Court (Richmond).

December 26, 27, 28; Jan 6; Feb. 22. John Hemynge and George Bryan servayntes to the late Lord Chamberlayne and now servayntes to the Lorde Hunsdon.

(This was discovered by Mrs. Cyr after much painstaking research!)

In brackets, Chambers adds that "the 'now' refers to the date of the warrant, 21 Dec. 1596" This date together with the word "late" in describing the "Lorde Chamberlayne", can only refer to the First Lord Hunsdon, and since Hemynge was a member of the Lord Chamberlain's players, the reference clearly seems to settle the matter in favor of the orthodox and against Barrell. However, the document also seems to indicate one error in the orthodox reasoning: just because the Second Lord Hunsdon was tardy in receiving the title of Lord Chamberlain, there seems to be no evidence that Cobham had anything to do with the players. The evidence seems to indicate that the patronage passed directly to the second Lord Hunsdon, regardless of the interpolation of Cobham in this office.

I realize, of course, that Oxford could have been the "patron behind the scenes" so to speak, but more proof is needed to make that *stick(*idea)-- at least, more than an endless multiplication of contemporary references to Oxford by the shorter title of "Lord Chamberlain" (And if this hypothesis be correct, the secrecy that envelops the writing of Shakespeare's works indeed extends to the patronage of "his" company.)

(End quote from Dr. Cyr's letter.)

The logic and reasoning in the above seemed to me to be impeccable, and the conclusion in the last paragraph so sound, that it was decided to the additional notes aside, (*lay) give this matter a low priority, put it on the back-burner as it were, and turn to more timely topics on which we had surer proof.

Later, when checking on another matter in the files of the Shakespeare Fellowship Quarterly, I ran across an article Mr. Barrell had published over twenty-five years ago, which had a piece of hard evidence, first-hand and documented, definitely identifying Oxford as patron of the famous Lord Chamberlain's Company in 1599. Had the record published by E.K. Chambers-- an honest and honorable man-- and cited by Prof. Cyr, really settled the matter? Further scrutiny of this showed no payment sum, as is usual. A foot-note referred the reader to Chambers' "The Elizabethan Stage" Vol IV, Appendix pg. 164-5. The item there shows, in addition: "D.A. 543 m.12. £50. (Fifty pounds). As actors in those days lived precariously, in perpetual peril from plague and Puritan, the latter the more deadly, it seemed unlikely they could wait a year for payment for a performance. Some high-class and difficult detective work, developed that the records Chambers lists-- though that are now available-- are not original first-hand entries of a paymaster of current payments for performances given before the Queen, but rather abstracts of audits which were made apparently once a year for her Majesty, of expenditure of funds by her household officers. The "D.A." is an abbreviation of Domestic and either audit or abstract. The audit was once a year. The abstract could have been made the following year, or ten years, or an hundred years later by persons unknown. What we actually have here is evidence that, in the unknown abstracter's opinion, Hemyng and Bryan were servants of the First Lord Hunsdon, and later of his son George, II Lord. H. Whether he knew this of his own knowledge, or that it was a natural assumption, is a matter for speculation or conjecture. So, also, is why the abstracter felt it desirable to add the editorial comment, or whom it was supposed to inform or enlighten. Surely the Queen and her household officers knew who was Lord Chamberlain "at this point in time", and it is doubtful if, in a fiscal matter, John Hemyng needed further identification. However, on the other hand, it is hard to think of a reason to suspect this as not genuine, or a motive for forgery by a person, or persons, unknown. I confess that to me, a small cloud of suspicion, no larger than a man's hand, seemed to loom upon the horizon, when I noticed that immediately preceding this item-- which is D.A. 543 -- was D.A. 542, 1594-5. D.A. 542 is the famous, or notorious, entry "To Willam Kempe, Willam Shakespeare, and Richard Burbage, servants to the Lord Chamb'leyne, for performing plays before the Queen on St. Stephen's Day and Innocents Day 1594, £20 (20 pounds). This is the only entry or record, during the lifetime of Stratford Will, in the Court, or London, or the provinces, mentioning the name of William Shakespeare as a person in connection with the theatre, and even then, not as an actor, but among payees, who were almost invariably, shareholders in the acting company, though some did have a dual role in the organization.

It is well-known to the informed that this "entry" has an ancient and fish-like smell, is known to be false in respect to time, dates of performances, and in amounts. The actual payments for the two performances, on dates other than given, by the company, added up to 24 pounds, 18 shillings, not 20 pounds as listed. It was an attempt by the Countess of Southampton, to account for a shortage in the accounts of her dead husband, Sir. Thos. Heneage, Treasurer of the Chamber, which Elizabeth claimed she had found; and wrote the widow a pre-emptory note ordering her to make it good, or come up forthwith with a satisfactory explanation. Why the Countess salted in the name of Shakespeare as a payee; that is. if she did, and it is not a forgery by somebody else at some other time, -- is another matter for speculation. If you are not familiar with this, details can be found in Dorothy and Charlton Ogburn's "This Star of England", Dorothy and Charlton Jr's "Shakespeare, the Man behind the Name". Also in Charlton Jr's booklet "Shakespeare and the Man of Stratford", a copy of which has been sent to all of our members. Our old friend "guilt by association", aided and abetted by juxtaposition, were enough to alert any agnostic researcher, certainly this Oxfordian, and stimulate a searching inquiry into No. 543, with the results described above.

From the above, and other data examined, but not listed, I have reached the tentative conclusions below, which are submitted as suggestions for our readers to consider, and comment upon if they wish. This despite what the learned doctors, and "Shakespearean Authorities" have been writing and teaching us for many years.

A. That the Lord Chamberlain of H.M.'s Household, whose duties included among others, providing entertainment for the Court, when he selected stage companies to give performances at an agreed reward or fee, they were paid this sum by the Treasurer of the Household at the direction of, or on the warrant of, the Lord Chamberlain.

B. That payments were made to one designee, or shareholder, for each performance: not to two or three payees at a time. Assuming A, B, & C, as payees: A. for one show, B. for another, and maybe C. for a third. At the end of the year, assuming four or more performances had been given and the company paid each time, the audit or abstract would read "to A, B, & C. of the Ld Chamberlains Players, or to X, Y, & Z of the Lord Admiral's Co. a lump sum for the year, which was the total of the separate payments: say 50 pounds.

C. That from around 1595 to 1603 there were two leading theatrical companies playing at Court, at the London Theatres, the two Universities, and sometimes the provinces. These were the Lord Chamberlain's and the Lord Admiral's. That when the first company was referred to as the Lord Chamberlain's, or The Lord Chamberlain, his servants, the actors, the Court, the "insiders", or those in-the-know, knew it was Oxford's. That others, perhaps the majority, could assume it meant the Ld. Chamb. of the Household, particularly as it was known he had much to do with theatrical affairs in his office.

Shakespeare's Jester—Oxford's Servant

By ABRAHAM FELDMAN

IN SHAKESPEARE'S *First Folio*, under the caption of "The Names of the Principall Actors in all of these Playes," appears the name of Robert Armin. From various sources, including his own published writings, Armin is known to have been one of the outstanding comedians of the period. Beginning as a protégé of the famous Dick Turlington some few years before the death of that low-comedy genius in 1588, Armin had become a member of the Lord Chamberlain's Players by 1598, continuing with the same group after it passed under the patronage of James First as the King's Men. He therefore participated in the production or revival of many of the great "Comedies, Histories and Tragedies." The Editors of the *QUARTERLY* take pride in presenting Mr. Abraham Feldman's summing up of the heretofore neglected evidence which shows Robert Armin as the admitted servant of the playwright Earl of Oxford at the same time that he is known to have been a member of "Shakespeare's Company." Mr. Feldman's discovery is an important one, adding one more illuminating fact to Elizabethan stage and literary history. It is safe to say that this would never have come about, however, unless this talented instructor in English had been open-minded enough to act upon evidence previously published in these pages proving Oxford to be the true "Lord Chamberlain" of Elizabethan theatrical fame. The dynamic value of our Oxford-Shakespeare research is thus more triumphantly corroborated. It can also be stated that without the *QUARTERLY* to give these facts permanence, they would all still be slumbering in manuscript, much to the satisfaction of the editorial group whose past and future is devoted to the maintenance of the inviolability of the Stratford myths and conjectures. We have known for some time that the so-called "scholarly" journals both in this country and Great Britain blacklist all writers devoted to any angle of the Oxford-Shakespeare case, and that their reviewers and commentators receive definite instructions never to mention the 17th Earl of Oxford except in a derogatory way. Evidently convinced that their livelihood as English literary "experts" may be jeopardized if any fundamental truth of the great Earl's actual relationship to the development of dramatic art in his age were to be widely accepted, they take pains to see that the pages of no publication over which they may be able to exert influence are opened to any forthright and logical discussion along such lines. The deplorable dullness, triviality and childish lack of logic that permeates the standardized Shakespearean "research" of all such "scholarly" periodicals is, meanwhile, one of the main reasons why English literary history has fallen to its present low estate. No one is to be allowed to express an opinion about the greatest creative personality the race has produced unless he agrees beforehand to accept the approved myths and patent perversions of circumstance upon which these self-appointed language-policemen have set their seal. Of course they have a definite stake in the maintenance of such a condition. It is to be found in the hundreds of books already put into print by the brotherhood, many of which are required reading now in English classes throughout the

world. The value of all such works would be materially lessened if Oxford were ever to become known as the real man behind the long-apparent camouflage of the Stratford wall memorial, the Jonson double-talk, the over-painted portraits, etc. So we were not surprised to learn that Mr. Feldman's paper was curiously rejected by two of the best-known scholarly journals here and in England before it gravitated to us. The excuse given by the British review was the familiar one of "lack of paper," while the American university publishers of one of the more pretentious quarterlies devoted to "English literary history" returned it to the author with alacrity "upon the advice of our drama editor." Meanwhile, we are the gainers by an article that will be referred to by all honest historians of the Elizabethan stage in the years to come. Mr. Feldman has contributed several notable papers to the *Classical Journal* and, among other poetical ventures, recently published a brief but striking tribute to Rabelais in *Poet Lore*.

ROBERT ARMIN merited the tribute of Professor Baldwin of Illinois who called the philosophical clown "Shakespeare's Jester." The character of Armin as revealed in his scarce scriptures and extolled by John Davies of Hereford in *The Scourge of Folly* (1610) appears to have been marked by fate for the roles of Touchstone, Cleopatra's Clown and King Lear's Fool. All lovers of Shakespeare are sure to love Robin Armin and sure to know him better. Every admirer of Edward de Vere will be delighted to learn that "Shakespeare's Jester" was also the avowed servant of the Earl of Oxford, whom Francis Meres in his *Wit's Treasury* (1598) named first of "The best for comedy among us."

The connexion between Oxford and Armin was discovered in a very rare quarto entitled: *QUIPS UPON QUESTIONS, OR, A CLOWNE'S CONCEITS ON occasion offered, bewraying a morrallised metamorphoses of changes upon interrogatories: shewing a little wit, with a great deal of will: or in deed, more desirous to please in it, then to profite by it.*

"Clapt up by a Clowne of the towne in this last restraint, having little else to doe, to make a little use of his fickle Muse, and careless of carping.

"By *Clunnycio de Curtanio Snuffe*.

"Like as you list, read on and spare not,

Clownes iudge like Clownes, therefore I care not.

"Or thus,

"Flout me, he floute thee: it is my profession. To jest at a Jester, in his transgression.

"Imprinted at Lambou for W. Ferbrand, and are to be sold at the signe of the Crowne over against the Mayden head near Yehillhall, 1600."

Quips Upon Questions was reprinted in 1875 by Frederic Ouvry, with the name of John Singer on

the title-page; because Ouvry had been convinced by the jocose J. P. Collier that Singer, the buffoon of the Lord Admiral's company, was "Clunnycio de Curtanio Snuffe."³ Collier believed that the Admiral's men were playing at the Curtain theater in 1600. It is now well known, they were performing in that year at the Rose and the Fortune.⁴ Equally well established is the identity of the Clown of the Curtain with Robert Armin.⁵ For "Clounico de Curtanio Snuffe" appeared on the title-page of the popular treatise, *Foole Upon Foole, or Six Sortes of Sottes*, also published in 1600 by William Ferbrand, and this treatise is unquestionably the work of Armin, the jester of the Lord Chamberlain's company.⁶

When Professor Baldwin credited Armin with the writing of *Quips Upon Questions* he had not seen the book. He said that it "should be carefully examined for further biographical detail."⁷ If he had scrutinized the 24 leaves of the volume he might have urged examination of it not only for facts of the life of Armin but for revelations of Tudor theatrical history. Sir Edmund Chambers surveyed the *Quips* and found a single detail which he thought worthy of inclusion in his biography of the comedian in *The Elizabethan Stage*: "The author serves a master at Hackney."⁸ Unfor-

3. Most of Joseph Knight's article on John Singer in the *Dictionary of National Biography* (XVIII, 312) is concerned with *Quips Upon Questions*. Knight observed, "The ascription of this work to Singer, probable enough from internal evidence, rests upon the unsupported authority of Collier." What internal evidence Knight had in mind remains enigmatic.

4. Joseph Quincy Adams, *Shakespearean Playhouses* (Boston: Houghton, 1917), pp. 156-157.

5. Baldwin, *op. cit.*, p. 447. E. K. Chambers, *The Elizabethan Stage* (Oxford: The Clarendon Press, 1923), II, 300.

6. Alexander H. Grosart, editor, *The Works of Robert Armin, Jester* (London: privately printed, 1880), Part I.

7. Baldwin, *op. cit.*, 447 n.

8. Chambers, *loc. cit.*

1. T. W. Baldwin, "Shakespeare's Jester," *Modern Language Notes*, XXXIX (December 1924).

2. Through the courtesy of Dr. F. E. Dawson of the Folger Shakespeare Library I was able to study the copy of these *Quips* once owned by John Payne Collier.

unately Sir Edmund left the remark without commentary. Yet it held the clew to several major riddles that have perplexed historians of Shakespearean drama. The passage from which the item was derived occurs in Armin's mock-dedication of the *Quips* to "Sir Timothy Trunchion alias Bastinado," whose aid the humorist requires against victims of his wit who may be scheming to ambush him. Our Robin wanted the weapon particularly for Tuesday, 25 December 1599.⁹ For "On Tuesday I take my Jorney (to waite on the right Honourable good Lord my Maister whom I serve) to Hackney."¹⁰

Since the Lord Chamberlain's players were in possession of the Globe before September 1599,¹¹ Professor Baldwin surmised that Armin was showing his quality at the Curtain in December in the service of another Lord. William Brydges, Baron Chandos, is known to have employed Armin some time between 21 February 1594, when he succeeded to the title, and 4 August 1600, when the Stationers registered the *Second Part of Tarleton's Jestes* which announced that Robin was exhilarating the Globe.¹² But Professor Baldwin's conjecture that Armin went in motley for Lord Chandos at the Curtain in 1599-1600 seems to contradict our present knowledge of that nobleman's actors. There is no testimony extant that they ever performed in London; all records of their exhibitions deal with provincial tours.¹³ Moreover, if Armin's master when the *Quips* were composed had been Lord Chandos, the jester would have journeyed to wait on him at Sudeley Castle, far from Hackney.

Sir Edmund Chambers maintained that the Curtain was occupied by the Lord Chamberlain's troupe in 1599.¹⁴ His argument has not been disputed. When Guilpin's *Skialetheia* (S. R. -B September 1598) reported the playing of Plantus and "the pathetic Spaniard" at the Rose and the Curtain, the two leading companies of London were

the Admiral's and the Chamberlain's. Marston's *Scourge of Villainy* (1598) connected the popularity of *Romeo and Juliet*, a triumph of the Chamberlain's men, with "Curtain plaudities." The fact that the latter were active at the Globe in the autumn of 1599 does not exclude the likelihood of their use of the Curtain. Before they moved to the Globe they had possessed James Burbage's Theater, and strained its resources to a point where they were compelled to use the Curtain as an "easer." When Armin changed his *nom de jeu* to "Clannico del Mondo Snuffe," in the 1605 edition of *Foole Upon Foole*, he clearly indicated that he played in the Chamberlain's dramas at the Globe the same roles that he capped and belled for them at the Curtain.

The nobleman whom Armin called "the right Honourable good Lord my Maister" could not have been George Carey, Baron Hunsdon, who is generally regarded as the patron of the Shakespeare troupe in 1599-1600. Hunsdon held the office of Lord Chamberlain of the Queen's Household from April 1597 to December 1602.¹⁵ During those years he lived in the Blackfriars precinct of London, never in the suburb of Hackney. As a resident of Blackfriars, in November 1596, he signed a petition to the Privy Council against the design of James Burbage for the restoration of the theater which had once dazzled there under the direction of John Lyly and the Earl of Oxford.¹⁶ Although Hunsdon was nominally in charge of the royal entertainments, there is nothing to prove that he was an encourager of the stage of Shakespeare. Nashe's dedication of *Christ's Tears over Jerusalem* (1594) to Hunsdon's daughter gives the impression that the house of Carey offered cold comfort to devotees of cakes, ale and comedies. Henry Carey, the first Lord Hunsdon, who had served Elizabeth as Chamberlain from June 1583 until July 1596, was friendlier to mummers. "He lacked most of the literary culture of his class,"¹⁷ but extended protection to the actors who wore his livery at the Cross Keys inn during October 1594 when the Puritan magnates of the city persecuted them.¹⁸ Between 1578 and 1583 old Lord Henry

9. The date is determined by the reference to Friday in the mock-dedication as 28 December.

10. *Quips Upon Questions* (Owery's edition), Aij.

11. Adams, *op. cit.*, p. 85.

12. Armin's prefatory letter to Gilbert Hengrave's *True Discourse on the Poisoning of Thomas Cadevall* (1604) appeals to Mary Chandos, Lord Willoughby's widow, to recover the actor's "service to your late deceased kind lord." In *Foole Upon Foole* Armin told how he and the "Lord Shandoyes players" had watched in Worcester-shire.

13. John Tucker Murray, *English Dramatic Companies* (London: Constable and Company, 1910), II, 32.

14. Chambers, *op. cit.*, II, 403.

15. E. K. Chambers, "The Elizabethan Lords Chamberlain," *Malone Society Collections* (London, 1911), I, 39. The chronology of the Queen's Chamberlains in the present essay is taken from the same model study, page 39.

16. Ashley H. Thorndike, *Shakespeare's Theater* (New York: The Macmillan Company, 1916), pp. 333, 335.

17. Sir Sidney Lee, "Henry Carey," *Dictionary of National Biography*, III, 978.

18. Chambers, *The Elizabethan Stage*, IV, 316.

did maintain a household in Hackney, at King's Place. But Robert Armin was then only a goldsmith's apprentice.

There was but one literary nobleman dwelling in Hackney when Armin was master of motley at the Curtain. Edward de Vere, Earl of Oxford, the Lord Great Chamberlain of England, transferred his home to King's Place, Hackney, from Stoke Newington in 1596.¹⁹ Seven years before, this courtier, poet and dramatist had fallen in disgrace with fortune and men's tongues as a result of political and extra-marital scandals. His fortune improved by marriage with the maid of honour Elizabeth Trentham, but he never dispelled the shadows on his name. The curious way in which Armin alluded to him in the *Quips*, evading mention of his master's title, was not unusual. In March 1603 Henry Clinton, Earl of Lincoln, spoke of him in the same circumlocutory way to Sir John Peyton, Lieutenant of the Tower. He told Peyton, according to a letter of the Lieutenant,

he had been invyted . . . by a great noble man to hackney, where he was extraordinarily fested, at the which he muche marvayled, for that ther was no great correspondence between them, this noble man having precedence of hym in rancke (where by he towlde me I myght knowe him, ther being onely but one of that qualytye dwelling there.²⁰

In the decade 1580-1590 a company of mimmers led by the mercurial Duttons had toured the provinces wearing the livery of the brilliant Earl of Oxford. All trace of the troupe disappeared in the next nine years. Then in 1600 the anonymous drama called *The Weakest Goeth to the Wall* was printed. "As it hath been sundry times plaid by the right honorable Earle of Oxenford, Lord Great Chamberlain of England his servants" (so runs the title-page of the play's earliest extant copy, dated 1618). The last tragedy of George Scanderbeg was registered by the Stationers in 1601 with a note that it had belonged to Oxford's men.²¹ Is it possible that Armin joined the Earl's players after leaving Lord Chandos's company and before entering the Lord Chamberlain's? In that case we would have to imagine our "Chambers"

with the Oxford troupe sharing the Curtain with the Chamberlain's men in 1599. The chronicles of the Elizabethan theater would indicate that the Earl's own actors never pretended to the grandeur of a house like the Curtain. A letter of the Privy Council of March 1602 addressed to the Lord Mayor of London, designates the tavern named "the Boar's Head as the place they have especially used and do best like of."²² Not until they united with the Earl of Worcester's players in the spring of 1602, we are told, did they venture to exhibit their quality on a grand stage, such as the Rose. When they performed at the Rose they were called Worcester's men, and William Kempe, formerly of the Chamberlain's company, was the star comedian. Armin's name is not associated in extant documentation with the Worcester group, only with the Chandos and Chamberlain companies. And contemporary allusions mark none but the Lord Chamberlain's servants as the receivers of Curtain plaudits when Armin flourished there.

How could our man of motley have served at the same time the melancholy Earl in Hackney and the Lord Chamberlain at the Curtain? That is the question.

The best answer that occurs to me is that "Lord Chamberlain" meant the Earl of Oxford (who was Lord Great Chamberlain of England) almost everywhere except, perhaps at Court. Moreover, it is evident that acting groups were not invariably known by one patron's title, and that special casts were occasionally assembled from different troupes to fill special engagements. The opposition of the Puritan administration governing the City of London to theatrical affairs generally would also account for these otherwise mystifying changes in company names and switches in professional personnel. One thing is absolutely certain: standardization in the recorded designations of the various Elizabethan acting groups cannot be taken for granted. For example, as Lord Chamberlain of the Royal Household, Lord Hunsdon is assumed to have had the task of satisfying Her Majesty's predilection for drama. But it has yet to be proved that either the first or second Lords Hunsdon organized the splendid cry of players who called themselves the "servants of the Lord Chamberlain." The company emerged to public light in 1594, to eclipse the Queen's own historians; and Sir Edmund Chambers has declared that the inter-

¹⁹ R. M. Wood, *The Seventeenth Earl of Oxford* (London: John Murray, 1928), p. 299.

²⁰ *State Papers Domestic*, 1603, quoted by Nares in *Johnson's Oxford, Golden Age and the University of Cambridge*, Mass.: Harvard University Press, 1934, p. 106.

²¹ Chambers, *The Elizabethan Stage*, II, 107.

²² *Ibid.*, IV, 315.

val of four or five years between the last available record of Lord Hunsdon's actors properly so called (at Maidstone in 1589-1590) and the emergence in 1594 "renders improbable any continuity" between the former band and the famous Chamberlain's group.²³ The two Hunsdons as Chamberlains of the Royal Household ostensibly sponsored the company at Court. So did the aged Puritan, William Brooke, Lord Cobham, when he held the office of Her Majesty's Chamberlain after the first Hunsdon's death, from August 1596 to March 1597. Yet no scholar has depicted Cobham as a patron of the mummers who confused his martyred ancestor Oldcastle with Shakespeare's Falstaff in the mind of London. Both Cobham and the Hunsdon's must have heartily consented to the supervision of the company's personnel and productions by the histrionic Lord Chamberlain of England. Henry Carey's duties of military command on the Scottish border would not permit him much time for the rituals of Thalia and Thespis; his son George was severely ill during the final three years of the Tudor dynasty. The Earl of Oxford was thus the sole "Chamberlain" in the realm capable of directing the Shakespeare troupe.

The ambiguity of the title "Lord Chamberlain" was manifested in legal documents of the time. In a Chancery suit of claim by lease for the manor of Much Horneade the estate was called "the inheritance of Edward de Vere, Earl of Oxenford, lord chamberleyn."²⁴ In the correspondence of Robert Cecil, Lord Cranborne, there are several allusions to the "Lord Chamberlain" which appear to signify his brother-in-law, Earl Edward. There is a letter of 1 July 1603 by Mrs. Hicks, perhaps the wife of Cecil's private secretary, pleading for help in collecting money owed by "my Lord Chamberlain." The main security for the debt of this Chamberlain was an assignment of property at Castle Hedingham in Essex, the birthplace of Oxford.²⁵ When the mummers of Armin's company uttered the title of Lord Chamberlain they

certainly meant the master in Hackney. *Touchstone* is the chief witness to the truth of this idea, with his *Quips Upon Questions*. "Shakespeare's Jester" was Oxford's servant. So, indeed, was William himself.

Temple University

Philadelphia, Penna.

This is a reprint from Vol. VIII, No. 3 Autumn, 1947 of the Shakespeare Fellowship Quarterly, with permission. We understand that the author, who at one time taught at Temple University, later became Dr. A. Bronson Feldman, a distinguished psychiatrist, practising in Philadelphia. That he is now retired, living in the suburbs, but in rather poor health now. This information was obtained from a friend.

I hope to give myself the pleasure of getting in touch with him, when circumstances permit, and exchange notes. My informant said he was still strong in the Oxford faith. This is nothing unusual, for if there have been apostates, or backsliders from the Oxford attribution of Shakespeare Authorship, or recanters from the faith, they have kept it to themselves and remained quiet, else we would have heard of them; for certainly our academic acolytes of the revealed Stratfordian faith, would have made the walkin ring with their names, and their own shouts of triumph. R.C.H., Jr.

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23. *Ibid.*, II, 193.

24. *Calendar of Proceedings in Chancery in the Reign of Elizabeth*, vol. 1, p. 185.

25. *Calendar of the Manuscripts of the Most Hon. the Marquis of Salisbury*, XV, 161. The significance of this item and the preceding one was first indicated by Charles Wisner Barrell in "Lord Oxford as Supervising Patron of Shakespeare's Theatrical Company," *Shakespeare Fellowship Quarterly* (July 1944), V, 46.

Further Notes on the Hunsdons: Lord Chamberlains of the Household.

The first Lord Hunsdon, Henry Carey, was the Queen's closest living relative, being generally regarded as her half-brother, as well as her first cousin. He was the son of Mary Boleyn, Anne's elder sister and predecessor in royal favor. Henry VIII, married her to one of his attendants, Wm. Carey, Esquire of the Body in 1524. Lord Hunsdon's birth date is always given as either "about 1524", or 1524(?). A child born during wedlock, is considered by the law to be legitimate, and have the right to bear the name of his mother's husband. He was primarily a soldier, served under Sussex in putting down the rebellion in the North (1569-70) was Warden of the East Marches (H.Q. Berwick) 1568-1596 and Governor of Berwick, 1568-1596. He was a doughty, and absolutely a loyal servant of the Queen. He favored the French match and his letters to Cecil in 1569-70 expressing concern lest Sussex's enemies at Court (Leicester et al?) should influence the Queen to cause him to lose face, or be "put down" in the eyes of others, show him to be a man of principle, and loyalty to his superiors. He sent a dispatch telling how he had overcome Leonard Dacre, at his castle in Cumberland, though outnumbered two to one. Ward says: "This brilliant little exploit overjoyed the Queen. 'I doubt much, my Harry', she wrote, 'whether the victory which were given me more joyed me, or that you were by God appointed the instrument of my glory' (S.P.Dom. Add. 17.113).

In Nicholls Progresses, Vol. III page 380, there is a foot-note following a mention that Henry, Lord Hunsdon, died 3 July, 1596. Note: "Henry, 1st Lord Hunsdon, cousin of Queen..... having remained nearly 20 years on the Borders, he was at length constituted Warden of all the marches, and soon after succeeded the Earl of Lincoln as Lord Chamberlain of the Household, continuing to hold his military offices. He was pitched upon by Elizabeth for the delicate task of pacifying the King of Scots for the death of his mother, in which he succeeded expectation; for he was a bad politician, a worse courtier, and a man totally illiterate: but it is said that James, whose title to the succession he was well known to favour had a personal esteem for him." Be."

The Dictionary of National Biography (DNB) in a biographical sketch by Sir Sidney Lee says..... "he lacked most of the literary culture of his class" and goes on to relate: "Fuller reports the story that his death was caused by disappointment by not being created Earl of Winchester, the title borne by his maternal grandfather, Sir Thos. Boleyn. It is said that the queen visited him during his last illness, and presented him with the patent of the new title and the robes of an earl, but that Hunsdon declined both on the ground that honours of which the queen deemed him unworthy in his lifetime, were not worthy of his acceptance on his death bed."

George Cary, 2nd Lord Hunsdon, won his distinction by his outstanding administration and fortification of the Isle of Wight, during the threat of the Spanish Invasion. He had no lack of education, but the record is silent regarding his interest in the drama, or predilection for plays and play-actors. There is one record, still extant, which suggests quite the contrary. In 1596-7, when William Brooke, the Puritan Lord Cobham, was Lord Chamberlain, Richard Burbage, the then most prominent actor, and shareholder in "The Lord Chamberlain's Company of Players, proposed to reconstruct and enlarge Blackfriars for the purpose of a play-house or theatre, and to give plays therein, as had been done before. The residents of the neighborhood-- gentry and others-- addressed a petition to Lord Cobham asking him to turn Burbage down, and prohibit such change. George Carey's name did not lead all the rest, that honor being reserved for Lady Russell, but Lord Hunsdon's came in a strong second. Space forbids setting out the petition, but the general tenor was "there goes the neighborhood", actors, players, and those who consorted with, or attended stage performances, were "low-lives" etc, and decent people should have nothing to do with them.

Yet at the same time we are asked to believe he was the patron of the Company, the lord whom Burbage served, and the players were known as his servants!.

The Henry Clay Folgers and Esther Singleton.

Below is a reprint from (what else?) the News-Letter of the Shakespeare Fellowship- American Branch, Vol. I, No. 4. Miss Singleton is identified in the foot-note on the next page. There is a dual purpose in printing this at this time. 1) For our members to enjoy the eloquence in which Miss Singleton expressed what so many of us have felt on first reading Looney, but lacked the words and talent to express. 2) That she is reputed to have been in the twenties a close friend of both Mr. and Mrs. Folger. I have no direct knowledge of this myself, but I do know that I read this somewhere, and also was told so by someone in England years ago, quoting a relative, presumably a sister or niece. I have verified that two of her books are presentation copies to Henry Clay Folger, the first around 1920, and the other, *"Shakespeare Fantasia"* (Fantasy?) around 1929. Mr. Folger died in 1930, shortly after the laying of the cornerstone in Washington. That they could never ^{have} heard of Oxford from their friend, seems improbable. We do know that Mr. Folger was not a hard-core, myopic, anastigmatic Stratfordian; perhaps had leanings toward Bacon, for we do know that he purchased and added to his library, the great collection of Baconia owned by Mr. Wm. T. Smedley, in 1922, through a Mr. Howell, a San Francisco rare book dealer. From his original library, and perhaps additional books purchased pursuant to his wishes or directions, are many hundreds, maybe a thousand, on the shelves of the Folger, available to the admitted readers and scholars, but unknown to the general public, (who visit the exhibitions, and purchase the books and pamphlets edited by Louis B. Wright); said books doubting the Aubrey-Stratford Theory. There are also the Oxfordian books published in the twenties, and a number, but by no means a majority, published later. How an intelligent and/or open-minded "scholar" could read Greenwood and Looney and sincerely support Stratfordianism is a mystery to me.

Was Edward De Vere Shakespeare?

I believe he was. You who read this, I beg you not to condemn me and the theory, but to read further on.

A week ago I still believed that William Shakspeare of Stratford-upon-Avon was the author of the great plays that have borne his name for three hundred years. Heretofore, any suggestion calling this into question incurred my antagonism, and my enmity to the idea bristled up instantly. "like quills upon the fretful porcupine." In fact, so intolerant was I of the barest hint of any other than the Stratford belief that to relinquish such a fixed idea with all the time-honored atmosphere that has grown around the Warwickshire lore, was not easy.

However, a book fell into my hands, *"Shakespeare Identified"*, by J. Thomas Looney, published in 1920. I opened it with prejudice and deep contempt and antagonism. I had no intention to surrender the William Shakspeare of Stratford for any theory. Long ago I had rejected Bacon and every other new candidate brought forward. But I read on and on, much impressed with the modesty of the discoverer of the new author, much enthralled by his careful and original process of discovery, the fine marshalling of facts and logical deductions, the painstaking examination of the

evidence, and the skill, honesty, and charm of the presentation of the theory.

Amazed, fascinated, and with mind clarified, I rose from a study of the book. I read it again, and then I read it for the third time (a big book of 458 pages, too). And I now pronounce myself a believer in the theory that Edward de Vere, Earl of Oxford, was the author of the great Shakespearean plays.

I wish I believed in everything with the same conviction. Moreover, I feel I have been enriched by the acquaintance with this great personality with whom I have been living now for a week! I cannot get him out of my mind. He passes between everything I try to do. I can turn to no duty until I record my belief and pay tribute, small and insignificant as it is, to this mighty genius.

I cannot explain the effect that this discovery has had upon me. All the plays that I know so well, that I have read and re-read since childhood until they have become bone of my bone and flesh of my flesh, are now more wonderful. Some things that have been obscure have become as clear as glass; more true in their philosophy; more brilliant in their wit; more sincere in their scholarship; more charming in their tenderness; more subtle in their delicacy; more penetrating in their

wisdom; and truer to life when it is known that their author, instead of being a middle class man of mean associations and little or no education, rather sordid in money matters, and with no connection with people of culture was a man of aristocratic lineage, a courtier himself, a man accomplished in all the arts, graces, sports, and pastimes of the age—a gifted genius with whom the “time is out of joint.” The plays themselves become autobiographical.

And at last, thanks to Mr. Looney, we can find our Shakespeare, the dramatist, in such characters as Hamlet (biographical throughout), Biron in *Love's Labour's Lost*, and Bertram in *All's Well* (another biography).

I used to take refuge in the old generality, “you can't limit genius,” and felt that by some supernatural means the superior Shakespeare had existed, disregarding the lack of correspondence between the plays and the scanty records of their ostensible author's life. Like Mr. Podsnap, with a wave of the hand, I swept all this behind my back. I read the plays as works apart, dissociating them from their author. But now—it is all so clear, so plain, so reasonable, and so delightful.

I ask myself, how could a man like the Shakspeare of Stratford portray with such intimacy elegant men and women, particularly the Queen herself. Take the Duke in *Twelfth Night*; Benedick in *Much Ado*; Bassanio, Antonio, Romeo, Mercutio, Paris. The more you look at it the simpler it becomes—the life of the Elizabethan bloods, the high-spirited, hot-headed, witty-tongued, to parry and thrust with words as with swords—could the butcher-boy of Stratford ever do that?

In the historical plays the sympathy with the Lancastrian cause is most marked. Shakespeare must have been of a family of Lancastrian leanings.

The huge number of plays with Italian settings or derived from Italian sources. Shakespeare must have known Italy—everything bespeaks an Italian enthusiast. Also one highly educated in music. His attitude towards money shows that he abhorred money as such. It is the arch-villain, such as Iago, the time-serving politician, such as Polonius, the cruel Shylock, who are the money-lenders. Antonio, who gives freely to his friend, and Bassanio, the spendthrift, are of the dramatist's chosen ilk. But William Shakspeare, the Stratford Shakspeare, was a man who, after he had his

come prosperous, prosecuted others for petty sums!

Sir Sidney Lee, a believer in the Stratford theory, says: “His literary attainments and successes were chiefly valued as serving the prosaic end of providing permanently for himself and his daughters.” Compare that statement with what the Bard himself says:

How quickly nature falls into revolt
When gold becomes her object!
For this the foolish over-careful fathers
Have broke their sleep with thoughts, their
brains with care,
Their bones with industry;
For this they have engrossed and pil'd up
The canker'd heaps of strange-achieved gold.

2 Henry IV, IV.5.66.

A close inspection of Shakespeare's work reveals a more intimate personal connection with aristocracy than would be furnished by mere family tradition. Kings and queens, earls and countesses, knights and ladies move on and off his stage “as to the manner born.” They are no mere tinselled models representing mechanically the class to which they belong, but living men and women. It is rather his ordinary “citizens” that are the automata walking woodenly onto the stage to speak for their class. The suggestion of an aristocratic author for the plays is, therefore, the simple common sense of the situation, and is no more in opposition to modern democratic tendencies than the belief that William Shakespeare was indebted to aristocratic patrons and participated in the enclosure of common lands. “We feel entitled, therefore” as Mr. Looney states, “to claim for Shakespeare high social rank and even a close proximity to Royalty itself.”

Esther Singleton, New York, 1921.

* * * *

The late Esther Singleton, author of many books on art, historical and literary subjects, including the delightful *Shakespeare's Garden*, was one of the first writers in America to accept wholeheartedly the identification of Edward de Vere Earl of Oxford as the living personality behind the pen-name of “William Shakespeare.” The above article, in which Miss Singleton relates her conversion to the new authorship theory, was recently discovered among her unpublished papers by her sister, Mrs. Fitzroy Carrington of London. Miss Singleton died at Stonington, Connecticut, July 2, 1930. Readers generally should find this statement of Esther Singleton's belief in the validity of the Oxfordian evidence of unusual interest.

The Editors.

Miscellany.

Please note Mr. Barrell's introduction to Dr Feldman's article, in which Mr. B. comments on the difficulty, or virtual impossibility, of getting recognition or publication, of any unorthodox Shakespearean discussion. This was nearly a quarter of a century ago. We commented on this in our Feb. 1969 N-L. Last year, an Oxfordian writer told me, that a book she had submitted was well-written, interesting and would sell, but that her commitment to the Oxford Theory of Authorship, made it impossible for them to publish it. In England, this year, Dr. O. Hood Phillips, Barber Prof. of Jurisprudence at Birmingham Univ. devoted three chapters of his recent book, Shakespeare and the Lawyers, to the possibility Bacon was the author of the Shakespeare Plays. His publisher, Methuen, told him these three chapters would have to be expunged before they would publish. "It is with regret" he writes; that I omitted the authorship question from my book, as it is a controversy in which lawyers have taken a prominent and enthusiastic part, although it may be taboo among Shakespeare scholars. "(I have been told that the publishing of text books, and "required reading" is the bread and butter of publishers, here and abroad, and they dare not run the risk of reprisals, and/or boycotting by the academic community. Note. RCH)

Does the discovery that there is nothing new to be found in the "Monument" affect us? In my opinion it does, and favorably. We can now give up wishful thinking that the MSS may be there, and devote our attention to looking for them in other possible places. Of course it is a disappointment to those who strongly believed they might be there, and to others, modern Micawbers, who are content to have their contribution to the cause consist of wishing out loud that something would turn up, to bring Lord Oxford his deserved recognition. There is no royal road to geometry. Such a discovery can only come forth by prayer and suffering (hard and intelligent work).

Has the bust been restored to its niche in the wall at Holy Trinity Church? Dr. Levi Fox told an acquaintance over the phone it had been, though the police a few days later said it was expected to be put back the next week. Dr. Fox's antics in this are rather amusing. He had either seen the bust out of its place, or he had not. "Its going to be a tricky, intricate, and expensive job to put the monument back, but I believe it can be done." The operative word in this opinion is, of course, "expensive". If one, or more than one, man could take it down, in the dark, without any injury, except a few superficial scratches, and it took three strong detectives to raise it up, why could it not be put back, in the daytime by six strong detectives, or other strong-backs, with or without mechanical aids, and fastened back in its niche with a few shillings worth of mortar? Holy Trinity started a campaign to raise \$500,000. from visitors to restore and repair the church edifice and its contents. They may have now after four years. Was Dr. Fox's engineering and cost appraisal sought by the church authorities, or did he volunteer it to a reporter. I suspect the latter; that he was running true to form, that the ruling passion was still strong; and he was laying the ground work for another assault on the pocketbooks of the credulous. "Fish gotta swim, birds gotta fly.." and "After money goes. Fox, Levi."

Apologia

We realize that there has been a delay in getting out this News-Letter but the fault, like nearly everything else nowadays, can be laid squarely at the door of the "energy crisis". This particular crisis has nothing to do with fossiliferous fuels, or Arabian Sheiks, but the "personal energy" that used to respond to summons in an emergency, but lately seems to be both hard of hearing, and loath to respond like it used to. I do pray indulgence, and promise to try harder in the future, but, alas, not to get any younger. Someone has said that one of the greatest labor-savers is tomorrow.

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