



THE SHAKESPEARE OXFORD SOCIETY

NEWSLETTERS

1994



OXFORD AND RARE MANUSCRIPT SOURCES

by

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My doctoral dissertation, Tragic Perspective in Tudor Biography and Shakespeare, showed how three plays attributed to Shakespeare were indebted to three Tudor biographies not merely for historical raw material but also for the structure and tragic vision which the plays display.¹ The biographies are Sir Thomas More's Richard III, William Roper's Life of Sir Thomas More, and George Cavendish's Life of Cardinal Wolsey. More's Richard III was available in print early enough to serve as a source for the play Richard III and some but not all of Cavendish's Wolsey appeared verbatim in various chronicles early enough to serve as a source for parts of the play Henry VIII, but only a few borrowings from Roper's More appeared in Hall's chronicle as a possible source for the play Sir Thomas More, which was never performed.

The question of authorship -- the Earl of Oxford or the Stratford man -- was not addressed in my study, it being sufficient to show that whoever wrote the plays was indebted to the biographies as sources. Among other matters, one thing my study demonstrated was that whoever wrote the play Sir Thomas More had in hand a manuscript copy of Roper's More and the writer of the play Henry VIII had a manuscript copy of Cavendish's Wolsey, for no less than twelve specific borrowings from a manuscript can be detected which could not have been derived from the printed chronicle accounts. Although there were more copies than the autograph, these manuscript copies were few and rare and difficult to come by.²

The play Sir Thomas More exists in a manuscript for the most part in handwriting identified as that of Anthony Munday. Some scholars have claimed that at least a part of the play -- one scene -- was the work of Shakespeare. Others claim the work is entirely that of Anthony Munday. Munday appears to have been indebted to Oxford as patron as early as 1579 and he dedicated several pieces of his -- fictional romances -- to the Earl. By 1580, if not earlier, he was in Oxford's employ as private secretary. Recently Thomas Merriam, an English scholar, using computer methods, by testing rare-word-links with other Shakespearean plays, determined that the play Sir Thomas More was almost certainly the work of Shakespeare. That is to say the work of Oxford under the pseudonym of Shakespeare. Charlton Ogburn writes, "the identification of Oxford as Shakespeare makes it quite unremarkable that the manuscript of the play should be in the hand of his secretary, Anthony Munday. To judge by its quality, my guess would be that Oxford wrote the original version of the play around 1580 and that the much more recognizably Shakespearean scene was added much later."³ In short, the evidence points to Oxford as the author of the play and Anthony Munday as his amanuensis.

We have seen that manuscripts of Roper's More, the source of the play, were few and hard to come by. If the play was written in 1580, as seems likely, Shakespeare of Stratford was a sixteen year old boy living in a provincial town. His access to books of any kind would have been severely limited, to say nothing of rare manuscripts. On the other hand, Anthony Munday was a friend and close associate of the historian John Stowe, who

collected rare manuscripts as sources for his chronicle. In fact, Munday's relation to Stowe was more than merely casual for at Stowe's death in 1605, Munday became his literary executor, acquired his rare documents, and continued the writing of his Survey of London left unfinished at his death. To see Stowe as the provider of Munday with rare manuscripts for Oxford's use is a very plausible link. It would explain how a manuscript of Roper's More came into Oxford's hands as source of an early play that was not allowed to be performed because it portrayed More, the Catholic martyr, executed by Henry VIII, in a favorable light.

The play Henry VIII, although it was not performed until 1613 under that name, was probably written in the early 1590s according to Charlton Ogburn who cites evidence of costumes for Henry VIII and a Cardinal being mentioned at this early date. One of the extant manuscripts of Cavendish's Wolsey (MS. Lambeth 179, dated c.1575) is known to have been owned by John Stowe. Therefore, the transmittal of this manuscript from Stowe to Munday to Oxford at a date in the 1590s is highly probable. And my study proves that the play Henry VIII could not have been written as it stands without the author having access to a manuscript of Cavendish's Wolsey.

Whether Shakspeare of Stratford was actually in London by 1590 is conjectural at best. The orthodox myth has him connected with the theater about this time possibly as an actor. The likelihood that a young man in his twenties — actor or promptor or whatever — would have access to a rare manuscript such as Cavendish's Wolsey is practically nil. On the contrary, the links between Stowe, Munday and Oxford are obvious. Consequently, I conclude that the plays, Richard III, Sir Thomas More, and Henry VIII were written by Edward de Vere, 17th Earl of Oxford, who, as I have shown, had access to rare manuscript copies of Roper's Life of More and Cavendish's Wolsey and was indebted to them for the two latter plays.

NOTES

- 1 Charles F. Herberger, Tragic Perspective in Tudor Biography and Shakespeare, Boston University dissertation, 1960, L.C. Card No. Mic 60-3456, University Microfilms, Ann Arbor, Michigan.
- 2 Elsie Vaughan Hitchcock collated thirteen Late Sixteenth and early Seventeenth Century manuscripts of Roper's More. She concluded they were derived from twelve parent manuscripts now lost. Richard S. Sylvester has discovered twenty-one extant manuscripts of Cavendish's Wolsey that date early enough to have been a source for the play Henry VIII.
- 3 Charlton Ogburn, The Mysterious William Shakespeare, 2nd ed. (EPM Publications, McLean, Virginia, 1992), p. 677.

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AN OXFORDIAN BOOK FOR HIGH SCHOOLS

Ruth and Minos Miller received the following letter:

I'm pleased to send you a copy of Keeping Christina. Perhaps you remember my inquiry in 1990 about buying your edition of the Looney text which my family and I enjoyed tremendously. I'm hoping the authorship question plotline in Keeping Christina (1993, Harper Collins, 10 E. 53rd Street, N.Y. N.Y. 10022) will interest many young readers. My books are used in classrooms regularly so a certain number of teachers will find the subject unavoidable!

Sue Ellen Bridgers
(P.O. Box 248, 64 Savannah Dr., Sylva, N.C. 704/586-3763)

Dear Morse:

Feb. 6, 1994

In thinking about Randall Barron's intriguing article on Edward de Vere's Will in the Fall Newsletter, I'm wondering if Oxford didn't have more reasons for not leaving a will than to do so.

A man who writes, in Sonnet 72:

"My name be buried where my body is...

"For I am shamed by that which I bring forth"

and, in Sonnet 110:

"Gored mine own thoughts, sold cheap what is most dear"

and in Sonnet 66:

"And gilded honour shamefully misplaced"

doesn't seem likely to have wanted to expose himself in an official document.

The laws of Primogeniture would take care of the rights of inheritance of Henry, the 18th Earl, -what there was left of property which his father hadn't already disposed of* - and Edward's daughters had been well taken care of in Lord Burghley's will. They were also married to men of wealth and distinction. Lady Oxford, it would seem, had funds of her own as she continued to live in a large house for five years after her husband's death. Her will would be an interesting study.

As for books and papers - it is known that the Incomparable Bretheren, Derby and Montgomery, were not only kin by marriage to the Veres, but were interested in theatre and play writing. Their mother, the Duchess of Pembroke, was a patroness of writers. A plausible scenario would be that Oxford's ill health for several years before his death, would have prompted him to have made a private arrangement for his literary works and library to be taken care of by relatives - thereby kept private. No doubt (in my mind) Lady Oxford said: "I want to keep the sonnets" - and that she inadvertently let them slip when she moved from Hackney in 1609.

As there were times when Ben Jonson was under Pembroke patronage at Wilton, to which the Shakespeare material would've been removed, his preparation of it for the First Folio would have been under family supervision at family expense.

William Browne of Tavistock, a poet patronized by the Duchess of Pembroke, wrote a eulogy for Lady Susan Vere, Duchess of Montgomery, at the time of her death in 1628-

Though we trust the earth with thee
We will not with thy memory.
Tombs of brass or marble shall
Speak not at thy funeral -
They are verier dust than thee
And do beg a history.
In thy name there is a tomb
If the world would give it room,
For a Vere and Herbert's wife
Outspeaks all tombs, outlives all life.

*the royal annuity ceased at his death.

Verily,

Isabel Holden

William Donnarsk, Esq. wrote SHAKESPEARE IN THE LAW on pages 317 to 351 in the Connecticut Bar Journal (Vol. 67, No. 4, 8/93). He reports that:

"The computer search of federal and state courts shows that Shakespeare appears in a variety of ways unrelated to the poet. The name Shakespeare appears in a total of 1445 cases. Shakespeare's poetry has been cited or quoted a total of 798 times. It is cited or quoted in 149 of 281 circuit court cases in which the name Shakespeare is found, 113 of 292 district court cases, and 436 of 872 state court cases. Of the 647 cases in which the name Shakespeare otherwise appears, 61 cases themselves have Shakespeare in the caption, while these cases are cited in other cases 347 times....

In the remaining 286 cases Shakespeare himself is invoked as an exemplar or historical figure. He is frequently cited as an example of that which cannot be argued with, as an exemplar of sorts, depending on the context, or as Everyman. That it could happen to Shakespeare is to say that it could happen to anyone, so we find, in the context of a discussion of the profit motive, that 'even Shakespeare may have been motivated by the prospect of pecuniary gain.'⁷ An example of this use of Shakespeare comes in a U.S. Supreme Court case when the dissent, in arguing against using an immigration applicant's homosexuality as a reason for exclusion, writes that 'even Shakespeare' might have been homosexual.⁸"

7 Central Hudson Gas & Electric Corp. v. Public Service Commission of New York, 447 U.S. 557, 579, 100 S.Ct. 2343, 2358, 65 L.Ed.2d 341 (1980)(Powell, J.).

8 Boutilier v. INS, 387 U.S. 118, 130, 87 S.Ct. 1563, 1570, 18 L.Ed.2d 661 (1967)(Douglas, J.)(dissenting).

This should convert those who persistently question, "Why does it matter who wrote the works of William Shakespeare?"

The reproduced pages are 330 and 331.

We can use some important, frequently used quotations on law to explore the idea of aptness, of matching context with context. Many of these quotations, because of their familiarity, can be used ornamentally. Some examples of this group include: "The evil that men do lives after them,/The good is oft interred with their bones";¹⁰ "There is nothing either good or bad but thinking makes it so";¹¹ "We must not make a scarecrow of the law";¹² "the law hath not been dead, though it hath slept";¹³ "The first thing we do, let's kill all the lawyers";¹⁴ "custom more honoured in the breach than in the observance";¹⁵ "the Devil can write scripture for his purpose";¹⁶ "the quality of mercy is not strain'd./It droppeth as the gentle rain from Heaven/Upon the place beneath: it is twice blest";¹⁷ "these nice sharp quillets of

¹⁰Julius Caesar, III, ii, 90-81. Kier v. Hoge, 517 F.2d 1337, 1362, n.1 (D.C. Cir. 1974); Mariote v. Denilo Productions, Inc., 345 F.2d 418, 429 (7th Cir. 1965)(administratrix of Estate of Al Capone); McDonald v. Bolton, 51 Cal.3d 282, 281, 794 P.2d 911, 924 (1990); Turner v. Consumers Power Company, 378 Mich. 188, 192, 136 N.W.2d 1, 3 (1985); Taylor v. Auditor General, 360 Mich. 146, 163 N.W.2d 769, 774 (1980).

¹¹Hamlet, II, ii, 250. Emile Industries, Inc. v. Glen Raven Mills, 478 F.2d 562, 571 (2d Cir. 1973)(Kaufman, J.)(nowhere more apt than in the realm of ethical considerations); First Wisconsin Mortgage Trust v. First Wisconsin Corporation, 584 F.2d 201, 220 (7th Cir. 1978); In Re Taylor Coal Company, 401 So.2d 1, 9 (Ala. 1981); Brown v. District of Columbia Board of Zoning Adjustment, 413 A.2d 1276 (D.C. 1980); State v. Clinton Falls Nursery Company, 181 Minn. 427, 232 N.W.2d 737 (1980).

¹²Measure for Measure, II, ii, 1. Collazo v. Eitel, 940 F.2d 411, 434 (9th Cir. 1991)(dissent); Fields v. Luther, 1988 U.S. Dist. LEXIS 5405 (D.Md.); Nigido v. First National Bank of Baltimore, 284 Md. 702 n.1, 288 A.2d 127 (1972).

¹³Measure for Measure, II, ii, 90. Labat v. Bennett, 365 F.2d 698, 701 (5th Cir. 1966); U.S. v. Elliott, 266 F.Supp. 318 (S.D.N.Y. 1967); Waldron v. British Petroleum Co., Ltd., 231 F.Supp. 72 (S.D.N.Y. 1964).

¹⁴Williams v. First Federal Savings and Loan Association of Arlington, 651 F.2d 910, 926 (4th Cir. 1981); First Wisconsin Mortgage Trust v. First Wisconsin Corporation, 571 F.2d 390, 399 (7th Cir. 1978); Waggoner v. Waggoner, 176 Cal. App.3d 936, 943, 222 Cal. Rptr. 479, 483 (1968); Glenbrook Road Association v. District of Columbia Board of Zoning Adjustment, 605 A.2d 22 n.5 (D.C. 1992)(In spite of the oft-quoted declaration by a follower of the outlaw Jack Cade that "... we are not prepared to equate a reputable law school with a junk yard as with some other trade or industry commonly known as objectionable and obnoxious"; Thompson v. U.S., 546 A.2d 414 n.24 (D.C. 1988); Greene v. Greene, 56 N.Y.2d 98, 99, 436 N.E.2d 496, 505, 451 N.Y.S.2d 46 (1982); People v. Hobson, 39 N.Y.2d 479, 485, 348 N.E.2d 894, 384 N.Y.S.2d 419, 423 (1976); People v. Ryan, 304 Misc. 881, 887, 124 N.Y.S.2d 690, 696 (N.Y. Sup. Ct. 1953).

¹⁵Hamlet, I, iv, 18. U.S. v. Smith, 812 F.2d 161, 167 (4th Cir. 1987); Calley v. Callaway, 382 F.Supp. 650, 666 (M.D. Ca. 1974); Arthur v. Nyquist, 415 F.Supp. 904, 959 (W.D.N.Y. 1978); State v. Griffin, 347 So.2d 692, 694 (Fla. Ct. App. 1977).

¹⁶Merchant of Venice, I, iii, 99. Shattuck Denn Mining Corporation v. National Labor Relations Board, 362 F.2d 466, 469 (9th Cir. 1966); Harris v. Superior Court, 3 Cal. App.4th 661, 4 Cal. Rptr. 2d 564 (1992); Delmarva Power and Light Company of Maryland v. Eberhard, 247 Md. 273, 230 A.2d 644 (Md. Ct. App. 1968); Middletown Development Corp. v. Gust, 44 Mich. App. 71, 79, 205 N.W.2d 39, 43 (1973).

¹⁷Merchant of Venice, IV, i, 182-85. Peales v. Castles, 903 F.2d 1043, 1053 (5th Cir. 1990); In the Matter of Grand Jury Proceedings Empaneled May 1988, 894 F.2d 881, 886 (7th Cir. 1990); U.S. v. Fraum, 886 F.2d 223, 228 (8th Cir. 1989); Johnston v. State, 501 So.2d 158, 159 (Fla. Ct. App. 1987); In Re Green, 1988 IL LEXIS, at 142, State v. Willett, 44 Ill. App.3d 545, 547, 358 N.E.2d 857, 660 (1976); TKU-Queen Corp., Inc.

the law";¹⁸ "Oh, it is excellent/To have a giant's strength, but it is tyrannous/To use it like a giant";¹⁹ "It is a wise father that knows his own child";²⁰ "keep the word of promise to our ear,/and break it to our hope";²¹ "tale told by an idiot/full of sound and fury/signifying nothing";²² In addition, these last two quotations have been used without citation to Shakespeare 64 and 37 times respectively in state and federal courts.

Shakespeare's most powerful observations on law appeal simultaneously to our emotions and to our reason. Consider "keep the word of promise to our ear,/and break it to our hope." In a recent case a defendant was sentenced to life imprisonment after pleading guilty to conspiracy to deliver national defense information to foreign government. He sought to withdraw guilty plea because he thought the sentence was a breach of the government's agreement with him not to seek the maximum sentence of life imprisonment. The government had made several statements at sentencing which at the least could be seen as breaching the spirit, if not the letter of the agreement. The court denied him relief, but one dissenting judge disagreed and believed that the government had said one thing as part of the agreement and another thing at sentencing. The dissenting judge,

¹⁸Henry VI, Part I, II, iv, 11-18. Adams v. Aero Services International, Inc., 657 F.Supp. 319, 526 (E.D.Va. 1987); U.S. v. Caserino, 259 F.Supp. 784 (S.D.N.Y. 1966); Labat v. Bennett, 365 F.2d 698, 709 (5th Cir. 1966); Bryans Road Building & Supply Co., Inc. v. Grinder, 46 Md. App. 10, 415 A.2d 615, 616 (1980).

¹⁹Measure for Measure, II, ii, 108-110. Gardiner v. A.H. Robins Company, Inc., 747 F.2d 1180, 1194, n.21 (8th Cir. 1984); Davis v. Ohio Barge Line, Inc., 697 F.2d 549, 558 (3d Cir. 1982)(Federal judges are the final arbiters of whether a case comes within our gigantic power and authority. But at all times we should heed the admonition of the Bard of Stratford-Avon: "... keep the word of promise to our ear, and break it to our hope." Lewis v. Bill Robertson & Sons, Inc., 162 Cal. App.3d 650, 656, 208 Cal. Rptr. 699, 703 (1984).

²⁰Merchant of Venice, II, ii, 83. Retirement Board of the Police Retirement System of Kansas City, Missouri v. Noel, 652 S.W.2d 374, 380 (Mo. Ct. App. 1983)(paternity); Simpson v. Blackburn, 414 S.W.2d 785, 805 (Mo. App.Ct. 1987)(paternity); American Radio-Telephone Service, Inc. v. Public Service Commission of Maryland, 33 Md. App. 423, 365 A.2d 314 (1978).

²¹Macbeth, V, vi, 50-51; Prather v. Dayton Power & Light Company, 918 F.2d 1255, 1262 (6th Cir. 1990)(dissent); Hydro-Dyne, Inc. v. Ecodyne Corporation, 812 F.2d 1407 (6th Cir. 1987)(dissent); Shango v. Jurich, 521 F.Supp. 1196, 1202 (N.D. Ill. 1981); Stringer v. Thompson, 537 F.Supp. 133, 136 (N.D. Ill. 1982); State v. Neely, 112 N.M. 702, 819 P.2d 249 (1991).

²²Macbeth, V, v, 32-33. Chamber of Commerce of the United States of America v. Occupational Safety and Health Administration, 636 F.2d 464, 469 (D.C. Cir. 1980); McNeil v. Butz, Secretary of Agriculture, 480 F.2d 314, 323 (4th Cir. 1973); Arthon lot Children's Television v. Federal Communications Commission, 821 F.2d 741, 747 (D.C. Cir. 1987); Jenkins v. Talem, 785 F.2d 112, 113 (D.C. Cir. 1986); Schering Corporation v. Vitamine Pharmaceuticals, Inc., 124 F.R.D. 580, 587 (D.N.J. 1989); Bell v. Busse, 633 F.Supp. 625, 632 (S.D. Ohio 1986); Cebula v. General Electric Company, 714 F.Supp. 280, 285 (N.D. Ill. 1985); Hoffman-Laurie, Inc. v. Campbell, 512 So.2d 725, 729 (Ala. 1987); Arnold v. Parry, 173 Ind. App. 300, 363 N.E.2d 1055, 1061 (1977); Claybrook v. Starr, 36 Md. App. 285, 374 A.2d 365 (1977); State v. Schreckner, 39 Ill. Ct. 603, 604, 529 N.E.2d 1771 (1988).

Dear Mr. Johnson:

February 13, 1994

I just finished reading the Fall Newsletter, and am delighted to see a growing spirit of advocacy! On reading the note from Katherine Chilton of her success in developing and presenting lectures in the Los Angeles area, it occurred to me that a project of my own might be of some interest.

Four years ago I began a correspondence with the (then unknown to me) Shakespeare professor at my alma mater, Mills College, sending him all the handouts I could think of each time he got around to answering my letters. His answers went from "I don't think it really matters who wrote the plays" to "I have read an article you might be interested in". And, in May, 1992, he invited (at my behest) Charles Vere to come on campus to speak to his students, on the next to last class before final exams. He drove Vere home personally that afternoon, and was quite impressed. (Later events have involved his reading at least part of Ogburn's "The Mysterious William Shakespeare" and this month signing our petition to the Shakespeare Association of America!)

Then came an unexpected twist. Just prior to this visit by Charles Vere, I tried to enlist the help of the editor of the Alumnae Quarterly magazine in spreading the word about it. Not realizing what an earthshaking event this would be on the Mills campus, and how it should be publicized, this editor suggested that instead I just write an article for the alumnae magazine to present the Oxfordian case. I did so, and it was finally printed in April of 1993 (without any mention of Vere's campus visit a year before!).

I retired from teaching college Mathematics in 1984, have been a member of the Shakespeare Oxford Society since 1989, and the Shakespeare Authorship Roundtable since 1987. And I would like to recommend that the Society find a way to recognize Carol Sue Lipman, founder and President of the Roundtable, for her outstanding work for the Oxfordian cause!

Yours for e'Ver

Jane Cheadle

What Shakespeare Knew About Baseball

To the Editor:

It's time to settle once and for all the debate over the first references in print to the game of baseball. The earliest references to baseball occur in the plays of William Shakespeare and include the following:

"And so I shall catch the fly"
("Henry V," Act V, scene ii).

"I'll catch it ere it come to ground"
("Macbeth," III, v).

"A hit, a very palpable hit!"
("Hamlet," V, ii).

"You may go walk" ("Taming of the Shrew," II, i).

"Strike!" ("Richard III," I, iv).

"For this relief much thanks"
("Hamlet," I, i).

"You have scarce time to steal"
("Henry VIII," III, ii).

"O hateful error" ("Julius Caesar," V, i).

"Run, run, O run!" ("King Lear," V, iii).

"Fair is foul and foul is fair"
("Macbeth," I, i).

"My arm is sore" ("Antony and Cleopatra," II, v).



Thomas Kerr

"I have no joy in this contract"
("Romeo and Juliet," II, ii).

I trust that the question of who first wrote about baseball is now finally settled.

EARL L. DACHSLAGER

The Woodlands, Tex., Nov. 10, 1990

Dear Louis Marder:

January 27, 1994

In an article in The Shakespeare Newsletter (Fall 1993) you reported about the mock trial on Nov. 12, 1993 in Boston which pitted Lord Burford, the advocate for Edward de Vere, 17th Earl of Oxford, as the authentic author of the works of "William Shakespeare" against you as the advocate for Will. Shakspeare of Stratford and the jury of distinguished barristers and civic leaders voted 10-4 for the Stratford man. The second to last paragraph of your article is an example of Stratfordian scholars' persistent distortion of evidence and circumvention of adverse evidence.

I reveal your distortions and circumvention in quoted segments 1, 2, and 3 of that paragraph:

1. "The moot court trial sponsored by David Lloyd Kreeger at American University in Washington, D.C. on September 25, 1987, before three justices of the U.S. Supreme Court ended with the justices giving all their votes to Shakespeare."

Contradiction:

The headlines disclosed the unfortunate fact that the opinions delivered seriatim by the three justices, coupled with the ambiguity of their respective informal observations thereafter, could only be misleadingly summarized. It is true that, with varying degrees of conviction, "they rejected for lack of 'clear and convincing evidence' a claim that Shakespeare's famous plays and poems were actually written by an Elizabethan nobleman, Edward De Vere, 17th Earl of Oxford" (A.P.). It is, however, also true that while the justices did not find that Shakespeare did not write the works, they also did not specifically find that he did.

"Asked whether it was a tough case, Justice Brennan smiled broadly, clapped a reporter on the shoulders and declared, 'This is absolutely an impossible one.'" (N.Y. Times)

"...(Justice Blackmun) said, Oxford is a more persuasive figure than any of the others who have been proposed. It was, said Blackmun, a matter for historians, rather than the courts, The case that is, is not closed." (L.A. Times)

"'There is a lingering doubt,' (Justice Stevens) said, 'And if it was not Shakespeare who was the author, there is a high probability it was De Vere.'" (L.A. Times)

In "National Review" (11/6/87), Joseph Sobran put a discerning finger on the prodigious charge imposed by Justice Brennan on Professor Peter A. Jaszi, Counsel for De Vere:

"...Jaszi had a double burden, he had to refute the traditional belief and prove Oxford's authorship. Moreover, he had to meet the standard of 'clear and convincing evidence'...That's a tall order for an hour's debate: annihilating and supplanting a cherished cultural myth."

Justice Blackmun is now an Oxfordian and Justice Stevens has written a number of articles which profoundly question the Stratford man's authorship.

2. "The next year, on November 26, 1988, Mr. Kreeger sponsored another moot court on the Oxfordian claim in the famed Middle Temple in London and once again the three British justices declared in favor of Shakespeare."

Contradiction:

The three justices had written their findings before they heard the argument for deVere.

3. "What possible evidence can they (Oxfordians) dig up to make the judges declare in their favor?"

Circumvention:

Why were the distinguished Stratfordian scholars, who testified for the Stratford man's authorship of the works of "William Shakespeare" during June 16, 17 and July 8, 1964, unable to "dig up possible evidence to make" Justice Wilberforce "declare in their favor"?

The only litigated case in which the authorship of Will. Shakspeare was directly at issue is In Re Hopkins' Will Trusts v. Francis Bacon Society (3 All England Reports 46, 1964). Miss Hopkins bequeathed one-third of her residuary estate to the Francis Bacon Society for finding the Bacon-Shakespeare manuscripts and "to encourage the general study of the evidence in favor of Francis Bacon's authorship of the plays commonly ascribed to (Shakspeare)." The questions at issue raised by her heirs were, "Whether finding Shakespeare manuscripts was so improbable as to render the bequest impractical or futile" (and) "Whether the expressed purpose of the bequest was in law a valid charitable purpose." Justice Wilberforce held:

...the evidence in favor of (Will. Shakspeare) is quantitatively slight. It rests positively, in the main, on the explicit statements in the First Folio of 1623 and on continuous tradition, negatively on the lack of any challenge to this ascription at the time. The form in which scholars express the result of this evidence is, not that it proves (Will. Shakspeare's) authorship, but that there is no reason to doubt it...There are a number of known facts which are difficult to reconcile with (Will. Shakspeare's) authorship...Moreover, as Professor Trevor-Roper points out, so far from these difficulties tending to diminish with time, the intensive search of the nineteenth century has widened the evidentiary gulf between (Will. Shakspeare) and the author of the plays...

...the question of the authorship cannot be considered as closed."

I consider it fair to point out to the readers of this letter that you knew both Contradiction 1 and Circumvention 3.

I will print this letter in the forthcoming Shakespeare Oxford Society Newsletter and will print any response you write to me provided it is limited to the comments in your paragraph and my letter. (Deadline February 28.)

Cordially,

Morse Johnson

Addendum

In the same article, Dr. Marder also distorted and circumvented in his delineation of the various reproductions of the Stratford Monument in the Holy Trinity from the time it was installed - shortly before the First Folio in 1623 - until after 1748:

"Allan van Gestel chose to begin his questioning by going back to an argument begun during Marder's testimony. He exhibited a copy of the Holy Trinity bust of Shakespeare as it appeared in Dugdale's Antiquities of Warwickshire* in 1656, which depicts an almost totally different bust with Shakespeare holding a quill and a sheet of paper resting on a pillow. The Oxfordians claim that when the bust was refurbished in 1754, the Stratford authorities had the sculptor substitute a pillow, quill, and paper for the 'sack of grain' in order to perpetuate the 'myth' of Shakespeare as an author. As a matter of fact, Marder had pointed out that contemporary correspondence shows that there were specific orders that 'the monument shall become as like as possible to what it was, when first erected.' It is preposterous to think that the restorer would supply a totally different face, a pen, paper, and a pillow. Nor would the restorer have carved a completely different niche for the original. Dugdale's engraver, be he Hollar or another, made other mistakes. The Carew monument in the same church has the position of the recumbent man and his wife reversed. An engraving of the equestrian monument to King Charles in Charing Cross London shows the horse with the left leg rather than the right one raised. Furthermore, there is an engraving of the Trinity monument made by George Vertue in 1723 much more correctly drawn - though with a Chandos type face, and a pre-1748 painting by John Hall showing the monument almost identical to what it is today. Any arguments based on changes in the monument are therefore false."

Professor S. Schoenbaum in his "Shakespeare's Lives" (1970) also reports that, "As represented in (Dugdale's) engraving the monument differs strikingly from the artifact we know....The best and simplest explanation is that this illustration, like others in the ("Antiquities"), misrepresents the object, in keeping with the freedom exercised by seventeenth century engravers."

*Encyclopedia Britannica (1973): "Sir William Dugdale...one of the most distinguished antiquaries...He was a pioneer in the technique of historical research and his works display an accuracy and insight of unusual order for his period."

Shakespearean scholar Francis Carr found that, "where inaccuracies occur in Dugdale's books, the drawings were supplied by the families concerned, and were not drawn by Dugdale himself." Dugdale sketched the monument when he was in Stratford around 1636 and Hollar limned the engraving. The eminent barrister and Shakespearean scholar, Sir G. G. Greenwood, moreover, pointed out that:

"Dr. Whitaker has told us that Dugdale's 'scrupulous accuracy united with stubborn integrity' has elevated his Antiquities of Warwickshire 'to the rank of legal evidence....' Anyhow it is impossible to suppose that Hollar would have drawn and that Dugdale would have published a mere travesty of the Stratford Monument."

The dramatist, and in 1715 made poet laureate, Nicholas Rowe, prefaced his The Works of Mr. William Shakespeare (1709) with "Some Account of the Life of Mr. William Shakespeare" which is the most frequently quoted early traditional biography. Rowe reported that most of the posthumous hearsay was collected from unidentified sources by Thomas Betterton, an actor, who went to Stratford "on purpose to gather the remains of a name for which he had so great a value." While orthodox scholars do not accept all the details in those Works, many of Rowe's findings about the Stratford man's activities and characteristics have been incorporated as reliable evidence in the conventional biographies of "William Shakespeare". Rowe's Works, however, also includes an engraving of the Stratford Monument, which certainly was observed by Betterton, and therefore is much more probative than transient 18th century hearsay. This engraving is substantially the same as Dugdale's.

In 1730, moreover, a "revised, corrected and expanded" second edition of Dugdale's Antiquities was published by Dr. Thomas, who lived near Stratford, which carried an engraving of the monument from the same block used in Dugdale's first edition.

Dr. Marder and Professor Schoenbaum only make note of Dugdale's engraving apparently because they intuit that their readers would accept their assertion that Dugdale's engraver made many mistakes and this was one of them. However, they inexcusably circumvent Rowe's 1709 engraving and Dugdale's 1730 second edition since they could not cogently explain Rowe's engraving or Dr. Thomas's reduplication of the engraving which a number of persons during 92 years had undoubtedly seen both that engraving and the monument but not one of them is known to have validated a deviation.

During the time from the monument was installed until after 1748, there was no authentic reproduction of the present monument. Certainly George Vertue's 1723 engraving which inserted the head and face of the bust into a copy of the Chandos portrait of Shakespeare, which is not considered authentic, would most likely have not intended to depict the existing bust but to propose that the monument be so resculptured. Since Dr. Marder's alleged "pre-1748 almost identical" painting by John Hall has to my knowledge never been either reproduced or referred to in any orthodox biographical works, I maintain that he should produce a reproduction, its date and present location.

In her meticulously researched article about the Stratford Monument in the "Monthly Review" (1904), Charlotte Stopes wrote that,

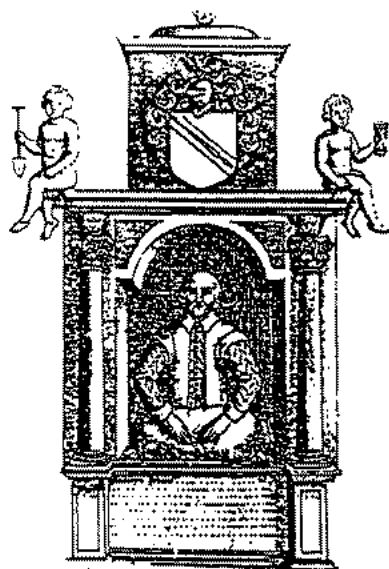
"(Probably it) was John Ward (who) was in Stratford in 1746, and (contributed funds for) the restoration of Shakespeare's tomb. Orders were given to 'beautify' as well as repair it. We are left in the dark as to the degree of decay and the amount of reconstruction, but that it was fundamental seems evident (emphasis added)."

Reconstruction of sculptured limestone requires the use of mortar which would be permanently discernible. Since there is no such telltale earmark, that "fundamental" reconstruction connotes the construction of a new bust which, together with the corroborating Dugdale and Rowe engravings, conclusively prove that the original bust was replaced by the existing bust.

One provocative question for the Stratfordians: How is it that the limestone bust presumably sustained considerable decay and erosion within 127 years, and then, as far as I know, have no evidence of any such whatsoever in the following 246 years?!

There is evidence on which a credible conjecture would corroborate the conviction that the original bust was replaced by the existing bust. James Wilmot was a friend of many prominent literary figures. He left London about 1781 to the Warwickshire of his birth and became a rector in a village near Stratford. A London bookseller urged him to learn about Shakespeare's life. He was told Shakespeare was a son of a butcher and could neither read nor write and in his search for Shakespeare's books in home and libraries within a radius of 50 miles found none. The results of his researches, which led him by about 1785 to conclude that the Stratfordian was not the author of the plays, were not to be known to the world; his instructions for his death, a local schoolmaster and his housekeeper were to "burn on the platform before the house all the bags and boxes" that they could "discover, in the cabinets in my bedroom," and these instructions were scrupulously carried out.

James Corton Cowell, a member of the Ipswich Philosophical Society, had promised to read before the Society on the life of Shakespeare. Cowell ultimately revealed to the society members, and swore them to secrecy, the name of Wilmot and reporting such as, "My friend has an explanation that is so startling that it is easy to understand his timidity in putting forth boldly and I share his reticence." The public, however, did not see the papers he had written for the society until 1932 when Professor Allardyce Nicoll found them in a collection of books and reported them in the Times Literary Supplement. Dr. Wilmot engaged in his search for more facts about Shakespeare in the early 1780s, when there were undoubtedly a number of persons who were residents at the time in which the Stratford monument was allegedly reconstructed. All the other facts about Shakespeare's life were 175 years posthumous hearsay. My conjecture is that the "explanation that is so startling that it is easy to understand his timidity in putting it forth boldly and I share his reticence", and the bags and boxes which were burned, contained a document or documents which notified that the existing bust was not the original bust.



Dugdale's
Engraving



Rowe's
Engraving



Existing
Monument

A Review of Shakespeare, In Fact by Irvin Leigh Matus.
New York: Continuum, 1994. 352 pages, 55 illus. \$27.50

by Richard F. Whalen

Shakespeare, In Fact, a determined defense of the Stratford man as an actor who wrote plays for acting companies, is also the first book-length attack on the case for the 17th Earl of Oxford as the man behind the pseudonym William Shakespeare.

The author, Irvin Leigh Matus, is not part of the academic Shakespearean establishment. He's an independent scholar who spent more than six years researching the book at the Folger Shakespeare Library. Many of his arguments were seen previously in his two articles in the Atlantic Monthly (October 1991), where he debated Oxfordian Tom Bethell.

Matus maintains that he does not intend merely to confirm "orthodox scholarship" and refute the Oxfordians. The central question, he says, is, "How did Shakespeare, in fact, stand in relation to his contemporaries, both as a man and a man of the theater?" (The sonnets and two narrative poems are ignored, perhaps because they don't fit his picture of a backstage playwright.)

His answer comes from a close reading of primary source documents and analysis of how they have been interpreted by Stratfordians and by Oxfordians. Much of the time, the reader must follow a subtly reasoned exegesis of a somewhat cryptic Elizabethan record. Oxfordian scholars will no doubt want to return to the records to track his interpretations, which invariably confirm orthodox views and refute Oxfordian interpretations.

What's missing, however, is a general summing up. Matus finds much to question on Oxfordian scholarship, but fails to weigh the significance of it all. For many Oxfordians, the basic case against the Stratford man and for Oxford as the author remains intact. Mostly, Matus chips away at the edges.

He examines a variety of evidential matters, starting out, oddly enough, by taking the reader directly into an analysis of John Davies's poem and then the Parnassus plays. Surprisingly, too, he concedes the difference in spelling. "It appears," Matus writes, "that he had adopted a stage name that would become his pen name as well, and that he was known as Shakespeare in the city, Shakspeare in the country."

He then takes up name hyphenations, Will Shakspeare's education, the Ostler lawsuit, Henslowe's diary, the 1595 payment for two plays, the coat of arms, the red cloth, the lack of manuscripts, the First Folio (at some length), the Ur-Hamlet, dating the plays, Cairncross, Leir, Cuttyhunk, Shakespeare's reputation as a playwright, Camden's testimony, and then, after a chapter on Oxford, Will Shakspeare's purported access to falconry, the law, the classics and an immense vocabulary.

Only one chapter is devoted to Oxford, whom he labels "self-obsessed". Here, too, his critique is fragmentary and incomplete. He finds no evidence that Oxford took the Shakespeare pseudonym. Bilton on the Avon was sold when Oxford was 30. Lord Hunsden, he says, was the central figure in the Lord Chamberlain's Men company, not Oxford. Oxford was not a major figure at court, nor in the military. The 1,000 pounds in quarterly payments to him was simply to keep an important Court figure solvent. Much Oxfordian evidence, however, is not addressed; not a word, for example, on the dedication of the First Folio to Oxford's son-in-law.

Matus believes that the unfortunate inflation of Shakespeare's reputation to the point of Bardolatry is the basic reason people began to doubt his authorship. As a remedy, he deflates Shakespeare's reputation. Thus, other dramatists wrote better plays than Shakespeare's worst; and Shakespeare was simply an actor who borrowed and fixed up plays in his spare time to keep his acting company busy on the boards.

Matus's main contemporary source is, of course, Charlton Ogburn's The Mysterious William Shakespeare: The Myth and the Reality. Beyond that, his contemporary reading seems to rely disproportionately on James Lardner's 1988 article in The New Yorker. The article is cited eight times in the extensive footnotes, to only six for the leading Stratfordian biographer, S. Schoenbaum, and four for the Oxfordian writings of Ruth Loyd Miller and Judge Minos Miller.

The book is dedicated to Schoenbaum and his wife, but there is no mention of him in the acknowledgements of the advance proofs, perhaps an oversight. Schoenbaum did write the foreword to Matus's 1991 book, Shakespeare: The Living Record (St. Martin's), in which Matus looks for Shakespeare along the routes of the acting companies on tour.

Prepublication advertising for his current book said he was associated with the Folger Library, but he is described now simply as an independent scholar living in a suburb of Washington, D.C.

Matus's arguments, while specific, detailed and earnest, will be hard going for the general reader trying to understand and weigh the significance of it all. This is a book for those who already know the main facts of the authorship controversy and have read at least Ogburn, Miller, and Bernard M. Ward's biography of Oxford, plus Chambers, Schoenbaum and James Lardner's article.

Oxfordian scholars will find a few new twists to unravel, but no "smoking guns". Scholarly evaluation of the validity and significance of Matus's exegesis must await publication of the book this Spring; this review is based on an advance, uncorrected, first proof, without illustrations.

* * * * *

A Paraphrased Excerpt from Charlton Ogburn's The Mysterious William Shakespeare

Sister Miriam Joseph, C.S.C., in her extraordinary Shakespeare's Use of the Arts of Language (Columbia University Press, 1947) in 400 pages, shows, "how Shakespeare used the whole body of logical-rhetorical knowledge of his time" - rhetoric being "the art of using language to influence or persuade others." She affirms that, "A concordance of the Tudor figures [of speech] approximates two hundred," and few of the names given to these will be known to many modern readers: prosthesis, proparalepsis, aphaeresis, syncope, synaloepha, agacope, antisthecon, hyperbaton, anastrophe, tmesis, et alia. Early in the book she illustrates that the entire "essential general theory composition and of reading current in Shakespeare's England.... with few negligible exceptions, is illustrated from Shakespeare's plays and poems in the following pages." And they are satisfying her and us that Shakespeare "utilized every resource of thought and language known to his time" and "that his genius, outrunning precept even while conforming to it, transcends that of his contemporaries and belongs to all time." Although, as she says, he can "good-humoredly satirize the pedant, "as he does Holofernes in Love's Labours Lost, "Shakespeare excels all his contemporaries in his skillful use of the topics of logic and the flowers of rhetoric, whether for comic or serious purposes. The author takes us through those figures of rhetoric in Shakespeare which "proclaim his conscious and sophisticated approach to art."

Most of the other poets differ from Shakespeare in that they furnish us with collections of their juvenile productions in which, though often enough poor stuff, we may trace the promise of their maturer genius. Apart from this value, much of it is hardly entitled to immortality. Amongst the work of Shakespeare the authorities, however, ascribe priority in time to "Love's Labour's Lost"; and what Englishman that knows his Shakespeare would care to part with this work? We could easily mention quite a number of Shakespearean plays of even high rank that would more willingly be parted with than this one. It would, however, be perfectly gratuitous to argue that this work is a masterpiece.

Masterpieces, however, are the fruits of matured powers. Dante was over fifty years of age before he finished his immortal work; Milton about fifty-five when he completed "Paradise Lost". Quite a long list might be made out illustrating this principle in works of even the second order; Cervantes at sixty producing "Don Quixote", Scott at forty-three giving us the first of the Waverley Novels, Defoe at fifty-eight publishing "Robinson Crusoe"; Fielding at forty-two giving "Tom Jones", and Manzoni at forty "I Promessi Sposi." Or, if we turn to Shakespeare's own domain, the drama, we find that Moliere, after a lifetime of dramatic enthusiasm and production, gave forth his masterpieces between the ages of forty and fifty, his greatest work "Tartuffe" appearing just at the middle of that period (age forty-five), whilst Goethe's "Faust" was the outcome of a long literary lifetime, its final touches being given only a few months before his death at the age of eighty-two.

Drama, in its supreme manifestation, that is to say as a capable and artistic exposition of our many-sided human nature and not mere "inexplicable dumb-shows and noise," is an art in which, more than in others, mere precocity of talent will not suffice for the creation of masterpieces. In this case genius must be supplemented by a wide and intense experience of life and much practice in the technical work of staging plays. Poetic geniuses who have not had this experience, and have cast their work in dramatic form, may have produced great literature, but not great dramas. Yet, with such a general experience as these few facts illustrate, we are asked to believe that a young man - William Shakspeare was but twenty-six in the year 1590, which marks roughly the beginning of the Shakespearean period - began his career with the composition of masterpieces without any apparent preparation, and kept pouring out plays spontaneously at a most amazing rate. He appears before us at the age of twenty-nine as the author of a superb poem of no less than twelve hundred lines, and leaves no trace of those slight youthful effusions by means of which a poet learns his art and develops his powers. If, however, we can disabuse our minds of fantastic notions of genius, regard the Shakespearean dramas as anonymous, and look at them with the eyes of common sense, we shall be inclined rather to view the outpouring of dramas from the year 1590 onwards as the work of a more matured man, who had had the requisite intellectual and dramatic preparation, and who was elaborating, finishing off and letting loose a flood of dramas that he had been accumulating and working at during many preceding years.

When in 1855 Walt Whitman gave to the world his "Leaves of Grass", Emerson greeted the work and its writer in these words: "I find it the most extraordinary piece of wit and wisdom that America has yet contributed...I greet you at the beginning of a great career, which yet must have had a long foreground somewhere."

Shakespeare's Tempest Locale: Cuttyhunk?

by Grace Calí

In the continuing controversy about the authorship of Shakespeare's works, a giant jigsaw puzzle of historical bits and pieces fits into place seeming to favor Edward de Vere, the 17th Earl of Oxford (1550-1604). But many traditionalists supporting the Stratford-on-Avon man (1564-1616) feel they can demolish this claim with one swift stroke. It's largely a question of dates relating to the writing of The Tempest and a 1609 shipwreck on Bermuda which they feel was the locale for the play. Ergo! Since de Vere died in June 1604, he's clearly out of the running.

In probing the known records, however, several facts become apparent. Even before 1600, written accounts appeared about several Bermuda shipwrecks--one in particular, that of Henry May's wreck on Bermuda in 1593. But even more to the point, let's read in careful context the one mention of the "vex'd Bermoothes":

(Ariel answering Prospero's query):

"Safely in harbour
Is the King's ship; in the deep nook where once
Thou call'dst me up at midnight to fetch dew
From the still-vex'd Bermoothes, there's she's hid."

Obviously then, the castaways in The Tempest were on an island different from Bermuda to begin with. The term Bermoothes is anglicized from the name of Juan de Bermúdez, the Spanish navigator who discovered the islands when he was shipwrecked there in 1503. Were they not probably so "vex'd" because of reports of ships foundering in the uncharted waters of the Bermudas as they tried to reach the eastern coast of the New World?

Now although the plot and its characters indicate an island in the Mediterranean, the play's geographical references fit to an uncanny degree the historical account of Bartholomew Gosnold's 1602 voyage of discovery of New England's Cape Cod, Martha's Vineyard and the small Elizabeth Islands nearby. Specifically, the one known by its Native American name, Cuttyhunk, but which Gosnold called Elizabeth. (Probably in honor of the Queen who throughout her reign encouraged New World exploration.)

Today, the very name of Cuttyhunk's small village of Gosnold attests to its genesis, despite a minority view which claims the nearby island of Naushon as the spot where the voyagers built their fort. (Lincoln A. Dexter, editor, The Gosnold Discoveries in the North Part of Virginia, 1602, Now Cape Cod and the Islands, Massachusetts, acc. to the Relations by Gabriel Archer and John Brereton, Brookfield, Mass., 1982 citing Wilson & Carr's article in The American Neptune, "Gosnold's Elizabeth Isle: Cuttyhunk or Naushon?" April, 1973). Dexter writes that three hundred years after the historic voyage, a "simple, sturdy, stone tower, (erected in 1903) on the islet in Gosnold Pond at the west end of Cuttyhunk, stands as a memorial to the intrepid explorer who reawakened English interest in colonizing North America."

What one may dub the Gosnold/Tempest theory intrigued the present writer upon encountering it in Charlton Ogburn's definitive work on the authorship question. (The Mysterious William Shakespeare: The Myth and the Reality, second edition, McLean, Va.: EPM Pub., 1984). He learned of it from an article by J. Donald Adams, editor of the New York Times Book Review, and about the man who first propounded the theory publicly -- Edward Everett Hale. Hale's lecture to Boston's Lowell Society in April 1902 (American Antiquarian Society, 1904) was titled "Gosnold at Gutterhunk" (although Adams had the title as "Miranda was a Massachusetts Girl" -- taken from one of Hale's comments). Hale ascribes the remarkable parallels in the play to the first-hand accounts of two of Gosnold's fellow "gentlemen adventurers" -- The Rev. John Brereton and Gabriel Archer. (Dexter, cit. Brereton, 1602; Purchas, 1625). Also, at the end of Archer's "Relation" is appended Gosnold's letter to his father about the voyage--which also alludes to a former letter of which alas there appears to be no trace. (More on the parallels later). Further research showed that one certain biography of Gosnold yielded up a choice morsel of information. (Warner Gookin and Philip Barbour, Bartholomew Gosnold, London and Hamden, Conn.: Archon Books, 1963).

Warner Gookin dwells at some length on the illustrious family Gosnold married into: the Goldings. Now we know that Edward de Vere's mother, the Countess of Oxford, was Margaret Golding and that his tutor in the Latin classics was his uncle (and his mother's half brother), Arthur Golding. Gosnold's wife, Mary Golding, was the daughter of Martha and Robert Golding. Gookin's research led him to believe that in all probability Gosnold's father-in-law was the lawyer of note, Robert Golding, who was Treasurer of the Inner Temple for the term 1589-1590. And Mary Golding's grandmother, born Mary Mathew in Colchester, Essex, became the wealthy matriarch, Dame Mary Judde when her third husband, Sir Andrew Judde, died and she inherited her share of his fortune in 1601. Some of her most prized possessions she bestowed upon her granddaughter, Mary Golding Gosnold. (It is quite probable that Gosnold named Martha's Vineyard for his wife's mother, although Gookin feels it may have been for an infant daughter, Martha, who died in 1598. Possibly for both.)

The Gosnolds and his wife's family were neighbors in Bury St. Edmonds which is just a few miles north of Castle Hedingham in Essex County, the ancestral seat of the Earls of Oxford and where the 17th Earl, Edward de Vere, was born on April 22, 1550. It is by no means stretching the facts to assume that these illustrious families were well acquainted with each other, especially as it is known that the whole area in Essex and Suffolk near the ancient and historic Bury St. Edmonds had attracted settlement there of many of the nobility for hundreds of years. This opinion was corroborated this year in a phone call to The Rev. John Golding, former Vicar of Washington Cathedral, now retired on Cape Cod. He also turned out to have done much of the research for Gookin's book on Gosnold and believes Mary Golding Gosnold and de Vere were related although the exact connection needs further research. Synchronicity abounds! Not only is he a convinced Oxfordian, but is also the son of Louis Golding who wrote the biography, An Elizabethan Puritan: Life of Arthur Golding, New York: Richard R. Smith, 1937.

The plot thickens when we find that Gosnold's voyage was underwritten in large part by that nobleman who figures so importantly in the Shakespeare controversy: Henry Wriothesley, the 3rd Earl of Southampton--probably the "W.H." to whom Shakespeare's sonnets were addressed, as so many authorities now believe, and (according to many Oxfordians) Edward de Vere's son. A hidden relationship, they feel, he could only hint at through the sonnets.

Southampton's link to the voyage is attested by several sources, in particular, the following found in Albert Bushnell Hart's American Nation: A History, Vol. 4, New York: Harper Bros., 1907):

"Bartholomew Gosnold and Bartholomew Gilbert, son of Sir Humphrey, with Raleigh's consent and under the patronage of Henry Wriothesley, the brilliant and accomplished earl of Southampton, renewed the attempt at colonization.

With a small colony of thirty-two men they set sail from Falmouth March 26, 1602 [Old Style], took an unusual direct course across the Atlantic, and seven weeks later saw land at Cape Elizabeth, on the coast of Maine. They then sailed southward and visited a headland which they named Cape Cod, a small island now "No Man's Land", which they called Martha's Vineyard (a name since transferred to the larger island farther north), and the group called the Elizabeth Islands."

Without further ado, let us cite some of Hale's parallels:

In both The Tempest and the voyagers' accounts, the survivors broke up into two parties--the seamen and the "gentlemen adventurers" and in each case, the parties were at odds with each other. In both the play and in the explorers' accounts are at least six references each to the cutting of logs. And in each case, because the seamen were loath to cut the logs, it fell to the gentlemen to do so.

Somehow this seems a curious motif for Shakespeare to dwell upon until one learns from the voyagers' accounts that one of the hopes of the trip was to find sassafras logs from which to make what was then a rare and costly medicinal. Consider now that Sir Walter Raleigh had the monopoly on New World trade and requested permission to confiscate the "Concord's" cargo on its return. (Dexter cit. David B. Quinn, ed. New American World, Vol. 3, London: Macmillan 1979). Couple this with the fact that Archer addressed his "Relation" to Raleigh upon their return in 1602 and we can understand the reasons behind the dramatist's jibes about logs. Probably meant satirically when we recall there was no love lost between Oxford (Shakespeare) and Raleigh.

Caliban: "Thou mayest brain him . . . with a log."

Ferdinand: ". . . I must remove some/thousands of these logs and pile them up."

Miranda: "I would the lightning had/Burned up those logs . . .
If you will sit down/I'll bear your logs the while,/Pray
give me that, I'll carry it to the pile."

Caliban: "Here comes a spirit of his, and to torment me/For bringing
wood in slowly."

One of the pertinent references in Gosnold's letter to his father (clearly defensive in tone) is about the sassafras logs:

". . . In the meantime, notwithstanding whereas you seem not to be satisfied by that which I have already written, concerning some especial matters; I have here briefly (and as well as I can) added these few lines for your further satisfaction: . . . The sassafras which we brought we had upon the islands; where though we had little disturbance, and reasonable plenty; yet for that the greatest part

of our people were employed about the fitting of our house, and such like affairs, and a few (and those but easy laborers) undertook this work, the rather because we were informed before our going forth, that a ton was sufficient to cloy [oversupply] England, and further, for that we had resolved upon our return, and taken view of our victual, we judged it then needful to use expedition; . . ."

Obviously, some previous explorers had discovered sassafras to be available in the New World for Gosnold to make such a reference.

Going back to Hale's parallels, he points out that nowhere is there any tropical allusion in the play and that the voyagers' descriptions of a temperate climate and a verdant terrain are echoed in the play. The only trees mentioned are oak, cedar and pine. Now, although Cuttyhunk today is far from verdant, reports abound of a more lush growth in years past. (Dexter). There are some of the similarities that caught Hale's keen attention:

Caliban: "I'll get thee young sea-mews (scamels) from the rock."

Prospero to Caliban: "Thy food shall be the fresh-brook mussels,—roots and herbs."

Gosnold's: " . . . harbs and roots and ground nuts . . . mussel-shells."

Brereton's bill of fare: "Fowls which breed . . . on low trees about this lake, whose young ones . . . we ate at our pleasure . . . Also great store of ground nuts forty on a string,—which nuts we found as good as potatoes. Also divers sort of shell-fish as mussels . . . etc."

Caliban: ". . . sea mews from the cliffs" and "dig thee pignuts with my long nails. I will bring thee where crabs grow."

Brereton: "Lakes of fresh water . . . meadows very large and full of green grass."

Gonzalo: "How lush and lusty the grass looks—how green."

Caliban: "I'll show thee best springs. I'll pluck thee berries. I'll fish for thee, and get thee wood enough." [More wood-chopping motif!]

There is one reference in the play that seems a serious sticking point—the mention of a marmoset. Caliban says, "I'll instruct thee how to snare the nimble marmoset." Charlton Ogburn, in going over Hale's lecture with deep interest this past April with the writer, discounted however the possibility of a South American monkey being found in the Elizabeth Islands. But Hale assumed the term to mean a flying squirrel for he says: "Shakespeare speaks of a marmoset, never in any other play. Did one of Southampton's seamen bring home a flying squirrel?" What kind of animal did Shakespeare have in mind in using the term marmoset? The puzzle persists.

Finally, one of the most startling items in Brereton's report is that in their several encounters with the friendly American Indians, several of

them wore bits and pieces of European clothing and one of them was able to speak some English! The voyagers' account of their astonished reaction is echoed in the play when Stephano finds that Caliban speaks his own tongue: "Where the devil should he learn our language?"

The parallels are too distinctive to dismiss. The Earl of Oxford obviously had access to these reports soon after the "Concord" docked at Exmouth on July 23, 1602--permitting more than enough time to pen The Tempest before his death in June 1604.

Another piece of the puzzle falls into place.

Addendum

In the midst of doing research for my paper, I came across this fascinating commentary in the Encyclopedia Britannica's Macropaedia, Vol. 16, p. 628:

"Re: The Tempest: The play has a most interesting double focus, geographically speaking. Openly, it is a story of Naples and Milan, a world of usurpations, tributes, homages and political marriages that is familiar in Jacobean tragedy. At the same time the contemporary excitement of the New World permeates the play--a world of Indians and the plantations of the colonies, of the wonders and terrors and credulities of a newly discovered land. A lesser dramatist would surely have set his play far away in the west of the Atlantic to take advantage of this contemporary excitement. Perhaps with a surer theatrical instinct, Shakespeare offered his audience a familiar Italianate fictional world which then became shot through with glimpses of the New World, too exciting to be fictional. (My emphasis).

Ezra Stone was a longtime Oxfordian
and member of the Shakespeare Oxford Society.

Ezra Stone, 76, Henry Aldrich On the Radio

By WILLIAM GRIMES

Ezra Stone, who played the comically trouble-prone teen-ager Henry Aldrich on radio as a young man and then became a successful theater and television director, died on Thursday in an automobile accident near Perth Amboy, N.J. He was 76 and lived at Stone Meadows Farm, near Newtown, Pa.

For 15 years, first on Broadway and then on radio, Mr. Stone was known to millions as the youth who answered, in a high-pitched, put-upon voice, "Coming, Mother," when summoned by the cry "Hen-REE! Henry Aldrich." He originated the role in 1938 in the Broadway show "What a Life," which ran for more than 600 performances and was later translated into an enormously popular weekly radio program, "The Aldrich Family."

Mr. Stone was born in New Bedford, Mass., and grew up in Philadelphia, where he broke into show business at the age of 7 doing radio recitations and acting in local productions.



After retiring as Henry Aldrich, Mr. Stone worked steadily as a producer and director on Broadway and in television. He directed the Broadway plays "See My Lawyer," "Me and Molly," "At War With the Army" and "January Thaw." His television directing credits include episodes of "Julia," "The Flying Nun," "Lassie," "The Munsters," "Lost in Space," "Love American Style" and "The Debbie Reynolds Show."

After receiving a diploma from the American Academy of Dramatic Arts in New York City in 1935, he appeared in a farce called "Three Men on a Horse," produced by George Abbott, who then cast him in the 1936 hit comedy "Brother Rat." It was while he was an assistant casting director in Mr. Abbott's office, working under Garson Kanin, that he was given the lead role in the Clifford Goldsmith play "What a Life," about a comically troublesome teen-ager. In 1939, after being presented as a sketch on the Rudy Vallee radio show, "The Aldrich Family" was programmed as the summer replacement for Jack Benny. After picking up the sponsorship of General Foods, "The Aldrich Family" was off and running as a weekly half-hour program.

In 1979, he became director and president of the David Library of the American Revolution, in Washington Crossing, Pa., which was founded by his father, Solomon Feinstone.

He is survived by a son, Josef, of Newtown; a daughter, Francine Lida Stone, of Wallingford, England; a sister, Miriam Golub, of Washington Crossing, Pa., and four grandchildren.

New York Times 3/5/94

Information and Commentaries from Betty Sears, Our Past President

Last year Dr. Michael Steinbach stepped down as a Trustee of the Shakespeare Oxford Society and moved into a retirement home. At that time, he donated his Oxfordian books to our then non-existent Library. Last month I received a letter from his lawyer reporting that Michael had died on January 14, 1994. He added that Michael had left a legacy for me to use "as I should see fit for the Library" and would be sending me a check for \$5,000. This is a generous and timely donation to the Shakespeare Oxford Society.

Many thanks to Morse Johnson and Johnny Price for their undeserved accolade in the last Newsletter. The Shakespeare Oxford Society has other people to thank for the recent development of interest in the Oxford cause. All those early Oxfordians who researched, wrote and organized in the thirties, forties, and fifties, laid a solid foundation. Ruth and M.D. Miller made tremendous contributions to the Oxford cause by republishing important out of print Oxfordian books as well as spending time, money and effort doing research in England. Then Charlton Ogburn's The Mysterious William Shakespeare, the Myth and the Reality, brought international attention to the authorship question. David Lloyd Kreeger's sponsorship of the mock trials in Washington and London stirred multi-media interest in Oxford's authorship. The TV documentary in 1989 had an even greater impact on the general public that had hardly been aware of a controversy until then.

Next came Charles Vere, Lord Burford's talk at that bastion of Stratfordian orthodoxy, the Folger Library; an appearance which was arranged by Isabel Holden's friendly persuasion. This, too, increased the credibility of the Oxford cause. Then John Louthier, picking up on this effect, came up with a daring and brilliant plan to send Charles Vere on a speaking tour all over the country. Though almost everyone felt it was too ambitious for our small group to support such a tour, John persisted, worked like a demon, and made his idea work.

Ever since, for three years on tour, Charles has had a remarkable response from audiences everywhere. During the first year of the tour, I had the chance to provide transportation for Charles in my little VW (with my EARLO license plates proclaiming our affiliation with The Oxford Cause wherever we drove).

During that trip, I had the thrill of seeing each one of Charles's audiences being transformed. At the outset, there might be snickering and snide whispering to neighbors, but within less than a minute, his listeners would be stunned to silence. With mouths literally agape and eyes riveted on Charles, there would be a sudden mass conversion. Always, during the question period at the end of his talks, people would ask why they had never heard all these facts before. They seemed to feel outraged that they had been duped and misled by teachers and professors they had trusted to teach them true knowledge.

When John Louthier became exhausted and ill, Trudy Atkins was persuaded to take over the management of the Burford tour. She has done a tremendous job, giving every ounce of energy to making plans function smoothly. She and John have been heroic in giving so much effort to make their tour work. Many members across the country have also devoted tremendous energy to sponsoring and promoting Charles's appearances in their areas.

Charles, too, has given his all to the cause, speaking to innumerable audiences, sometimes several talks in quick succession. In doing this, he has developed into a masterful speaker. At his appearance last fall at the Boston Public Library he addressed an unusually literate audience. His presentation was controlled, clear and utterly convincing to an audience that was initially more than skeptical. During the question period at the

end, one man, reading from a large tome, was ready to challenge Charles with an excerpt from the notorious Groatsworth of Wit. Charles responded by saying, "You have taken it out of context" and proceeded to recite the whole paragraph from memory. He then gave our Oxfordian view of the passage while his challenger closed his book.

The director of the Boston Public Library, and an increasing number of other important Bostonians, are now convinced Oxfordians. With so many prestigious universities, conservatories, museums, and libraries in the Boston area, the mass conversion that seems to be under way here should have an impact on communities across the country.

Therefore, please give credit where credit is due - not to me, but to all of those who have given so much to our cause. Though I remain a Trustee and still want to be actively involved in working for the Society, I am delighted to hand over the Presidency to Richard Whalen. He is perfect for the job. He is a remarkably clear thinker, is friendly and considerate to all, and sets priorities with good judgment and fairness. He's a gem! Watch for his new book on Oxford - Shakespeare, Who Was He? The Oxfordian Challenge to the Bard of Avon (Greenwood Praeger) - due out next fall.

We are equally fortunate in having Len Deming as membership chairman and treasurer. It was right to combine those two jobs in one efficient, computerized operation, and we owe Jill Ross, Len's paralegal assistant, a huge thank-you for keeping all the computer records. This takes more time and effort than one can fully appreciate without seeing the operation at first hand.

Johnny Price, armed with his mini-recording machine, remains as Recording Secretary. Morse Johnson carries on bravely in the toughest job of all as Editor of the Newsletter.

At our last Annual Meeting, we added a group of younger people to the Board of Trustees with a conscious view to the future. These include: (1) our Oxfordian spokesman, Charles Vere, Earl of Burford; (2) Tim Holcomb, director of both the Hampshire Shakespeare Festival and The Oxenford Press; (3) Dr. Lydia Bronte, author, (her second book just released The Longevity Factor, should be read by everyone!); (4) Sally Mosher, lawyer, writer, entrepreneur and gemologist. A stellar group!

My own main effort right now is to establish our permanent Shakespeare Oxford Library/Archives Center. In temporary quarters for the time being, it is my dream to see large funds raised to give the library a permanent home in Cambridge. William Plumer Fowler and Dr. Michael Steinbach left their Oxfordian books for the Society in my care. Jerry Downs donated an important book in November, Isabel Holden has offered any books that she has that we lack. Verily Anderson left an autographed copy of her book with me. As mentioned earlier, Michael Steinbach left a legacy which should start us on our way to a much larger fund to support a library. All of these have been gratefully received!

Thank you everyone for the friendship and support that has meant so much to me these past few years. We are moving EVER onward and upward.

...On such a full sea are we now afloat,
And we must take the current when it serves,
Or lose our ventures.

Morse, this started as a letter to you, let me end it that way, too; with EVERY good wish.

Yours EVere,
Betty

FROM THE PRESIDENT

First of all, I must express my appreciation to the Board of Trustees for placing their confidence in me as the new president. I take my responsibilities very seriously and promise to carry on the great work of Johnny Price and Betty Sears. Both continue as trustees, and Johnny has volunteered to serve as secretary. I've already been drawing on their wisdom and experience, and I thank them and all board members for their continuing support in this transition period.

The strength of our society is in its members. We have passed the 500-mark, and we want to continue to attract new members so we can expand our programs. Lord Burford's lecture tour has been a major factor in membership growth, and I would ask you to consider a donation of \$25 or \$50 (or more if you can) to help us cover tour expenses this year. One way to do this is to give a gift membership to a friend, colleague or relative who might be interested in the authorship controversy.

Besides the customary request to members for money, we can also offer members an intriguing opportunity. Thanks to a generous gift, members can nominate university libraries, and other libraries, to receive copies of Oxfordian books they should have to round out their collections on the authorship issue. The books will be sent free of charge for donation to a library. An alma mater would be an ideal candidate. An article elsewhere in this issue of the newsletter provides the simple procedures to make it happen. I urge you to take advantage of this opportunity.

If you have any comments, critiques or suggestions about the society and its programs, please call or write. I'm at Box 1084, Truro, MA 02666 (508/349-2087). I look forward to hearing from you by mail or telephone and seeing you at the annual conference. This year we'll meet at Carmel, California, September 30-October 2, the home of Steven Moorer's long-established and highly successful Shakespeare festival, which is totally and unabashedly Oxfordian. Would that all Shakespeare festivals were so enlightened. Someday, I'm sure, they will be.

Richard F. Whalen

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THE DE VERES OF CASTLE HEDINGHAM

(Terence Dalton of Lavenham Suffolk, 1993)

Verily Anderson travelled about the United Kingdom, Denmark, Holland, France and Italy with her architect husband, Paul Paget, tracing the history of the 20 earls of the de Vere family (which Lord Macaulay, Victorian historian supreme, called: "the longest and most illustrious line of nobles that England has seen, whose heads brought honour in the fields of Hastings, Jerusalem, Runnymede, Crecy, Poitiers, Bosworth and the court of Elizabeth where shone the 17th Earl of Oxford who had himself an honourable place among the early masters of English poetry"). Most were famous, if not notorious, but Verily Anderson's researches also reveal them as they were in everyday life. By the time the 20th and last Earl of Oxford of the first creation died in 1703, the true blue blood of the de Veres was trickling through almost every living English noble. Today it meanders even further, often unbeknown but proudly acknowledged as it runs through the veins of Prince William and Prince Harry.

Her book is fully illustrated with photographs and line drawings by Eloise O'Hare and James Cianciaruso as well as maps, family trees and many other photographs.

SOCIETY MEMBERS OFFERED OPPORTUNITY
TO PLACE OXFORDIAN BOOKS IN UNIVERSITIES

"Books on Shakespeare's identity always circulate," said Booklist recently when advising librarians to add a new title on the authorship question. Oxfordians naturally would like to see Oxfordian works among those books that always circulate so regularly. Now there's a way to make that happen and ensure that a library's shelves on the Shakespeare authorship controversy are balanced and complete.

Thanks to a generous donation, society members can receive copies of Oxfordian books, such as Charlton Ogburn's The Mysterious William Shakespeare: The Myth and the Reality, for presentation to university and college libraries of their choice. The program is not limited to any particular book or any number of books. If a member, for example, knows that a college library could use a half dozen different Oxfordian books, or even more, the society would supply the books, assuming they are in print. Prep school libraries and major public libraries would also qualify, although the main focus is colleges and universities. Teachers who are society members can use the program to place Oxfordian books in libraries where they teach so that their students can use them for research on authorship issues.

Here's how the program works. A member identifies a college, perhaps an alma mater, that should have Oxfordian books. A check of their catalog is advisable to see what the library has, whether Oxfordian views are fairly represented and what they need. A preliminary contact with the librarian is recommended. The member writes to the society stating briefly the plan for a personal presentation of the book or books. The goal is to encourage cataloging and shelving of the books. Book plates pasted inside the front cover and stating that the book is a gift to such-and-such a library from so-and-so and the date help reinforce the seriousness of the donation. Most book stores have blank book plates, which are especially appropriate for donations by graduates of the college or university to their alma maters.

The society will acquire the books and ship them to members. If desired, the society will ship directly to the librarian with a note from the member making the donation.

It's been said that "people come and go, but books endure." Especially in major libraries. This is an opportunity for members to make sure that the right books are circulated by the right libraries and that the case for the 17th Earl of Oxford is properly represented among the thousands of books written on Shakespeare and the authorship question.

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TOURS TO OXFORD'S HEDINGHAM OFFERED

Guided tours to Castle Hedingham, Edward de Vere's ancestral home, and other Oxfordian sites and sights in England are now being offered to members of the Shakespeare Oxford Society. Zane Rodriguez of Cape Cod, an Oxfordian and experienced tour director who has led groups to East Anglia twice before, announces that a few places remain open for his one-week tour, June 22-29, this year. The price is a most affordable \$1150 from Boston.

Italy will be the destination for another trip led by Zane this year, targeted for the latter part of October. A week will be spent in Venice, with side trips to Padua and Verona, and another week will see us in Tuscany, where the base of operations will be a villa in the hills near Siena, close to fabled Florence. Details are being firmed up at this point; air from Boston is in the \$600 range, and land arrangements will be close to \$1800.

Zane plans to offer Oxfordian tours to England and to Italy regularly during the coming years; for 1995, announcements will be made in the newsletter earlier so that members can make travel plans appropriately.

For further information, contact Zane Rodriguez, PHD, POB 382, Hyannis Port, MA, 02647; phone - (508) 775-1384.

CARMEL SHAKE-SPEARE FESTIVAL TO HOST
18th ANNUAL SHAKESPEARE OXFORD SOCIETY CONFERENCE

The Carmel Shake-speare Festival, the world's first openly Oxfordian festival, will host the 18th Annual Shakespeare Oxford Society Conference, September 30th-October 2nd, 1994. According to festival Artistic Director Stephen Moorer, "We are proud to be bringing to the California Monterey Peninsula this exciting, educational and always controversial event, and welcome the opportunity to further the goals of the society - goals we happily share." The event will feature the newest evidence attesting to the proposition that it was Edward de Vere, 17th Earl of Oxford, who actually authored the plays and poems ascribed to William Shaksper of Stratford-on-Avon.

"The conference will be a little different this year. Instead of all activities taking place indoors in one high-rise hotel, the 1994 conference will take place in numerous locations, inside and out, within the one-square mile boundaries of Carmel-by-the-Sea", Moorer said, adding with a joke - "In previous years, attendees were required to think vertically. In Carmel, however, conference-goers will need to think horizontally - and be prepared for gorgeous weather!"

The Monterey Peninsula is internationally famous for its scenic wonders. It is often called "the most beautiful place in the world". A drive down the Big Sur Coast, a walk on the white sands of Carmel Bay, and some of the most beautiful ocean sunsets imaginable await visitors to this scenic paradise. Also nearby are Robert Lewis Stevenson's Tor House, the 17-Mile Drive through Pebble Beach and the state-of-the-art Monterey Bay Aquarium.

Participants will be housed in three adjacent motels, all first-rate, and will enjoy such amenities as continental breakfasts, and in-room refrigerators and coffee/tea systems - all at a cost that is comparable (or less) than the 1993 conference.

"We have been extremely fortunate in obtaining a group rate of \$95.00 per night (single or double), which includes tax and amenities including that continental breakfast", according to Moorer, adding, "In addition, we are proud to announce two evening banquets under the stars at the historic Forest Theater - to be followed by fully mounted productions of HENRY V and JULIUS CAESAR."

The Forest Theater "open-air playhouse" was the first amphitheater on the West Coast. Built in 1910, its purpose was to produce the works of local writers, which at the time included Robinson Jeffers, Mary Austin, George Sterling and founder Herbert Heron. These writers stipulated that no play was to be done in modern dress or on an indoor set!

The first Shakespeare play produced at the Forest Theater was in 1911 - a production of Twelfth Night that received high praise. In 1941, after extensive renovations on the facility, the first Carmel Shakespeare Festival was offered, presenting Macbeth and Twelfth Night. In 1990 the Carmel Shake-speare Festival name was reactivated by Grovemont Theater founder Stephen Moorer, who added the controversial hyphen in "Shake-speare" to denote a firm belief in the Authorship Question.

Conference plans include a yet-to-be announced group air rate on a major Airline (probably United) that will assure attendees the biggest "bang for their buck", as SOS's Johnny Price would say. In addition, the "Blue Boar Gifte Shoppe" will once again travel to the annual conference, offering a delightful selection of Oxfordian souvenirs and research books.

Final arrangements, prices, and registration deadlines will be announced in the very near future. SOS members can expect a special mailing, courtesy of the Carmel Shake-speare Festival, will all the details. In the meantime, for further information call Stephen Moorer at (408)-649-0340.

JOIN SHAKESPEARE OXFORD SOCIETY AND RECEIVE QUARTERLY NEWSLETTER

The purpose of the Shakespeare Oxford Society is to document and establish Edward de Vere, 17th Earl of Oxford (1550-1604), as the universally recognized author of the works of William Shakespeare. Each Newsletter carries articles which impart a wide range of corroborating information and commentary.

DUES

Student \$15.00

Annual Regular \$35.00

Sustaining \$50 or more

Dues and requests for membership information to:

Shakespeare Oxford Society, First Bldg., 71 Spit Brook Rd., #107,
Nashua, N.H., 03060. Tel. (603) 888-~~6411~~ - FAX. (603) 888-6411.

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Submit materials for publication in the Newsletter to:

Morse Johnson, Suite #819, 105 W. 4th St., Cincinnati, OH 45202

The quarter annual Newsletters are mailed on or about March 20, June 20, Sept. 20, and Dec. 20. Respective deadlines are Feb. 20, May 20, Aug. 20 and Nov. 20.

The Shakespeare Oxford Society was founded and incorporated in 1957 in the State of New York and chartered under the membership corporation laws of that state as a non-profit educational organization. Dues, grants, and contributions are tax-deductible to the extent allowed by law. IRS number: 13-6105314. New York number: 07182.

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IMPORTANT REMINDER

The petition drive continues. There is no deadline. To date we have collected over one hundred and sixty names, including many writers, teachers and people in the arts. But many of you have not sent in your petition yet. (No need to tear that page out of your last newsletter, just photocopy it.) Some of you have said that friends and associates are concerned about ending up on a mailing list. They don't need to give an address and can even note, "Don't put my name on a mailing list." That request will be honored. But even if it's just your name on the petition, that's okay. Your name makes a difference. We hope to hear from all SOS members soon. Thank you.

Charles Vere and Charles Boyle

Send petitions to:

Charles Boyle
Shakespeare Oxford Society
208A Washington St.
Somerville, MA 02143



THE DEMOLITION OF SHAKSPERE'S SIGNATURES

by Peter R. Moore

The 1985 Shakespeare in the Public Records, published by the British Public Records Office, includes a chapter on "Shakespeare's Will and Signatures" by Jane Cox (pp. 24-34). Miss Cox reproduces and examines five of the six supposedly authentic signatures of Will of Stratford (she omits the first signature on the will as being too faded to be usable.) She concludes:

"It is obvious at a glance that these signatures, with the exception of the last two [on the Will], are not the signatures of the same man. Almost every letter is formed in a different way in each. Literate men in the sixteenth and seventeenth centuries developed personalized signatures much as people do today and it is unthinkable that Shakespeare did not. Which of the signatures reproduced here is the genuine article is anybody's guess."

We may add that it is anybody's guess whether any of the signatures is genuine. The only orthodox scholar that I know to have responded to Miss Cox's bombshell is, to his credit, Samuel Schoenbaum in his 1987 William Shakespeare: A Compact Documentary Life (pp. 326-7) and his 1991 edition of Shakespeare's Lives (p. 566). Schoenbaum is cautious about accepting Miss Cox's verdict, but he does not disagree. In the two works cited and in his 1990 Shakespeare: His Life, His Language, His Theater (p.213), Schoenbaum moves toward what he hopes to establish as the new orthodoxy — that the three will signatures are authentic. But Prof. Schoenbaum has no credentials at all in this field, and is on record as sneering at amateur paleographers (Shakespeare's Lives, 1970 ed., 616). Not to mention the fact that Miss Cox thinks that three of the witnesses' signatures' on the will are all by the same hand. And, as one remembers, the will was originally drafted to be sealed, not signed. As Miss Cox says: "But if one must select one of the four signed documents as being the sole example of our greatest playwright's hand, the will has no better claim than the Requests deposition, the mortgage deed or the Guildhall conveyance. As we have seen, the legal sanctity of the signature was not firmly established."

We no longer have any certain samples of Will signing his name (though we may have one of three). Therefore the presumption of literacy provided by the signatures vanishes. The man may not have been able to write.

But the supposedly authentic handwriting of the Bard was a key part of the evidence used to make the case for him as the author of one scene in the manuscript play of Sir Thomas More. So an item drops out of the Shakespeare canon. Schoenbaum is not about to proclaim such a loss, but he silently acknowledges it in the 1991 edition of Shakespeare's Lives. Page 341 of the 1970 edition includes this sentence, concerning the nineteenth century Shakespeare Society: "Among its notable achievements was the first publication, in Dyce's edition, of Sir Thomas More [which in our own century has come to earn a place in the Shakespeare canon by virtue of a single scene]." This sentence appears on page 251 of the 1991 edition, but the bracketed passage has been deleted. Page 696 of the 1970 edition states that several scholars "pooled their expertise and critical powers to make a [persuasive] case for Shakespeare's Hand in the Play of Sir Thomas More." This sentence is on pages 503-4 of the 1991 edition, but the bracketed word, "persuasive", has been downgraded to 'impressive'. In short, according to Prof. Schoenbaum, the scene in Sir Thomas More is no longer part of the Shakespeare canon.

The eighteenth and nineteenth centuries thought they had a real flesh and blood Shakespeare. The stories about poaching, horse holding, wit combats at the Mermaid, and the merry meeting with Jonson and Drayton humanized the dry records of the Stratfordian grain hoarder, investor, tax dodger, and bringer of law suits. But these beliefs eroded under scholarly examination and were finally toppled by Sir Edmund Chambers' 1930 William Shakespeare, which left only a bare-bones Bard or minimalist Shakespeare. But now we lose the signatures, the presumption of literacy, and a scene from Sir Thomas More -- Will continues to play the Cheshire Cat. And the Stratfordian professors must be held to have suffered a loss of face for their incompetent handling of the supposed signatures and Sir Thomas More.

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BONAPARTE TO BUCKEYES

Three of the 15 Portrait Busts on Exhibition at The Mercantile Library of Cincinnati

Henry Clay by Joel T. Hart

Harry of the West, the legendary commoner from Lexington, was the first great politician from the frontier.

William Henry Harrison by Shoba Vail Clevenger

The ninth president of the United States whose career was made in the Northwest Territory. Members of the Mercantile Library marched in his inaugural parade.

Shakespeare or the Earl of Oxford, artist unknown

An idealized study of a man whose portrait from life, if he was indeed the man from Stratford, is not known to exist, this bust of Shakespeare is, nonetheless, eminently suited to its surroundings.

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SHAKESPEARE'S RAGING IDENTITY CRISIS

(Washington Post 5/17/94 - over 2000 words and pictures)

By Don Oldenburg, Washington Post Staff Writer

"... Too few answers and too much politics muddies the intellectual wrestling over the true identity of the greatest playwright in the English language. But combatants in this literary dispute with increasing intensity are dirtying their hands to solve possibly the greatest who-done-it of all time...But new findings continue to arise the questions: when 'all the world's a stage', who played the role of the Bard?"

He summarily delineates the new findings by Shakespearean biographers of various contentions. He finishes as follows:

"But Roger Stritmatter is convinced more new evidence like his Geneva Bible researched is destined to surface with time, 'my scenario is that within five years we are going to have a major watershed conference at which there's going to be a lot of yelling and shouting and tearing of hair and nobody is going to walk away a winner - but after which the tide will be turned.' I don't have any questions this thing is moving some kind of confrontation and epiphany. The only question is how long will it take and how will it come about?"

FOLGER 'ROASTS' THE SWAN OF AVON, BUT NOT REALLY;
EXHIBIT ERRS ON DATE OF OXFORD'S BIBLE

By Richard F. Whalen

"Roasting the Swan of Avon" is the name of the latest exhibition at the Folger Shakespeare Library. Could Will Shakspeare's goose be cooked?

Not at all. The Stratford man remains serene on his pedestal while the real "roasting" goes on all around him. In fact, it's the Bardolators, exploiters, deconstructors, debunkers, and doubters who come off as foolish and misguided. Oxfordians are not exempt from the roasting, but it is mainly based on errors, two of them quite serious.

The tone of the exhibit--purportedly self-mocking--is best described by the Folger in its invitation:

"Being a cultural hero isn't easy. From his day to ours, Shakespeare has had his share of mockers, debunkers, and deconstructors, not to mention irreverent fans. Beginning with rival playwright Robert Greene, who is reported to have called the fledgling Shakespeare 'an upstart crow', and ending with post-modern critics, who have announced 'the death of the author', Roasting the Swan of Avon exposes the backside of Bardolatry.

"This fascinating exhibition features prints, engravings, letters and advertisements, as well as a computer-assisted comparison of word frequency patterns for Shakespeare and the Earl of Oxford.

"It also includes the festivals, folios and forgeries that enriched 18th century entrepreneurs; the Thomas Bowdlerizing that fathered The Family Shakespeare; the cultural pillaging of American industrialists; and the sour grapes of rival geniuses Voltaire, Tolstoi and Shaw. It looks at the extraordinary lengths to which people have gone to prove that everybody but themselves has been the dupe of a massive hoax and that Shakespeare's plays were not written by Shakespeare at all."

The "Roster of Roasters" stretches from Robert Greene and Henry Chettle to Jacques Derrida. Few escape a roasting on the satiric griddle of the Folger scholars, who acknowledge a special debt to that master of the sarcastic put-down, S. Schoenbaum.

Chettle in the end eats crow. Ben Jonson flags Shakaspeare's shortcomings: "Imagine that." D'Avenant tries to make Shakespeare his father. Ireland and Collier are caught with forgeries. Voltaire is an Anglophobe; Tolstoi denounced his own work, as well as Shakespeare's; Shaw says Shakespeare's best plays are like Shaw's plays. Delia Bacon's supporters are New Age excavators. Deconstructionists have put Shakespeare's authorial career into a continuous decline.

The section on "the most assertive" candidate for authorship, Edward de Vere, 17th Earl of Oxford, is entitled "Veering toward Oxford." The curators, however, veered off course and stumbled into error.

The most serious error concerns the dating of the Geneva bible and the conclusions that are drawn from the erroneous date. The bible, which has Oxford's crest on the cover, is opened to an underlined passage that is echoed in Shakespeare. The exhibit gives the date of the bible as 1596. Then follows the "suggestion" that the underlinings and annotations were made before Oxford acquired it. The bible, however, is actually dated 1569-1570 on the title pages; and Oxford bought it in 1569-70 (Ward, 33), leaving no time for a previous owner to make the markings. It's not clear how the error was made or whether there is some explanation. The Folger's card index and microfilm of Oxford's bible both give 1569-1570 as the date.

The erroneous dating and the false interpretation that follows attempt to argue against the findings of Roger Stritmatter of UMass-Amherst, who has identified many marked passages in the bible that are reflected in Shakespeare's works. The issue of this newsletter that carried Stritmatter's report is also on display with the bible.

Above the bible in the display case is J. Thomas Looney's "Shakespeare Identified, (1920); and above that is a lithograph drawing (1904) by Max Beerbohm, which, according to the caption, shows "Oxford slipping Shakespeare a copy of Hamlet." But it's not Oxford in the drawing, it's Sir Francis Bacon. In 1904 Oxford had not yet been identified as the true author; Bacon was the most popular candidate at that time. Furthermore, Bacon in the drawing looks just like Bacon in another drawing immediately adjacent to the display case. Even the casual observer would recognize the resemblance.

The exhibit also calls attention to the decision against the Oxfordian challenge to the Stratford man by three justices of the U.S. Supreme Court. The justices presided at a moot-court debate in 1987. Not mentioned, however, is the fact that two of three now hold that the case for Oxford is very persuasive. Justice Harry A. Blackmun has said he would rule now for Oxford, and Justice John Paul Stevens has expressed "lingering doubts and uncertainties" about the Stratford man. A fellow justice recently commented that he believes Justice Stevens to be an Oxfordian now.

Other mistakes include characterizing the more than 50 candidates for authorship honors as "modern-day advocates", as if all of them had active supporters today. In fact, of course, Oxford eclipsed them all decades ago.

The exhibit was mounted by Bruce R. Smith, professor of English at Georgetown University, who led a team of curators and librarians. It closes June 4 after a two-month run, none too soon for Oxfordians who saw it.

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From "The Dread Voice Is Past": Death And Guilt In Milton's Lycidas,
by Dr. Melissa C. Wanamaker, Ph.D., in Psychoanalytic Review, 80(4), Winter 1993

"If we are fortunate enough to know something of an author's life, we may begin to unravel how a literary work came to be created. Indeed, we may come to see another world, as it were coexisting, almost transparently, as if in another plane and another time, with that presented in the text before us. Milton's beautiful poem on death, Lycidas, is one that takes on this extra dimension when we examine his early life in the context of what is known today about the effect of early traumatic losses. Rather than reducing a poem to a few dry facts about its creator, our knowledge of Milton's life ultimately enlarges our appreciation of his work. Because we see an almost invisible world glimmering beyond the text, we are even more touched by the penance of those shadowy figures who played on Milton's unconscious, to guide his hand in later life, when seemingly we wrote of other things, such as Edward King, who is, I believe, only the nominal subject of Lycidas."

Nota Bene: Orthodox biographers do not know anything about the Stratfordian's life to unravel how a "Shakespeare" literary work came to be created.

NO HOLDS BARD

WILLIAM PLUMER FOWLER '21 SPENT
HIS LIFE FIGHTING THE MOST LITERARY
OF FIGHTS AGAINST THE IMPOSTOR
WHO CALLED HIMSELF SHAKESPEARE.

By Robert Sullivan '75

On January 11, 1993, William Plumer Fowler '21 died at age 93. Thereby were the ranks of Oxfordians diminished by one. * Fowler didn't live in Oxford; he lived in North Hampton, New Hampshire. He hadn't been born in Oxford. He never did one of those Rhodes Scholarship gigs at Oxford. He hadn't worked in Oxford; he spent most of his working life in Boston. I'm not even sure what Fowler felt about Oxford—the town of Oxford, that is. * But Fowler, a father three times and a husband three times, a former banker, lawyer, and real-estate broker, an avid outdoorsman, a co-founder of the Ledyard Canoe Club and a past president of the Appalachian Mountain Club, a New Hampshire Son of the

Revolution, a lifetime member of the Unitarian Universalist Association—Fowler, who was all these things, was an Oxfordian before he was most things else. * Being an Oxfordian is like being a Phi Beta Kappa (which Fowler was also). But then again it isn't. It's like being a Moose. Well, it isn't really like being a Moose. Maybe like an Elk, Shriner, Sphincter, Freemason—it's like that. But then, it isn't. * It's *more*. * There are no secret handshakes among Oxfordians (so far as I know). No private-key clubhouses like Sphinx's Tomb or Dragon's...Dragon's...whatever that thing is. You'll find no Oxfordians looking aimlessly in the air, whistling, and going "What building?" when you ask them what the strange stone building—the *one right over there!*—is all about. * Oxfordians are spiritual adherents more than they are earthly ones. They adhere above all to the belief that Edward de Vere, the seventeenth Earl of Oxford and a man who lived from 1550 to 1604, was Shakespeare. That's what being an Oxfordian is all about. That's the whole of it. * Oxfordians admit there was another, separate Shakespeare—or Shaksper, as one of the very few authenticated autographs has it. They admit that this guy was from the upon-Avon village of Stratford. But they insist that this uncultured stage-hound from the hinterlands could not possibly have written what the blessed "Shakespeare" wrote. They say, with fervor and with indignation, that the ultra-couth de Vere wrote every play, every poem, every sonnet, every soliloquy that is credited to Shakespeare. They say their man Edward is the "onlie begetter" of the canon. * Bill Fowler was a nationally prominent Oxfordian. He wrote a big book arguing for de Vere, he won an award from his fellow Oxfordians for the book, and, as 12-year president of the Shakespeare Club of Boston, he was always in a position to press de Vere's suit among the unaccountably unconverted. Fowler's Oxfordianism was an avocation that transcended mere hobby. His Shakespeare scholarship was a very big part of his life. * It is the part we will concentrate on here: Fowler as Oxfordian, Oxfordians generally, Oxfordians versus Stratfordians—the whole big, antagonistic, who-was-Shakespeare deal. * But first, let's look at who was Bill Fowler.

** "SHAKESPEARE REVEALED IN OXFORD LETTERS"
14 (PETER E. RANDALL: PORTSMOUTH, N.H. 1986)

DARTMOUTH ALUMNI MAGAZINE
(March 1994)

Richard Brome's "The Antipodes" and English Earle
by Katherine Chiljan

I found this passage on page 431 in the Shakspeare Allusion-Book:

Letoy: I tell thee,
These lads can act the Emperors' lives all over,
And Shakespeare's Chronicled histories, to boot,
And were that Caesar or that English Earle,
That lov'd a Play and Player so well now living,
I would not be out-vyed in my delights.

As an Oxfordian, to see the name Shakespeare so closely juxtaposed to "English Earle" was too good to be true, so I set out on a small investigation. The passage comes from the play, The Antipodes, written by Richard Brome and first performed in 1638. Very little is known about Brome, probably because so few scholars have been interested in his work. We do know that his name was pronounced "broom", as several mentions by contemporaries make "sweeping" puns.

The year of Brome's birth is unknown but conjectured to be 1590. By the latest 1614 he had come into the service of Ben Jonson, who referred to "his man Brome" in the induction to Bartholomew Fair; Jonson later wrote "I had you for a servant, once, Dick Brome", in a prefatory verse he composed for the publication of Brome's play, Northern Lass (1632).

In what capacity Brome served Jonson is not known, but it is believed to have been domestic. If Brome had theatrical aspirations, he probably felt fortunate to get any job that would put him close to the great playwright (who was then at the height of his fame), with hopes of his mentorship. His service to Jonson was probably over by 1628-29, when Brome's name appeared in the list of the Queen of Bohemia's Players. Brome's first play was produced in 1629, and by 1635 he was enough of a success as a playwright that the King's Revel Company made a three-year contract with him; it was later extended. Brome's existing canon numbers fifteen comedies (including one written with Thomas Dekker) and the few odd poems. Brome died in either 1652 or 1653. Many of his plays were printed in quarto form during his lifetime. (Unlike Shakespeare, at least one of his play manuscripts survives, The English Moor.)

But back to the passage in question from The Antipodes. They are lines spoken in Act I, scene 5, by Letoy, "a fantastic lord." Letoy is bragging to Blaze about his multi-talented acting troupe and how well that he treats them. Then he talks about the quality of their acting:

These lads can act the Emperors' lives all over,
And Shakespeare's Chronicled histories, to boot,
And were that Caesar or that English Earle,
That lov'd a Play and Player so well now living,
I would not be out-vyed in my delights.

The dialogue continues with Letoy's raving to Blaze about how much he adores plays and players in general, so there is no mistaking the topic of conversation. So taken into context, "And were that Caesar or that English Earle...now living, I would not be out-vyed in my delights" implies that the English Earle was an actor. Letoy is saying that his players are so fantastic that even if that English Earle were alive (and acting before him), he couldn't get more pleasure than the pleasure he gets from his own troupe. That English Earle was some actor!

I think it's also clear that "Caesar" and "English Earle" are meant to represent the same individual. In the 1640 quarto edition of The Antipodes at the Huntington Library, "Caesar" was italicized, as was every character in the play and all allusions to literary characters. So here, Caesar is definitely meant to represent a character, whereas English Earle, not italicized, represents a once-living individual. It appears then that this English Earle was not only an actor, but was nicknamed or known as Caesar. Did the English Earle act the title role of Shakespeare's Julius Caesar?

What comes to mind is the famous anecdote made by Jonson in Timber or Discoveries (published 1641) about Shakespeare:

His wit was in his owne power; would the rule of it had beene so too. Many times he fell into those things could not escape laughter. As when he said, in the person of Caesar, one speaking to him: Caesar, thou dost me wrong. Hee replied: Caesar did never wrong, but with just cause; and such like, which were ridiculous.

Did Shakespeare carry on like Caesar in real life? Anthony Munday made a reference to a "second Caesar" in his Zelauto (1580):

Zelauto: Yea, sir, and am much bound to one of them in especial, who sure in magnanimity of mind, and valure of courage, representeth in that famous Land [England], a second Caesar, to the view of all that know him. And a little before I departed out of that worthy country, I wrote a few verses in the commendation, of that vertuous Maiden Queen: and also I wrote a few other in praise of that noble Lord, to whom I am bound for his singular bounty....Here Zelauto rehearseth the verses that he wrote in the praise of a certain Noble Lord in the English Court:

If ever Caesar had such gallant Fame,
or Hannibal, whose martial life we read:
Then in your Honour, I esteem the same,
as perfect proof in vertue and in deed.
My pen unable is your praise to paint:
With Vertues rare, that doth your mind acquaint.
[first of three stanzas]

Munday dedicated Zelauto to Edward de Vere, 17th Earl of Oxford, and prefaced the work with a four-page epistle to him. As Oxfordians know, Munday was employed by Oxford, of whom Munday could easily say he "was bound for his singular bounty." The English maiden queen is an unmistakable reference to Queen Elizabeth I, and considering the glowing dedication contained in the work, the "certain Noble Lord in the English Court" was very likely meant as Oxford.

According to The Antipodes passage, a now deceased English Earl, a great actor, was nicknamed or known as Caesar. According to Ben Jonson, as I indicated, Shakespeare once impersonated Caesar, and (almost certainly) according to Munday, the Earl of Oxford was "a second Caesar"; can we put these pieces together and conclude that in this passage Brome was casually hinting that the English Earl of Oxford was Shakespeare?

Granted, the Shakespeare-Oxford connection here is tenuous at best, and I probably wouldn't have made it if the allusions to the Earl of Oxford stopped there. But they don't. It turns out that the character who uttered these very lines, Letoy, is a mirror-image of Oxford. Letoy also happens to be a mirror-image of Hamlet, who many orthodox Shakespeare scholars believe was most representative of the great author. First I will describe the character Letoy and his connection to Oxford.

Letoy's very first line has him inquiring about his ancestry: he is told that on the English side his lineage goes "full four descents beyond the Conquest" and that on the French side, Jeffrey Letoy "came in with the

Conqueror." Letoy adds that his ancestors and himself "have been beginners of all new fashions in the court of England from before Primo Ricardi Secundi until this day," and declares that "I am without a precedent for my humor." Letoy's house is described as "an amphitheater of exercise and pleasure," including fencing, dancing, vaulting, and music. Letoy says that "stageplays and masques are nightly my pastimes." His servants are also his entertainers, and he "bravely" maintains them "like lords". Letoy loves good plays and good players, and he writes all his plays himself.

All of this information about Letoy is contained in one scene! and all are pertinent to the Earl of Oxford.

What appear to be even more allusions to the Earl of Oxford continue throughout the play: Letoy calls his servant, Byplay, "Puppy" twice (echoes of Oxford's tennis court quarrel with Philip Sidney?), and five separate times Letoy utters the phrase, "As I am true Letoy" (hints at the de Vere motto, "Truer than Truth"/"Truer than Vere"?). Towards the end of the play, Letoy reveals that he had once disowned his daughter because he didn't believe she was his natural child. He was jealous "beyond a madman" regarding the fidelity of his wife, but upon her death he was satisfied of his paternity. The play ends with Letoy reclaiming his daughter.

Letoy and the Earl of Oxford certainly have much in common, which is significant because once Brome establishes the identity of Letoy's real life model, he merges him with Shakespeare's character Hamlet. Letoy is described as "a fantastic lord" and "the lord of fancy". Letoy also directs his actors, and just before he puts on his "play within the play" (with hopes of psychologically curing a deluded and impotent young man), he gives a speech to his players warning against bombast and improvisation. All of the above is peculiar to Hamlet the character and the play - in fact, Letoy's play within the play is the central action of The Antipodes. All other literary allusions contained in the play are strictly Shakespearean: his "Chronicle plays", Cleopatra and "her Marcus", and Tarquin and Lucrece.

To conclude: Shakespeare and Oxford figure prominently and closely in Brome's play - to the point of being juxtaposed one line apart in the quoted Antipodes passage. And since Brome's Letoy is a mixed portrayal of the Earl of Oxford and Shakespeare's Hamlet, it appears then that at the very least Brome believed that Shakespeare, Hamlet and Oxford were somehow connected. Brome was probably too young to know Oxford personally, but likely heard all about him from his employer Jonson and from his association with Dekker, who was employed by Oxford as secretary. Perhaps Jonson also revealed some secrets about Shakespeare to Brome? Secrets which Brome felt compelled to reveal in a play, but only after Jonson's death? We know that Jonson died in 1637, and that The Antipodes was acted in 1638 by the Queene's Majesties Servants at Salisbury Court. Curiously, following the last line of the quarto edition of The Antipodes is a note by the author: "Courteous Reader: You shall find in this book more than was presented upon the stage, and left out of the presentation, for superfluous length...." I wonder which parts were left out?

What of the name "Letoy"? Considering Letoy's French and English ancestry, perhaps one can interpret his name as "The Toy". One Oxford English Dictionary definition of the noun "toy" is "a fantastic act or practice - which agrees with Letoy's description as fantastic. Another OED noun definition of toy is "a frivolous or mocking speech", which reminds me of the title of a chapter from John Marston's The Scourge of Villanie (1599): "Here's a toy to mocke an Ape indeede." Oxfordians have pointed out that this chapter - more like a tirade - was directed against someone who was

aping Shakespeare, and that the following passage hints at Shakespeare's true identity.

Far flie thy fame
Most, most, of me belov'd whose silent name
One letter bounds. Thy true judicial style
I ever honour, and if my love beguild
Not much my hopes, then thy unvalued worth
Shall mount faire place, when apes are turned forth

The inferences I've drawn regarding the passage in The Antipodes and seemingly related passages from other works are only conjecture, but the resemblance of the character Letoy to Oxford is beyond coincidence, and as such, this play certainly deserves more attention by Oxfordians.

An additional note: Testament to Brome's popularity as a playwright was the immediate publication after his death of five of his plays, followed by another set of five plays published six years later. Both editions were entitled, 5 New Plays, and edited by his friend Alexander Brome (no relation). The engraving of Brome and accompanying poem featured in Five New Plays seems to be suggestive of the engraving/poem featured in Shakespeare's First Folio. Many Anti-Stratfordians note the oddness of the Folio engraving of Shakespeare, perhaps suggestive of a mask. I wouldn't say that Brome's portrait is odd in any way, but the text and subject matter are remarkably similar to that of the Folio poem:

Reader, lo heere thou wilt two faces finde
One of the body, t'other of the Minde;
This by the Graver so, that with much strife
Wee thinke Brome dead, hee's drawne so to the life
That by's owne pen's done so ingeniously
That who reads it, must thinke hee nere shall dy.

It seems that the publishers of the 1640 edition of Poems Written by Will. Shakespeare, Gent. weren't the only ones mimicking (or mocking) the First Folio engraving of Shakespeare. (All underlines added by the writer.)

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* * * * *

From Norrie Epstein's The Friendly Shakespeare (Viking 1993):

"The Shakespearean faithful-academics, editors, scholars, and all those who work in what anti-Stratfordians call the "Shakespeare establishment"-dismiss these claims as rot. Most professors refuse to discuss the issue, preferring instead to concentrate on the works themselves; and if the question of authorship is mentioned in academic circles-which it rarely is-it's usually with a tone of complacent derision that dismisses the anti-Stratfordians as literary paranoiacs searching for mystery where none exists."

From Herbert Spencer:

"There is a principle which is a bar to all information,
Which is proof against all arguments, and
Which cannot fail to keep a man in everlasting ignorance;
This principal is contempt prior to investigation."

Excerpt from Charlton Ogburn, Sr. in the American Bar Association's
"Shakespeare Cross Examination" (1961, Third Printing 1974)

Hamlet, in the Graveyard scene, taking up what he supposed to be the skull of a lawyer, comments:

Where be his quiddities (subtleties), his quillets (verbal niceties), his tenures, and his tricks? Why does he suffer this rude knave now to knock him about the sconce with a dirty shovel, and will not tell him of his action of battery? Humph! This fellow might be in's time a great buyer of land, with his statutes, his recognizances, his fines, his double vouchers, his recoveries: is this the fine of his fines, and the recovery of his recoveries, to have his fine pate full of fine dirt? Will his vouchers vouch him no more of his purchases, and double ones too, than the length and breadth of a pair of indentures?

In the grave-digger's passage the discussion as to whether Ophelia was not a suicide and therefore entitled to Christian burial proves that Shakespeare had read and studied Plowden's Report of the case of Hales v. Petit, tried in the reign of Mary Tudor. Sir James Hales had drowned himself by walking into a river. Upon an inquisition before the Coroner, a verdict of felo de se (suicide) was returned. Under this finding his body was to be buried in a crossroad and all his goods forfeited to the Crown. It so happens that at the time of his death he was possessed of a lease for years of a large estate in the County of Kent, granted by the Archbishop of Canterbury, jointly to him and his wife, the Lady Margaret, who survived him. Upon the supposition that this lease was forfeited, the estate was given by the Crown to one Cyriac Petit, who took possession of it - and Dame Margaret Hales, the widow, brought action against him to recover it. The only question was whether the forfeiture could be considered as having taken place in the lifetime of Sir James Hales; for, if not the plaintiff certainly took the estate by survivorship.

Her counsel, Serjeants Southcote and Puttrel, powerfully argued that, the offense of suicide being the killing of a man's self, it could not be completed in his lifetime, for as long as he was alive he had not killed himself, and, the moment that he died, the estate vested in the plaintiff.

Walsh, Serjeant, contra, argued that the felony was to be referred back to the act which caused the death. "The act consists of three parts: the first is the imagination, which is a reflection of meditation of the mind, whether or not it is convenient for him to destroy himself, and what way it can be done; the second is the resolution, which is a determination of the mind to destroy himself; the third is the perfection, which is the execution of what the mind has resolved to do. And of all the parts, the doing of the act is the greatest in the judgment of our law, and it is in effect the whole. Then here the act done by Sir James Hale, which is evil, and the cause of his death, is the throwing himself into the water, and the death is but a sequel thereof."

The Lord Chief Justice Dyer and the whole court gave judgment for the defendant. Said they, "Sir James Hales was dead, and how came he to his death? by drowning; and who drowned him? Sir James Hales; and when did he drown him? in his lifetime. So that Sir James Hales, being alive, caused Sir James Hales to die; and the act of the living man was the death of the dead man. He therefore committed felony in his lifetime, although there was no possibility of the forfeiture being found in his lifetime, for until his death there was no cause for forfeiture."

The argument of the grave-diggers - clowns with spades - upon Ophelia's case is almost in the words reported by Plowden:

First Clown: Is she to be buried in Christian burial that willfully seeks her own salvation?

Second Clown: The crowner hath sate on her and finds it Christian burial.

First Clown: How can that be, unless she drowned herself in her own defense?

Second Clown: Why, 'tis found so.

First Clown: It must be se offendendo (justifiable homicide) it cannot be else. For here lies the point: if I drown myself wittingly, it argues an act, and an act hath three branches; it is to act, to do, and to perform. Argal she drowned herself wittingly... Here lies the water; good.. If the man go to this water and drown himself, it is, will he, nill he, he goes - mark you that? But if the water come to him and drown him, he drowns not himself; argal he that is not guilty of his own death shortens not his own life.

Second Clown: But is this law?

First Clown: Ay, marry is't; crowner's quest law.

This case was reported in Plowden, first in 1571. Its sixteenth century legal verbiage in Law French would not have been intelligible or by any possibility known to a butcher's apprentice in Stratford.

* * * * *

The Shakespeare Oxford Society is Renowned Throughout the Universe!

The Shakespeare Oxford Newsletter

April 11, 1994

Dear Editor,

Will you be so kind as to send me one or two sample copies of your SHAKESPEARE OXFORD NEWSLETTER?

Thank you very much in advance.

Yours faithfully,

Plamen Battenbergsky, Senior Lecturer in English
Sofia University
183/D "3 April" St.
Floor 4, Apt. 92
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* * * * *

Professor S. Schoenbaum Declares that Halliwell-Phillipps'
"industry puts lesser mortals to shame":*

"Hopeful of finding traces of Shakespeare's footsteps, Halliwell-Phillipps personally examined the records of Banbury, Barnstaple, Bewdley, Bridport, Bristol, Cambridge, Canterbury, Coventry, Dorchester, Dover, Faversham, Folkestone, Hythe, Kingston-on-Thames, Leicester, Leominster, Lewes, Ludlow, Lyme Regis, Maidstone, New Romney, Newcastle-on-Tyne, Newport, Queenborough, Rye, Sandwich, Shrewsbury, Southampton, Warwick, Weymouth, Winchelsea, and York. Alas for patient effort!" [He did not find one trace.]

*Shakespeare's Lives (1991) p. 303

OXFORD'S VOCABULARY MATCHES SHAKESPEARE'S

by Nina Green

Since 1920, it has been suggested that Edward De Vere, 17th Earl of Oxford, was the real author of the works attributed to William Shakespeare of Stratford-on-Avon. The case for Oxford's authorship derives its primary support from contemporary records of his activities as a courtier poet and patron of a troop of players, as well as from the manner in which his life appears to be reflected in specific incidents, relationships and themes in the dramatic and poetic works of Shakespeare. During the past year, the Oxfordian case has received further support from Roger Stritmatter's discovery that the copy of Oxford's Geneva Bible owned by the Folger Shakespeare Library contains a multitude of underlined passages which correspond to specific Biblical allusions in Shakespeare's plays.

The purpose of the present article is to draw attention to an additional body of evidence which has a significant bearing on the authorship question. This body of evidence consists of Oxford's letters and youthful poems and, more specifically, of the relationship between the vocabulary of these letters and poems, and the vocabulary of the Shakespeare canon.

Forty-eight of Oxford's holograph letters and memoranda, written in his distinctive italic hand, are still in existence, the fragments of what must have been a voluminous correspondence. These documents were transcribed some years ago by the late William Plumer Fowler; twenty-four of them are printed in his Shakespeare Revealed in Oxford's Letters, while the remaining fourteen letters, which deal with Oxford's suit to farm the tin mines in Devonshire and Cornwall, have not yet been printed. An additional prose document which is clearly attributable to Oxford is his introductory epistle to Thomas Bedingfield's translation of Cardanus' Comfort. There are also sixteen youthful poems which scholars have accepted as Oxford's, most of them written before Oxford was sixteen years of age. The poems are reprinted in an article by Steven May in Volume 77 of Studies in Philology.

Oxford's letters and memoranda, including his introductory epistle to Bedingfield's translation of Cardanus' Comfort, amount to approximately 29,700 words of prose, his sixteen poems to a further 3,050 words. To facilitate comparison with the vocabulary of Shakespeare, Oxford's prose and poetry vocabularies have been reduced to two lists of "lexical" words - one for Oxford's prose, another for his poetry - utilizing the method developed by Eliot Slater in his pioneering study, The Problem of "The Reign of King Edward III": A Statistical Approach. Essentially, Slater followed two simple rules. Firstly, a vocabulary word is entered as a lexical word in the form in which it is found in the 20-volume Oxford English Dictionary; declined and inflected forms of the word are included under that single entry. Thus, for example, the vocabulary words "answered" and "answers" are included under the lexical word "answer". Secondly, a word which functions as more than one part of speech is given a separate entry for each part of speech. Thus, "answer", which functions as both a noun and as a verb in Oxford's letters, is given two separate lexical entries, and the verbal substantive "answering" is also given a separate entry. The result of this process is a list of 2300 lexical words found in Oxford's letters and memoranda, as well as an additional list of 942 lexical words found in his sixteen youthful poems.

These two lists of lexical words were then compared with the vocabulary of Shakespeare in Bartlett's Concordance and Schmidt's Shakespeare Lexicon, with surprising results: only 160 of the 2300 lexical words in Oxford's

prose vocabulary, and 24 of the 942 lexical words in the vocabulary of his youthful poems, are not found in Shakespeare. To put it another way, 93% of Oxford's prose vocabulary, and 97.5% of the vocabulary of his sixteen youthful poems, are identical with the vocabulary of Shakespeare.

The significance of these findings can perhaps only be fully appreciated if, at this juncture, a specious objection is disposed of, namely the objection that the vocabulary of any writer, including Oxford, must perforce be a mere subset of Shakespeare's immense vocabulary. The speciousness of this argument is evident when one reflects that the 20-volume edition of the Oxford English Dictionary contains entries for approximately 290,500 lexical words. Shakespeare's lexical vocabulary, estimated variously at anywhere from 17,000 to 29,000 words, represents only 6-10% of that total. It is thus more than evident that no writer's vocabulary is a mere subset of Shakespeare's vocabulary to a greater or lesser degree. And what the statistics in the foregoing paragraph demonstrate is that the vocabulary of Oxford's letters and poems is a set which intersects to an extraordinary degree with the vocabulary of Shakespeare. Furthermore, in assessing the significance of the correlation between Oxford's lexical vocabulary and Shakespeare's, one should not lose sight of the fact that Oxford's prose vocabulary, for the most part, is derived from letters which deal with topics not even remotely connected with the subjects of Shakespeare's plays and poems. Yet, astonishingly, Oxford deals with these business and legal matters in the vocabulary of Hamlet and Lear.

Besides correlating with Shakespeare's lexical vocabulary to a surprising degree, Oxford's lexical vocabulary is also astonishingly rich, a factor which is of key importance in assessing whether or not Oxford could have been the author of the Shakespeare canon. As Eliot Slater has pointed out:

Richness of vocabulary is a quality of the first importance in a creative work. And the capacity of a writer to express himself in a rich variety of language is a dominant characteristic of his style."

To measure richness of vocabulary, Slater developed a statistical technique which makes use of Shakespeare's "rare words". For the purposes of his study of the vocabulary of Edward III, Slater defined a Shakespeare "rare word" as one which appears no more than 12 times in the entire Shakespeare canon of over one million words. Since the term "rare word" can be misleading if taken in its usual sense, one must keep in mind that, as defined by Slater, a "rare word" is not necessarily an unusual or archaic word (although it may well be such), but is simply a word which occurs 12 times or less in Shakespeare's plays and poems. It must also be kept in mind that the term "rare word" is a relative one, since words used one to twelve times by Shakespeare actually comprise approximately one-third of his total lexical vocabulary. Eliot Slater's list of "rare words" used from two to ten times in the Shakespeare plays contains almost 6000 words, while words used only once by Shakespeare in the plays and poems account for, at the very least, a further 2000 words. Thus, at least 8000 lexical words in Shakespeare's total vocabulary of some 25,000 lexical words are "rare words". It is therefore clear that "rare words" are extremely distinctive, they serve to distinguish the vocabulary of Shakespeare from that of other writers. Slater was thus able to demonstrate that the extent to which a writer uses Shakespeare "rare words" is a valid statistical indicator of the degree to which that writer's vocabulary coincides with, or differs from, Shakespeare's.

When Slater's "rare word" test is applied to Oxford's vocabulary, the results are extremely interesting: 623 of the 2300 lexical words in Oxford's

prose vocabulary, and 143 of the 942 lexical words in the vocabulary of his youthful poetry, are Shakespeare "rare words". To put it another way, 27% of Oxford's prose vocabulary, and 15% of his poetry vocabulary, are comprised of Shakespeare rare words. The richness of Oxford's poetry vocabulary in Shakespeare "rare words" is especially remarkable since Oxford was no more than 16 years of age when most of these poems were written. More importantly, however, the foregoing statistics highlight the fact that the mature vocabulary of Oxford's letters contains Shakespeare rare words in roughly the same proportion in which they are found in the Shakespeare plays and poems: 27% of Oxford's prose vocabulary consists of Shakespeare rare words, as compared with 32% in the Shakespeare plays and poems.

One further aspect of Oxford's vocabulary is also surprising: like Shakespeare, Oxford was an innovator in the use of language. It seems that Oxford invented two of the words used in his youthful poems (the adjectives "dole" and "pensive-sad"), as well as five of the words used in his letters and memoranda (affaired, aforenamed, disquietance, encroaches and tinmasters). There are no entries for these words in the 20-volume Oxford English Dictionary. In addition, Oxford used certain words in his poems, letters and memoranda many years before the dates for which the first usage of these words is recorded in the 20-volume Oxford English Dictionary. Thus, it would seem that it was Oxford who was the first to use the following twenty-four words: affectionately (1572), agency (1595), agentship (1595), base-minded (1573), bi-fold (1601), brandle (1601), committal (1581) countenancing (1595) cozening (ppl.a.)(1576), despairing (ppl.a.)(pre-1566), disfurnished (1585) disgraced (ppl.a.)(1576), disparking (1572) Genovese (1575), imposing (1598), negotiation (1575) obscurement (1595), ornify (1573), pretending (vbl.sp.) (1590) restoration (1593), roseate (pre-1566), secret (v.) (1573), stayless (pre-1566), and underrate (1595). Interestingly, the individuals credited in the Oxford English Dictionary with the first usage of these words were, in several instances, directly connected to Oxford in one way or another. Queen Elizabeth, for example, is credited with the first use of "base-minded"; Oxford's cousin Henry Howard with the first use of "brandle"; and Oxford's cousin's husband, John Stubbes, with the first use of "cozening". Similarly, other individuals connected to Oxford in various ways are credited with the first usage of words which had actually been used by Oxford many years earlier: Thomas Lodge (roseate), Lord North (Genovese), Sir Francis Drake (secret), Geoffrey Fenton (negotiation), George Gascoigne (stayless), and Thomas Bedingfield (ornify). The Oxford English Dictionary's attribution of the verb "ornify" to Thomas Bedingfield, rather than to Oxford, is particularly ironic, since the word was first used by Oxford in his dedicatory epistle to Bedingfield's translation of Cardanus Comfort; it was not until twenty years later that Bedingfield himself used the word in his translation of Machiavelli's Florentine History. Most interesting of all, however is the Oxford English Dictionary's attribution of the first usage of three of the words in the foregoing list (disgraced, bi-fold, and despairing) to William Shakespeare. Shakespeare is credited with the first use of "disgraced" in Two Gentlemen of Verona in 1591, and the first use of "bi-fold" in 1609 in Troilus and Cressida; Oxford used the former in 1576 and the latter in 1601. Shakespeare is also credited with the first use of despairing" as a participial adjective in Two Gentlemen of Verona in 1591, whereas Oxford had used "despairing" prior to 1566 in his poem If Care Or Skill Could Conquer Vain Desire, written before he was sixteen years of age.

In conclusion, then, the study demonstrates that Oxford's lexical vocabulary coincides with Shakespeare's to a remarkable degree, and is in

every way the equal of Shakespeare's in both its richness and its innovative use of language.

(This article is re-printed with the permission of Nina Green, who publishes the "Edward de Vere Newsletter". Readers who wish copies of Oxford's lexical vocabulary may write to her at 1340 Flemish St., Kelowna, BC, Canada, V1Y 3R7.)

* * * * *

Excerpt from
Shakespeare Cross Examination

(American Bar Association 1961 3rd Printing 1974)
by Richard Bentley

The Stratfordians urge that one reason there was no mention of literary property in the will of the Stratford man was that the Shakespeare plays were sold to the companies that produced them. However, we find no evidence whatever that this was so. On the contrary there are the detailed records kept by Philip Henslowe, who was a London theatrical producer. These records cover the period 1591 to 1609. Henslowe produced a number of the Shakespeare plays. His records show payments to actors and payments of royalties for dramatic works. Among the many names of persons to whom such payments were made are found the names of Ben Jonson, and of Chapman, Chettle, Day, Dekker, Drayton, Heywood, Marston, Middleton, Munday, Porter, Webster, Wilson, and the other leading playwrights of the time with their signatures and handwriting. But not once does the name Shaksper or Shakespeare appear.

Edward Alleyn was Henslowe's son-in-law and partner, and was himself one of the leading actors of the day. Alleyn, like his father-in-law, kept careful records. His papers and memoirs were published in 1841 and 1843. Sir George Greenwood wrote that these

...contain the names of all the notable actors and play-poets of Shaksper's time, as well as of every person who helped, directly or indirectly, or who paid out money or who received money in connection with the production of the many plays at the Blackfriars' Theatre, the Fortune, and other theatres. His accounts were minutely stated, and a careful perusal of the two volumes shows that there is not one mention of William Shaksper or Shakespeare in his list of actors, poets, and theatrical comrades.

Another reason given for the absence of any reference to literary property in Shaksper's will is that there was no copyright law at that time. It is true there was no statutory copyright; but there existed the so-called "common law copyright". This right to literary property at the very least protected an author with respect to his unpublished works. Authority for this statement is found in the case of Millar v. Taylor, decided by the Court of King's Bench and reported in 4 Burrows Reports, pages 2303 to 2417, in which it was held:

That at common law an author of any book or literary composition had the sole right of first printing and publishing the same for sale; and might bring an action against any person who printed, published and sold the same without his consent.

When Shaksper died, twenty of the Shakespeare plays were unpublished and thus protected, yet the will made no reference to such valuable property. Also, notwithstanding the legal protection, the Shakespeare plays were pirated ("stolne and surreptitious copies") during Shaksper's lifetime without objection from the man who repeatedly sued debtors for small sums of money. If Shaksper was the author of the works it is impossible to reconcile this utter disregard for valuable property, even prodigality, with his consistently avaricious record. (underlining added)

Richard Kennedy, Prominent Author and Ardent Oxfordian, Who Frequently Contributes Fascinating Materials* to the Shakespeare Oxford Society, Has Recently Arrived Alongside With Charles Dickens, et. alia.

From the Newport News Times (2/24/94):

Newport writer Richard Kennedy, author of the 1989 German Pied Piper Award-winning novel "Amy's Eyes", has been included in two recent Oxford University Press publications.

Kennedy is one of only two authors chosen to be included in both books, "The Oxford Book of Modern Fairy Tales" and "The Oxford Book of Children's Stories". The other author is children's fiction writer Joan Aiken.

Kennedy's stories "The Porcelain Man" and "Oliver Hyde's Dishcloth Concert" appear alongside the works of Charles Dickens, Nathaniel Hawthorne, Rudyard Kipling, Ursula LeGuin, Bernard Malamud, Robert Louis Stevenson and James Thurber, among other writers.

Kennedy's works have been translated into nine languages, including most modern European languages, Japanese and Afrikaans.

He said he was pleased by the inclusion of his stories in the series. "The University of Oxford books never go out of print, so it's a kind of immortality," he said. "And a great honor to be in such fine company."

The Oxford books will soon be available at the Newport Public Library. "Amy's Eyes" was published by Harper-Collins, which also published "Richard Kennedy: The Collected Stories." Harper and Row will publish an illustrated script of "The Snow Queen", a musical with text by Kennedy and music by Mark Lambert in fall 1995. "The Snow Queen" has been produced twice in Newport.

*Between the Lines "Gather and Surmise" (1990) and Some Nameless Skill (1992)

Mr. Kennedy sent the following document which substantiates the fallacy of the claim persistently published by Stratfordian Marder and Schoenbaum that William Dugdale's engraving of the Stratford Monument was radically misrepresented as were many other of his engravings:

LIFE, DIARY, AND CORRESPONDENCE OF SIR WILLIAM DUGDALE (1827)

William Harper, Editor

The following political Address to the Author is extracted from Sir Aston Cokayn's Chain of Golden Poems 12 mo. London 1658, p. 109.

TO MY WORTHY AND LEARNED FRIEND McWILLIAM DUGDALE UPON HIS WARWICKSHIRE ILLUSTRATED

"...

The skillfullest Anatomist that yet
Upon an human body e're did sit,
Did never so precisely show his Art,
As you have yours...."

This work is certainly our Author's chef-d'oeuvre; and, though his humble testimony can add nothing to its reputation, the Editor (Sir Aston Cokayn) may perhaps be excused observing, that after thirty years' acquaintance with its contents, and following Dugdale through most of his authorities, particularly the Family Documents of the County, he is filled with admiration at the general correctness of its details...

"I cannot but congratulate the happiness of this County," says Fuller [Worthies, Vol. II, p. 425, Ed. 2nd] "in having Master William Dugdale, now Norroy, my worthy Friend, a Native thereof, whose Illustrations are so great a Work..."

FROM THE PRESIDENT

By Richard F. Whalen

More than 80 members have joined the society just in the first half of the year. This brings the total to about 550 members, whose dues and contributions support the work of the society. However (there is always a "however"), about 160 of the 550 members have not yet renewed. If you are one of them, now is the time to renew so you can continue to receive this newsletter and support Oxfordian projects.

In recent years the society's major project has been the North American lecture tour of Charles Vere Lord Burford, a collateral descendant of the 17th Earl of Oxford. More than half the membership dues have supported his lecture tour, with the rest coming from lecture fees and special contributions. Audiences totaling more than 25,000 have heard Lord Burford's outstanding lectures on the case for Oxford. Hundreds of thousands more have heard him on radio and TV interview programs. His work has contributed greatly to the increase in membership. John Louthier of Oldsmar, Florida provided the initial inspiration for the lecture tour.

Nearly all of the 175-plus appearances by Lord Burford have been booked by society members. And all of them report that the effort results in a very rewarding experience. Lord Burford is a most dynamic and accomplished speaker (he uses no notes), and he especially relishes the Q&A part of an appearance. If you are at all interested in arranging a lecture, call Trudy Atkins at 910-454-3516. Trudy has many well-deserved success stories and can help you make it happen in your city.

Arranging a lecture for Lord Burford can also be a great opportunity to launch a society chapter. Members interested in forming a chapter can call Zane Rodriguez (508-775-1384 on Cape Cod) or Len Deming (603-888-1453 in Nashua, NH) for advice and ideas for a successful launch. The Cape Cod chapter and New Hampshire chapter, both recently founded, are already flourishing in their initial months.

Lord Burford, who is a society trustee, and Charles Boyle, vice president, participated in North America's foremost conference of Shakespeare professors, virtually all of them Stratfordians. Burford and Boyle took part in panel discussions at the annual meeting of the Shakespeare Association of America (SAA) in Albuquerque, NM, in April. About 700 Shakespeare professors attend the annual meetings. Lord Burford participated in a discussion of Shakespeare and Sidney; Boyle was active in a session on Troilus and Cressida. This was a first for the society, and all agreed it was most successful. Eight other society members, most of them trustees, attended sessions, made friends and influenced professors. Charlton Ogburn's The Mysterious William Shakespeare: The Myth and the Reality, was displayed prominently in the book exhibit. No one is suggesting that we have even begun to win over the SAA, but at least our voice is being heard. The SAA welcomes any and all who are interested in Shakespeare. Society members are encouraged to join the SAA and attend their three-day annual meetings. The next is in mid-March 1995 in Chicago. Write to SAA, English Dept., Southern Methodist University, Dallas, TX 75275.

On the same weekend of the SAA meeting, the SAA president-elect, Prof. David Bevington, went to Michigan to discuss the case for Oxford with Prof. Felicia Londre before about 600 graduate students and professors at a national convention on university research. Londre, a professor of theater at the University of Missouri, is a society member and a most effective spokesperson

for the Earl of Oxford. She reports that the hour-long discussion went very well.

Meanwhile, in Amherst, MA, the society's Roger Stritmatter, a Ph.D. student at UMass-Amherst, described striking evidence for Oxford to an audience of academics at one of the university's colloquiums. Stritmatter presented the results of his research at the Folger Shakespeare Library that show the links between Oxford's own Bible and Shakespeare's works. (See newsletter of Spring 1993.) Several in the audience of professors, students and guests quizzed Stritmatter, who handled all the questions without a problem.

From Oxford's 16th-century Bible to the 21st century's Internet is but a nanosecond (somewhat shorter than a blink of the eye) in cyberspace. The society is supporting Charles Boyle and his brother, William, a research librarian, both of Somerville, near Boston, on a pilot project to determine the benefits of establishing on Oxfordian participation on Internet and what the society's role should be on the electronic network that links hundreds of thousands of personal computers. The results of the pilot will be evaluated in six months. An article elsewhere in the newsletter describes some of the more whimsical communications in the midst of the earnest debates and discussions on Internet.

At the last trustees' meeting the board also established a publications fund and publishing committee, chaired by Lord Burford, who was a publishing company editor in England. Through generous donations the fund now has \$13,000. The committee will make recommendations to the board on how to spend money most effectively to spread the word about the case for Oxford.

And speaking of spending money effectively...

Stephen Moorer, executive director of the Grovemont Theater, just spent about a million dollars to buy the historic playhouse in Carmel, CA that will be the site of this year's annual conference of the Shakespeare Oxford Society. It wasn't all Stephen's money, however. He and his development director, Dan Gotch, a sterling board of directors and a supportive community ran a blitz campaign to raise \$1,250,000 to save the historic theater from demolition and to renovate it.

The Golden Bough Playhouse will be the site for the general meetings of the society's 18th annual conference September 30-October 2. Centerpiece of the conference, besides papers and speakers and corridor gossip, will be performances of Julius Caesar and Henry V by the Carmel Shakespeare Festival, which has long been thoroughly Oxfordian. Don't miss the conference and this "Oxford's boys" acting company of the Monterey Peninsula.

* * * * *

If any member of the Shakespeare Oxford Society wants a copy of the Washington Post article - "Shakespeare's Raging Identity Crisis" (see p. 2) - send the editor a self-addressed and stamped envelope and a copy will be mailed.

* * * * *

SOCIETY CONFERENCE OPENS SEPT. 30
AT CARMEL, CALIFORNIA

Just three months from now, Oxfordians will meet at Carmel, California for the 18th annual conference of the Shakespeare Oxford Society.

Registration forms have been mailed to society members. Group rates have been negotiated with United Airlines and with the Inns by the Sea at Carmel. July 31 is the deadline for room reservations at the inns (which have a 72-hour cancellation policy); and September 1 is the deadline for conference registration at the package price of \$150, including all meals.

So much for logistics

Carmel-by-the-Sea should prove to be an outstanding location for the conference. The town is on the Monterey Peninsula, famous worldwide for its scenic splendor. Meetings will be held in an historic theater within easy walking distance of the lodgings. Rooms will be in three, adjacent resort inns also within easy walking distance of the outdoor theater for performances by the Carmel Shake-speare Festival of Julius Caesar and Henry V.

Stephen Moorer, artistic director of the festival, is the host for this year's conference. He and his staff at the Grovemont Theater Arts Center are handling the logistics and creating the program. Among the scheduled speakers are Ruth Loyd Miller, scholar, author and publisher; Charles Champlin, drama critic of the Los Angeles Times; Charles Vere Lord Burford, scholar and lecturer; and others to be announced.

Additional details about the conference can be found on page 23 of the Winter 1994 issue of the Newsletter. If your registration packet has gone astray, call Stephen Moorer at 408/649-0340.

* * * * *

OXFORDIAN TRIP TO ITALY SET FOR OCTOBER 15-29

Zane Rodriguez of the Cape Cod Chapter has firmed up dates and costs of this year's planned tour of Oxfordian sites in Italy. With the invaluable assistance of Richard Roe and Verily Anderson, the itinerary will be chock full. An exciting week will be spent in the Veneto, from a base near Padua, allowing convenient access in and out of Venice, Verona, and Mantua. The second week will see the group in a splendid hilltop villa in Tuscany, close by the treasures of Siena and Florence. The list of "Italianate" mysteries to be solved is growing, as more and more synchronistic information keeps appearing out of the mists of time and ancient memory.

The cost per person, with single accommodations, is \$1,800 for the land portion. Doubling up will cost \$100 less per person. The air fare from Boston to Venice and from Florence to Boston is \$637; connecting flights to and from Boston can be arranged at extra cost. Group size will be kept to a minimum to ensure the desired degree of flexibility and adaptability. Dates to remember are July 15 for submission of half the money and September 1 for the balance.

For our list of Italian Oxfordian mysteries, or to obtain more trip details, contact Zane Rodriguez, PhD, POB 382, Hyannis Port, MA 02647; phone: 508/775-1384.

JOIN SHAKESPEARE OXFORD SOCIETY AND RECEIVE QUARTERLY NEWSLETTER

The purpose of the Shakespeare Oxford Society is to document and establish Edward de Vere, 17th Earl of Oxford (1550-1604), as the universally recognized author of the works of William Shakespeare. Each Newsletter carries articles which impart a wide range of corroborating information and commentary.

DUES: Student \$15.00 Annual Regular \$35.00 Sustaining \$50 or more

Dues and requests for membership information to:

Shakespeare Oxford Society, Greenridge Park 7D Taggart Drive, Nasha,
N.H. 03060-5591, Tel. (603) 888-1453 - FAX. (603) 888-6411.

Submit materials for publication in the Newsletter to editor:

Morse Johnson, Suite #819, 105 W. 4th St., Cincinnati, OH 45202

The Shakespeare Oxford Society was founded and incorporated in 1957 in the State of New York and chartered under the membership corporation laws of that state as a non-profit educational organization. Dues, grants, and contributions are tax-deductible to the extent allowed by law. IRS number: 13-6105314. New York number: 071B2.

* * * * *

FROM THE MEMBERSHIP CHAIRMAN

This is the first year that we are switching from memberships running on a calendar year (Jan. 1 - Dec. 31). In the past, persons signing up in July or August would see their membership expire the next January. On the other hand, a person signing up in October or November would be listed as a member until the January of the following year. At the meeting of the Board of Trustees held this past November in Boston, we went to a cyclical year so that a person's membership runs from the time they renew or join in 1994 to the following month of the following year. A person paying their dues in April 1994, for instance, would have a member expiration date of May 1, 1995.

Because this is the transition year, 1993 members who have not renewed for 1994 will receive one more issue of the Shakespeare Oxford Society Newsletter after this one. Those who have not renewed by the date of the next Newsletter will regretfully be dropped from the membership list. We will then be on a firm cyclical membership which can only add to the strength of our organization.

Haven't Renewed Yet? Why Not Do It NOW ?!?!?

Len Deming



"Is Shakespeare Dead?"
(Harper and Brothers, N.Y.)
by Mark Twain"

....A friend has sent me a new book, from England - The Shakespeare Problem Restated - well restated and closely reasoned; and my fifty years' interest in that matter - asleep for the last three years - is excited once more. It is an interest which was born of Delia Bacon's book - away back in that ancient day - 1857, or maybe 1856. About a year later my pilot-master, Bixby, transferred me from his own steamboat to the Pennsylvania, and placed me under the orders and instructions of George Ealer - dead now, these many, many years.... He was a prime chess player and an idolater of Shakespeare. He would play chess with anybody; even with me, and it cost his official dignity something to do that. Also - quite uninvited - he would read Shakespeare to me; not just casually, but by the hour, when it was his watch, and I was steering.... He did not use the book, and did not need to; he knew his Shakespeare as well as Euclid ever knew his multiplication table.

Did he have something to say - this Shakespeare-adoring Mississippi pilot - anent Delia Bacon's book? Yes. And he said it; said it all the time, for months - in the morning watch, the middle watch, the dog watch; and probably kept it going in his sleep.... He was fiercely loyal to Shakespeare and cordially scornful of Bacon and of all the pretensions of the Baconians. So was I - at first....

Then the thing happened which has happened to more persons than to me when principle and personal interest found themselves in opposition to each other and a choice had to be made: I let principle go, and went over to the other side. Not the entire way, but far enough to answer the requirements of the case. That is to say, I took this attitude, to wit: I only believed Bacon wrote Shakespeare, whereas I knew Shakespeare didn't.... Study, practice, experience in handling my end of the matter presently enabled me to take my new position almost seriously; a little bit later, utterly seriously; a little later still, lovingly, gratefully, devotedly; finally: fiercely, rabidly, uncompromisingly. After that, I was welded to my faith, I was theoretically ready to die for it, and I looked down with compassion not unmixed with scorn, upon everybody else's faith that didn't tally with mine. That faith, imposed upon me by self-interest in that ancient day, remains my faith today, and in it I find comfort, solace, peace, and never-failing joy. You see how curiously theological it is. The "rice Christian" of the Orient goes through the very same steps, when he is after rice and the missionary is after him; he goes for rice, and remains to worship.

....

I answered as my readings of the champions of my side of the great controversy had taught me to answer; that a man can't handle glibly and easily and comfortably and successfully the argot of a trade at which he has not personally served. He will make mistakes; he will not, and cannot, get the trade-phrasings precisely and exactly right; and the moment he departs, by even a shade, from a common trade-form, the reader who has served that trade will know the writer hasn't.

....

Editor's note: Twain, of course, died before "Shakespeare Identified" in Edward De Vere Seventeenth Earl of Oxford. He also publicized some "facts" which subsequent research amended. Most readers will recognize and know that they do not diminish the impact of his argument.

For the instruction of the ignorant I will make a list, now, of those details of Shakespeare's history which are facts - verified facts, established facts, undisputed facts.

Facts

He was born on the 23d of April, 1564.

Of good farmer-class parents who could not read, could not write, could not sign their names.

At Stratford, a small back settlement which in that day was shabby and unclean, and densely illiterate. Of the nineteen important men charged with the government of the town, thirteen had to "make their mark" in attesting important documents, because they could not write their names.

Of the first eighteen years of his life nothing is known. They are a blank.

On the 27th of November (1582) William Shakespeare took out a license to marry Anne Whateley.

Next day William Shakespeare took out a license to marry Anne Hathaway....In a hurry. By grace of a reluctantly-granted dispensation there was but one publication of the banns.

Within six months the first child was born.

About two (blank) years followed, during which period nothing at all happened to Shakespeare, so far as anybody knows.

Then came twins - 1585. February.

Two blank years follow.

Then - 1587 - he makes a ten-year visit to London, leaving the family behind.

Five blank years follow. During this period nothing happened to him, as far as anybody actually knows.

Then - 1592 - there is mention of him as an actor.

Next year - 1593 - his name appears in the official list of players.

Next year - 1594 - he played before the queen. A detail of no consequence: other obscurities did it every year of the forty-five of her reign. And remained obscure.

Three pretty full years follows. Full of play-acting. Then

In 1597 he bought New Place, Stratford.

Thirteen or fourteen busy years follows; years in which he accumulated money, and also reputation as actor and manager.

Meantime his name, liberally and variously spelt, had become associated with a number of great plays and poems, as (ostensibly) author of the same.

Some of these, in these years and later, were pirated, but he made no protest.

Then 1610-11 - he returned to Stratford and settled down for good and all, and busied himself in lending money, trading in tithes, trading in land and houses; shirking a debt of forty-one shillings, borrowed by his wife during his long desertion of his family; suing debtors for shillings and coppers; being sued himself for shillings and coppers; and acting as confederate to a neighbor who tried to rob the town of its rights in a certain common, and did not succeed.

He lived five or six years - till 1616 - in the joy of these elevated pursuits. Then he made a will, and signed each of its three pages with his name.

A thoroughgoing business man's will. It named in minute detail every item of property he owned in the world - houses, lands, sword, silver-gilt bowl, and so on - all the way down to his "second-best bed" and its furniture.

It carefully and calculatingly distributed his riches among the members of his family, overlooking no individual of it. Not even his wife: the wife

he had been enabled to marry in a hurry by urgent grace of a special dispensation before he was nineteen; the wife whom he had left husbandless so many years; the wife who had had to borrow forty-one shillings in her need, and which the lender was never able to collect of the prosperous husband, but died at last with the money still lacking. No, even this wife was remembered in Shakespeare's will.

He left her that "second-best bed."

And not another thing; not even a penny to bless her lucky widowhood with.

It was eminently and conspicuously a business man's will, not a poet's.

It mentioned not a single book.

Books were much more precious than swords and silver-gilt bowls and second-best beds in those days, and when a departing person owned one he gave it a high place in his will.

The will mentioned not a play, not a poem, not an unfinished literary work, not a scrap of manuscript of any kind.

Many poets have died poor, but this is the only one in history that has died this poor; the others all left literary remains behind. Also a book. Maybe two.

If Shakespeare had owned a dog - but we need not go into that: we know he would have mentioned it in his will. If a good dog, Susanna would have got it; if an inferior one his wife would have got a dower interest in it. I wish he had had a dog, just so we could see how painstakingly he would have divided that dog among the family, in his careful business way.

He signed the will in three places.

In earlier years he signed two other official documents.

These five signatures still exist.

There are no other specimens of his penmanship in existence. Not a line.

....

When Shakespeare died in Stratford it was not an event. It made no more stir in England than the death of any other forgotten theatre-actor would have made. Nobody came down from London; there were no lamenting poems, no eulogies, no national tears - there was merely silence, and nothing more. A striking contrast with what happened when Ben Jonson, and Francis Bacon, and Spenser, and Raleigh and the other distinguished literary folk of Shakespeare's time passed from life! No praiseful voice was lifted for the lost Bard of Avon; even Ben Jonson waited seven years before he lifted his.

So far as anybody actually knows and can prove, Shakespeare of Stratford-on-Avon never wrote a play in his life.

So far as any one knows and can prove, he never wrote a letter to anybody in his life.

So far as any one knows, he received only one letter during his life.

So far as any one knows and can prove, Shakespeare of Stratford wrote only one poem during his life. This one is authentic. He did write that one - a fact which stands undisputed; he wrote the whole of it; he wrote the whole of it out of his own head. He commanded that his work of art be engraved upon his tomb, and he was obeyed. There it abides to this day. This is it:

Good friend for Iesus sake forebeare
To digg the dust enclosed heare:
Blest be ye man yt spares thes stones
And curst be he yt moves my bones.

In the list as above set down will be found every positively known fact of Shakespeare's life, lean and meagre as the invoice is. Beyond these details we know not a thing about him. All the rest of his vast history, as furnished by the biographers, is built up, course upon course, of guesses,

inferences, theories, conjectures - an Eiffel Tower of artificialities rising sky-high from a very flat and very thin foundation of inconsequential facts.

The historians "suppose" that Shakespeare attended the Free School in Stratford from the time he was seven years old till he was thirteen. There is no evidence in existence that he ever went to school at all.

The historians "infer" that he got his Latin in that school - the school which they "suppose" he attended.

They "suppose" his father's declining fortunes made it necessary for him to leave the school they supposed he attended, and get to work and help support his parents and their ten (sic) children. But there is no evidence that he ever entered or retired from the school they suppose he attended.

....

Shall I set down the rest of the Conjectures which constitute the giant Biography of William Shakespeare? It would strain the Unabridged Dictionary to hold them. He is a Brontosaur: nine bones and six hundred barrels of plaster of paris. (1)

In the Assuming trade three separate and independent cults are transacting business. Two of these cults are known as the Shakespearites and the Baconians, and I am the other one - the Brontosaurian.

The Shakespearite knows that Shakespeare wrote Shakespeare's Works; the Baconian knows that Francis Bacon wrote them; the Brontosaurian doesn't really know which of them did it, but is quite composedly and contentedly sure that Shakespeare didn't, and strongly suspects that Bacon did. We all have to do a good deal of assuming, but I am fairly certain that in every case I can call to mind the Baconian assumers have come out ahead of the Shakespearites. Both parties handle the same materials, but the Baconians seem to me to get much more reasonable and rational and persuasive results out of them than is the case with the Shakespearites. The Shakespearite conducts his assuming upon a definite principle, an unchanging and immutable law - which is: 2 and 8 and 7 and 14, added together, make 165. I believe this to be an error. No matter, you cannot get a habit-sodden Shakespearite to cipher-up his materials upon any other basis. With the Baconian it is different. If you place before him the above figures and set him to adding them up, he will never in any case get more than 45 out of them, and in nine cases out of ten he will get just the proper 31.

....

When Shakespeare died, in 1616, great literary productions attributed to him as author had been before the London world and in high favor for twenty-four years. Yet his death was not an event. It made no stir, it attracted no attention. Apparently his eminent literary contemporaries did not realize that a celebrated poet had passed from their midst. Perhaps they knew a play-actor of minor rank had disappeared, but did not regard him as the author of his Works. "We are justified in assuming" this.

....

If Shakespeare had really been celebrated, like me, Stratford could have told things about him; and if my experience goes for anything, they'd have done it.

If I had under my superintendence a controversy appointed to decide whether Shakespeare wrote Shakespeare or not, I believe I would place before the debaters only the one question, Was Shakespeare ever a practicing lawyer? and leave everything else out.

....

(1) Twain refers to the conjectural reconstruction of prehistoric animals on evidence of a few bones.

Experts of unchallengeable authority have testified definitely as to only one of Shakespeare's multifarious craft-equipments, so far as my recollections of Shakespeare-Bacon talk abide with me - his law-equipment....

Other things change, with time, and the student cannot trace back with certainty the changes that various trades and their processes and technicalities have undergone in the long stretch of a century or two and find out what their processes and technicalities were in those early days, but with the law it is different: it is mile-stoned and documented all the way back, and the master of that wonderful trade, that awe-compelling trade, has competent ways of knowing whether Shakespeare-law is good law or not; and whether his law-court procedure is correct or not, and whether his legal shop-talk is the shop-talk of a veteran practitioner or only a machine-made counterfeit of it gathered from books and from occasional loiterings in Westminster.

....

The Plays and Poems of Shakespeare supply ample evidence that their author not only had a very extensive and accurate knowledge of law, but that he was well acquainted with the manners and customs of members of the Inns of Court and with legal life generally.

"While novelists and dramatists are constantly making mistakes as to the laws of marriage, of will, and inheritance, to Shakespeare's law, lavishly as he expounds it, there can neither be demurrer, nor bill of exceptions, nor writ of error." Such was the testimony borne by one of the most distinguished lawyers of the nineteenth century who was raised to the high office of Lord Chief Justice in 1850, and subsequently become Lord Chancellor....

And what does the same high authority say about Shakespeare? He had "a deep technical knowledge of the law," and an easy familiarity with "some of the most abstruse proceedings in English jurisprudence." And again: "Whenever he indulges this propensity he uniformly lays down good law."

....

Did Francis Bacon write Shakespeare's Works?

Nobody knows.

We cannot say we know a thing when that thing has not been proved. Know is too strong a word to use when the evidence is not final and absolutely conclusive. We can infer, if we want to.... Since the Stratford Shakespeare couldn't have written the Works, we infer that somebody did. Who was it, then? This requires some more inferring.

Ordinarily when an unsigned poem sweeps across the continent like a tidal wave, whose roar and boom and thunder are made up of admiration, delight and applause, a dozen obscure people rise up and claim the authorship. Why a dozen, instead of only one or two? One reason is, because there's a dozen that are recognizably competent to do that poem. Do you remember "Beautiful Snow"? Do you remember "Rock Me to Sleep, Mother, Rock Me to Sleep"? Do you remember "Backward, turn backward, O Time, in thy flight! Make me a child again just for to-night"? I remember them very well. Their authorship was claimed by most of the grown-up people who were alive at the time, and every claimant had one plausible argument in his favor, at least: to wit, he could have done the authoring; he was competent.

Have the Works been claimed by a dozen? They haven't. There was good reason. The world knows there was but one man on the planet at the time who was competent - not a dozen, and not two....

There has been only one Shakespeare. There couldn't be two; certainly there couldn't be two at the same time. It takes ages to bring forth a Shakespeare, and some more ages to match him. This one was not matched before his time; nor during his time; and hasn't been matched since. The prospect

of matching him in our time is not bright.

The Baconians claim that the Stratford Shakespeare was not qualified to write the Works, and that Francis Bacon was. They claim that Bacon possessed the stupendous equipment - both natural and acquired - for the miracle; and that no other Englishman of his day possessed the like; or, indeed, anything closely approaching it.

Macaulay, in his Essay, has much to say about the splendor and horizonless magnitude of that equipment. Also, he has synopsisized Bacon's history: a thing which cannot be done for the Stratford Shakespeare, for he hasn't any history to synopsisize. Bacon's history is open to the world, from his boyhood to his death in old age - a history consisting of known facts, displayed in minute and multitudinous details, facts, not guesses and conjectures and might-have-beens.

Whereby it appears that he was born of a race of statesmen, and had a Lord Chancellor for his father, and a mother who was "distinguished both as a linguist and a theologian: she corresponded in Greek with Bishop Jewell, and translated his Apologia from the Latin so correctly that neither he nor Archbishop Parker could suggest a single alteration." It is the atmosphere we are reared in that determines how our inclinations and aspirations shall tend. The atmosphere furnished by the parents to the son in this present case was an atmosphere saturated with learning; with thinkings and ponderings upon deep subjects; and with polite culture. It had its natural effect. Shakespeare of Stratford was reared in a house which had no use for books, since its owners, his parents, were without education. This may have had an effect upon the son, but we do not know, because we have no history of him of an informing sort.

....

When we read the praises bestowed by ... illustrious experts upon the legal condition and legal aptnesses, brilliances, profundities and felicities so prodigally displayed in the Plays, and try to fit them to the historyless Stratford stage-manager, they sound wild, strange, incredible, ludicrous; but when we put them in the mouth of Bacon they do not sound strange, they seem in their natural and rightful place, they seem at home there.... "At every turn and point at which the author required a metaphor, simile or illustration, his mind ever turned first to the law; he seems almost to have thought in legal phrases; the commonest legal phrases, the commonest of legal expressions were ever at the end of his pen." That could happen to no one but a person whose trade was the law; it could not happen to a dabbler in it. Veteran mariners fill their conversation with sailor-phrases and draw all their similes from the ship and the sea and the storm, but no mere passenger ever does it, be he of Stratford or elsewhere; or could do it with anything resembling accuracy, if he were hardy enough to try....

....

He [Bacon] could have written anything that is in the Plays and Poems. He could have written this:

The cloud-cap'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like an insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

Also, he could have written this, but he refrained:

Good friend for Iesus sake forbeere
To digg the dust enclosed heare:
Blest be ye man yt spares thes stones
And curst be ye yt movea my bones.

When a person reads the nobel verses about the cloud-cap'd towers, he ought not to follow it immediately with Good friend for Iesus sake forbeare, because he will find the transition from great poetry to poor prose too violent for comfort. It will give him a shock. You never notice how commonplace and un-poetic gravel is, until you bite into a layer of it in a pie.

Am I trying to convince anybody that Shakeapeare did not write Shakespeare's Works? Ah, now, what do you take me for? Would I be so soft as that, after having known the human race familiarly for nearly seventy-four years? It would grieve me to know that any one could think so injuriously of me, so uncomplimentarily, so unadmiringly of me. No-no, I am aware that when even the brightest mind in our world has been trained up from childhood in a superstition of any kind, it will never be possible for that mind, in its maturity, to examine sincerely, dispassionately, and conscientiously any evidence or any circumstance which shall seem to cast a doubt upon the validity of that superstition. I doubt if I could do it myself. We always get at second hand our notions about systems of government; and high-tariff and low-tariff; and prohibition and anti-prohibition; and the holiness of peace and the gloriea of war; and codes of honor and codes of morals; and approval of the duel and disapproval of it; and our beliefs concerning the nature of cats...and our preferancea in the matter of religious and political parties; and our acceptance or rejection of the Shakespeares... We get them all at second-hand, we reaason none of them out for ourselves. It is the way we are made. It is the way we are all made, and we can't help it, we can't change it. And whenever we have been furniahed a fetish, and hava been taught to believe in it, and love it and worship it, and refrain from examining it, there is no evidence, howsoever clear and strong, that can persuade us to withdraw from it our loyalty and our devotion....

....
One of the most trying defects which I find in these - these - what shall I call them? for I will not apply injurious epithets to them [i.e., Stratfordians], the way they do to us, such violations of courtesy being repugnant to my nature and my dignity. The furthest I can go in that direction is to call them by names of limited reverence - names merely descriptive, never unkind, never offensive, never tainted by harsh feeling. If they would do like this, they would feel better in their hearts. Very well, then - to proceed. One of the most trying defects which I find in these Stratfordolators, these Shakesperoids, these thugs, these bangalores, these troglodytea, these herumfrodites, these blatherskites, these buccaneers, these bandoleers, is their spirit of irreverence. It is detectable in every utterance of theirs when they are talking about us. I am thankful that in me there is nothing of that spirit. When a thing is sacred to me it is impossible for me to be irreverent toward it. I cannot call to mind a single instance where I have ever been irreverent, except toward the things which were sacred to other people. Am I in the right? I think so.

* * * * *

Traditional Shakespeare biographers consistently evade any facts which could raise questions and doubts about the Stratfordian attribution and for that reason almost all of those biographers have defensively omitted any reference to Mark Twain and his "Is Shakespeare Dead?" Their colleagues in the world of encyclopedias have also assisted by precluding "Is Shakespeare Dead?" in their entries of Mark Twain when listing his published books and articles, such as: Columbia Encyclopedia (1993), Encyclopedia Britannica (1973), Random House Encyclopedia (1985) and Readers Encyclopedia of World Literature ((1965).

Professor S. Schoenbaum in his "Shakespeare's Lives" New Edition ((1991) smugly did write:

"Twain too concluded that Shakespeare [along with Satan and Mary Baker Eddy] a fraud, and he proclaimed his conviction in the free-wheeling prose of "Is Shakespeare Dead?" (1909)... Twain was no scholar (he describes the Folio as a quarto and mistakes the £ sign an an abbreviation for number)...

Professor Schoenbaum, however, self-delegated himself "as no scholar" since on page 66 of his book he quoted John Aubrey's "Brief Lives" (1681):

"Tha more to be admired q(uia) he (Will. Shakspeare of Stratford) was not a company keeper, lived in Shoreditch, wouldn't be debauched, and if invited to, writ: he was in paine."

Professor Schoenbaum inserted the comma after "to" and before "writ", which comma was not put in by Aubrey. In doing so, the Professor failed a requirement that any punctuation mark or word which had not been inserted by the author must be surrounded by a bracket, i.e. [,]. Without that unbracketed comma, the interpretation of Aubrey's sentence would be rationally defined as Charlton Ogburn in his "The Mysterious William Shakespeare" delineates:

...Aubrey's note as penned - viz, without a comma - appears actually to say when invited to write, "Shakespeare" claimed to be in pain as a reason for begging off. And it does seem that whereas one might sometimes plead a previous engagement or press of work as a reason for foregoing an orgy, a pain in the hand or arm would be the one grounds on which a refusal to demonstrate one's penmanship would be well based.

In his "Shakespeare's Lives", Professor Schoenbaum had the pleasure of citing that in the Washington, D.C. moot case (1987), the three Supreme Court Justices held they did not find "clear and convincing evidence" which would establish Edward de Vere, 17th Earl of Oxford, as the authentic author of the works of William Shakespeare. Now, Oxfordians will not be surprised that the Professor also did not make any reference to In Re Hopkins' Will Trusts (3 All England Reports 46, 1964), the only litigated case in which the authorship of Will Shakspeare of Stratford was directly at issue Justice Wilberforce, after hearing the case during June 16 and 17 and July 18, 1964 held: "...the question of the authorship cannot be considered closed."



A TRIBUTE TO CHARLTON OGBURN
ON THE OCCASION OF
THE TENTH ANNIVERSARY OF
THE MYSTERIOUS WILLIAM SHAKESPEARE: THE MYTH & THE REALITY

Ten years ago a book was published that would become in the late 20th century the single most influential presentation of the case for Edward de Vere, the 17th Earl of Oxford, as the true author of the works of William Shakespeare.

For Oxfordians in 1984 the book was a blockbuster -- almost 900 pages of well-reasoned argument based on solid scholarship and decades of reading and thinking about the Shakespeare authorship controversy and the overwhelming evidence for Oxford.

For Stratfordians the book was the ultimate challenge to the orthodox belief in the rustic and uneducated money lender, tax evader, real estate investor and theater hanger-on from Stratford-on-Avon. Among those who read it, not a few were persuaded.

"Count me a convert," wrote Clifton Fadiman, who, ten years later, would be awarded the National Book Foundation Medal for Distinguished Contribution to American Letters.

"Wholly believable," wrote David McCullough in his foreword to the book. Ten years later he would publish his much-acclaimed biography of President Truman.

The book, of course, was The Mysterious William Shakespeare: The Myth & the Reality. And the author, of course, was Charlton Ogburn of Beaufort, South Carolina, who already had written more than a dozen books and innumerable magazine articles.

Charlton Ogburn produced a masterful book, a landmark in the march toward recognition of Oxford as the true author. Written in a flowing, readable style, the book exposed the bankruptcy of the academics' belief in the Stratford man, pulled together all the evidence for Oxford, added shrewd insights, and leavened it all with a large measure of common sense.

In 1988 an abridged version of the book was published in England, with a foreword by Charles Vere Lord Burford.

And in 1992 the book went into a fourth printing and second, augmented edition from EPM Publications of McLean, Virginia. The publisher says the book today continues to enjoy very healthy sales across the nation and abroad, with orders coming in from a wide variety of bookstores, schools, libraries, and individuals.

In the ten years since the book's appearance thousands of readers have been persuaded of the validity of the case for Oxford and the importance of understanding who the author really was. Oxfordians everywhere owe an incalculable debt to Charlton Ogburn for his tireless and courageous leadership in the Oxfordian cause.

The Board of Trustees
The Shakespeare Oxford Society

THE TURNING OF THE TIDE
IN THE SHAKESPEARE AUTHORSHIP CONTROVERSY?

(Editor's Note: EPM Publications, publisher of The Mysterious William Shakespeare: The Myth & the Reality by Charlton Ogburn, uses the following essay in its promotion of the book. After a short introduction, the essay summarizes the major events in the ten years since the book's publication in 1984.)

"That every word doth almost tell my name"; so we read in Shakespeare's Sonnets, the title under which the poems were published in 1609. Whose was the name almost revealed in the poet's every word? Who was the man called William Shakespeare, who wrote the greatest works in our language and perhaps in any other? The number of readers to whom the evidence leaves little doubt that it was Edward de Vere, the 17th Earl of Oxford, appears to be ever-growing and their voices, including those notably commanding respect, increasingly heard. To these, Will Shakspeare of Stratford-on-Avon would be unknown to history had he not been brought in, chiefly posthumously, as a cover for the author; and they ask what reason "Shakespeare's" contemporaries would have had for hyphenating the name almost as often as not unless it were to indicate that they recognized it as a pseudonym. To his partisans, Edward de Vere is making one of the most remarkable comebacks in history, regaining after four centuries the literary laurels rightfully his.

"Though I, once gone, to all the world must die," the poet-dramatist lamented in those self-revelatory Sonnets. That was the fate imposed upon him by the most powerful figures of his time, Queen Elizabeth, and her first minister, William Cecil Lord Burghley, de Vere's father-in-law; so runs the argument. It would follow that those two were not going to see the nobility debased by having the premier earl of the realm -- the father of Burghley's grandchildren! -- revealed as a playwright for the common theatre, an associate of actors, deemed vagabonds; and least of all were the plays to be read for what they would expose of personages at Court if known to be the work of an insider. (Even when attributed to Shakspeare, a provincial glover's son, Polonius, the Queen's bumbling councilor in Hamlet, is almost universally accepted as a caricature of Lord Burghley.) At all costs (in this view) the authorship of Hamlet, Romeo and Juliet, Twelfth Night and the rest was to be disguised, once and for all.

That the royal edict -- if such it was -- had finally run its course was made clear in 1991 when Mr. Justice John Paul Stevens of the U.S. Supreme Court devoted a talk at Wilkes University, subsequently published in the University of Pennsylvania Law Review, to contrasting the case for Will Shakspeare of Stratford with that for the Earl of Oxford, certainly not to the disadvantage of the latter. At the same time, Stevens's fellow Justice, Lewis F. Powell, Jr., categorically rejected "the man of Stratford-on-Avon" as the author while a third member of the supreme bench, Harry A. Blackmun, went farther: "If I had to rule on the evidence presented, it would be in favor of the Oxfordians."

The Oxfordians had strong reason to believe that the victim of an enforced obscurity was well on the way to coming once more into his own, regaining supreme literary honors, when the Atlantic, in October 1991, carried as its cover-story a debate between a champion of Edward de Vere, Tom Bethell, and one of Will Shakspeare, Irvin Matus, conferring a degree of attention

on the claims for de Vere that a decade ago would hardly have been imaginable. At the same time, British Heritage signaled on its cover a presentation of the case for de Vere within.

The month of October 1991 also brought to the United States a potent recruit to the cause. Charles Vere, the young Earl of Burford, is a descendant of the 15th and 20th (and last) Earls of Oxford. Lord Burford's imagination had been ignited by the prospect of gaining for his forebear, the 17th Earl, the recognition due him (not to mention enlightening Princess Diana as to her descent from the man who was Shakespeare). As an undergraduate at Oxford, the same university that gave the 17th Earl a Master of Arts degree at the age of 16, Burford founded the De Vere Society.

In the United States, he began a lecture tour that would take him to almost every state and to several provinces in Canada. He began most auspiciously at the Folger Shakespeare Library in Washington, DC. Then followed appearances at dozens of major universities, including Harvard, Yale, Smith, Indiana, Washington, North Carolina, Texas, Amherst, Seattle and George Washington. Among other prestigious platforms were the Players Club in New York City, the Boston Public Library, and the Strictly Shakespeare Society in Kansas City, where 400 heard him speak. Nearly 1,000 filled historic Faneuil Hall in Boston to hear him in a debate sponsored by the Boston Bar Association. Most recently he addressed the Virginia Bar Association, meeting at the Homestead. To date he has appeared on more than 175 platforms and reached more than 20,000 people with his message.

The current chapter in the two-centuries-old controversy over the authorship of the works ascribed to William Shakespeare goes back to 1920 when a schoolmaster in Durham, England, having extrapolated from the works a profile of their author and discovered a candidate who fitted it to near perfection, published his findings in "Shakespeare Identified in Edward de Vere, the 17th Earl of Oxford"; his name, which he refused indignantly to change at a publisher's behest, was J. Thomas Looney. In the years since then an extensive literature has grown up on de Vere as Shakespeare. All this, including his parents' very considerable contributions, was available to Charlton Ogburn (Jr.) when he wrote The Mysterious William Shakespeare: The Myth & the Reality. It is this work, published in 1984, that has chiefly given the impetus to the present surge of interest and belief in de Vere as the long-sought creator of our greatest literature. A profile of the author in Harvard Magazine, which had published a key article of his on the subject in 1974, called it "possibly the greatest piece of literary sleuthing ever undertaken." How far the sleuthing has succeeded may be indicated by the tributes paid the book by reviewers, excerpted on the dust-jacket of the second edition.

In February 1985, within a few months of the book's original publication, the case for Oxford received nationwide exposure when William F. Buckley, Jr., presented an hour-long debate on "Firing Line" on the authorship between Ogburn and Professor Maurice Charney of Rutgers University arguing in favor of orthodoxy -- a debate in which Ogburn "came off the more convincing advocate", Norrie Epstein found in her The Friendly Shakespeare (Viking, 1992). "He can out-argue any Stratfordian," Ms. Epstein declared, "with the opponent's own ammunition." International exposure followed a little over a year later when the Voice of America broadcast a 20-minute discussion of the authorship with Ogburn a key participant. He was interviewed on National Public Television. The subject made its debut on prime-time network television in November 1987, when 25 million viewers heard the spirited teacher in ABC's "Head of the Class" (written by Rich Eustis of Warner Brothers) observe

of the writing of Shakespeare's plays that "a lot of very smart people, including yours truly, think that the Earl of Oxford was the only writer of the Elizabethan era who had the necessary qualifications." In an episode four months later, he declared that "The Mysterious William Shakespeare, by Charlton Ogburn,....is four pounds of solid evidence that the Shakespearean plays were written by the Earl of Oxford."

At the same time two extraordinary events followed, both through the instrumentality of the late David Lloyd Kreeger, a keen Oxfordian since the 1930s and, at the time of his death, a leading funder of music and the stage in the nation's capital. Both events saw the question of Shakespeare's identity come before the highest judges of the land in moot courts, respectively in the United States and the United Kingdom. The first was held at American University in Washington in September 1987, when two professors at the law school took opposing sides in arguing the case before three Justices of the Supreme Court. Presiding was Stratfordian, Mr. Justice William J. Brennan, who put the burden of proof on the Oxford side, which could not possibly reverse four centuries of convention in an hour. All the same, misgivings were expressed by Justices Harry A. Blackmun and John Paul Stevens that would blossom into outright apostasy.

At the moot held in London 14 months later in the Middle Temple Hall, the three British Law Lords were immovable. The Oxfordian side was further handicapped by the enforced absence of Ogburn, who was to have presented it and who, he said, "would never have let the Stratfordians or the Law Lords either get away with what they did though I'd been ushered off the premises." Nevertheless, by having a day in court -- more like 90 minutes -- the case for Oxford achieved a degree of recognition that dissent from Shakespearean orthodoxy had never yet been accorded.

Coverage of the trial at American University and interviews with leading Oxfordians assembled for it made up most of a highly informative article on "The Authorship Question" by James Lardner in the "Onward and Upward with the Arts" department of The New Yorker for April 11, 1988. That so imperturbable a periodical would devote no less than 35 columns to the Oxfordian challenge to Shakespearean orthodoxy was another attestation of how far the incipient revolution had progressed. (After presenting in detail the opinions of the three Justices, representing at least a moral victory for the Oxfordian side, Lardner ended with the remark of a veteran abetter of that side, Ruth Loyd Miller of Louisiana, that if it were a crime to have written the plays, a court would have to find the Stratfordian "innocent as a lamb.")

There was more to come before nationwide audiences on both sides of the Atlantic. Ogburn was in the hospital when interviewed by Kevin Sim of Yorkshire Television and Al Austin of WCCO-TV of Minneapolis, who were gearing up for an hour-long program on the Shakespeare controversy. He was carted off to surgery in the midst of the interview but returned to finish. The Oxfordian side would be presented by Enoch Powell, one of Britain's leading classical scholars and a veteran member of the Commons (shown gazing up at the bust of "Shakspeare" in Stratford, he would say, "It stinks") and by Charles Vere in addition to Ogburn; and the Stratfordian side, by the leading orthodox scholars in Britain and the United States, respectively A.L. Rowse and Samuel Schoenbaum.

Shown in the United States in April 1989 (and again in December 1992) on "Frontline" as "The Shakespeare Mystery" and in Britain as "A Midsummer Night's Mystery", the program received wide coverage in the press. The San Francisco Chronicle found that the Oxfordians' "arguments are intriguing,

and 'Frontline' serves them up with all the tingle of a vibrant mystery that's survived half a millennium." In The New York Times Walter Goodman wrote that "this vigorous duel.... demonstrates that the case for Oxford, though largely circumstantial, is by no means implausible." Neil Holston of the Minneapolis Tribune went farther. Finding the program "a fascinating, unexpectedly spirited edition of PBS 'Frontline'," he declared that "even Schoenbaum is no match in persuasiveness for Charlton Ogburn." WGBH, Boston, carried as the handsomely illustrated cover-story of its magazine for April an article entitled "Who Wrote Shakespeare?" by Al Austin. Crediting The Mysterious William Shakespeare with "skillfully explaining hundreds of ways in which de Vere and the works of Shakespeare seem to meet," Austin concluded that "Those who believe de Vere was Shakespeare must accept an improbable hoax as part of it, a conspiracy of silence involving, among others, Queen Elizabeth herself. [It would most likely, Justice Stevens had speculated, "have been the result of a command from the monarch."] Those who side with the Stratford man must believe in miracles."

The month of September 1992 brought a major undertaking by the GTE Corporation to bring before the public the essential ingredients in the cases for Will Shakspeare and Oxford. This took the form of a three-hour video conference which, for a fee, institutions could receive via television. Directed by John C. Mucci of GTE, with William F. Buckley, Jr., as host, and Charles Vere, Earl of Burford, as Principal Guest Speaker, the program brought together 15 additional spokesmen for the conflicting views.

And now? "Academe, of course, remains of one mind," says Ogburn, "and that a closed one. The authorities, as the professors see themselves, will not concede an inch to the evidence against them, which they misrepresent while slandering those who present it. But never mind. They will pass from the scene."

Meanwhile, the signs of a turning tide multiply. Membership in the modest Shakespeare Oxford Society has steadily increased to 500. The Mysterious William Shakespeare: The Myth & the Reality has gone into a second edition--a fourth printing.

Writes Michael H. Hart, with degrees in law and astronomy, in the preface to the new second edition of his book, The 100: A Ranking of the Most Influential Persons in History: "I made a serious error in the first edition when without carefully checking the facts, I simply 'followed the crowd' and accepted the Stratford man as the author of the plays." He continues: "Since then I have carefully examined the arguments on both sides of the question and have concluded that the weight of the evidence is heavily against the Stratford man and in favor of de Vere." Summarizing the evidence under "31. EDWARD DE VERE better known as William Shakespeare", he refers the reader for further information to "the excellent book by Charlton Ogburn, The Mysterious William Shakespeare, which is perhaps the definitive book on this interesting topic."

In its issue of December 1, 1992, in an article by Lawrence Wells introduced as "Shakespeare Slept...Where?", American Way (the magazine of American Airlines) presented amusingly the attitudes toward the question of Shakespeare's identity in Stratford-on-Avon and Castle Hedingham, the Essex village in which the Earls of Oxford had their seat from 1150 on. In the same month, Sky (the magazine of Delta Airlines) carried a persuasive summary of the case for Edward de Vere as Shakespeare by Scott S. Smith.

The case for Oxford made very important progress in the 16 $\frac{1}{2}$ -page leading article by Walter Klier of Innsbruck, Austria, Monument ohne Grab oder Die Wissenschaft vom Genie Uber Shakespeare ("A Monument without a Tomb, or the

Science of Genius") in the June 1993 issue of the highly-regarded scholarly journal Merkur Deutsche Zeitschrift fur europaisches Denken ("Mercury: German Periodical for European Thought") of Stuttgart. More: Mr. Klier was commissioned by Steidl Verlag of Gottingen to write a book on the authorship, which has just been published. Correspondence with the author leaves no doubt that Besuch bei Shakespeare ("Visit with Shakespeare") has been thoroughly researched and that great things may be expected of it. Walter Klier is co-editor of the magazine Gegenwart ("The Present") and author of the novel Aufruhrer ("The Mutineers").

On May 17, 1994 Don Oldenburg of The Washington Post provided another of his periodic updates on "Shakespeare's Raging Identity Crisis." In a half-page article he reported on Michael Hart's change of heart, Ogburn's latest views and Roger Stritmatter's study correlating underlinings and marginalia in Oxford's Bible (at the Folger) with passages in Shakespeare. Stritmatter's work had also been covered by The Washington Times, which ran a nationally syndicated column by Joseph Sobran.

Of Sobran's column, Walter Klier, "amazed", exclaimed, "One is tempted to say, 'This is it!'" It will surely be hard for Stratfordians to live with. And in fact, in a 1994 exhibit of the Bible at the Folger the Stratfordian curators got the Bible's publication date wrong, thus conveniently enabling them to dismiss the significance of the markings, which show repeated parallels between passages marked in the Bible by its owner and lines in the plays.

"Stay with us," say the Oxfordians, "and you will see a life-story unfold as dramatic, poignant and enthralling as any written by Edward de Vere himself."

* * * * *

THE BARD AND THE NONBELIEVERS
(Washington Post 5/7/94)
by Roger Stritmatter

Joel Achenbach's charming little contribution ["Why Things Are", Style Plus, April 1] contends, as do almost all essays that parrot the official gospel from Stratford, that the Earl of Oxford's death in 1604 is some sort of death blow against the thesis of his authorship. If this argument were dispassionately analyzed in a high school English classroom in which students were asked to justify their conclusions using normal standards of inference and taking account of the uncertainties that inevitably enter into the relation between fact and inference in the discipline of the humanities, it would take no more than 35 minutes to realize that Achenbach, like his brilliant informants, is blowing steam.

In truth, there is not a single compelling piece of evidence for dating any Shakespeare play after 1604. That many respected literary authorities have staked their reputations on asserting otherwise does not alter the fact that what Achenbach takes for a self-evident truth is merely a hackneyed attempt to avert a full historical consciousness of the meaning of what the Oxfordians are saying.

True, a substantial industry, both in England and the United States, is devoted to recreating the Bard in its own self-image, casting pejorative stones at the "heretics" and reassuring a distrustful public that the answer to the Shakespeare authorship question lies on the title pages of the plays, and that anyone who doubts this proposition is a "believer"--however charming in a self-evidently irrational premise. The evidence seems to suggest that these experts will continue to make use of pseudo-sociology and other disreputable means in order to preserve their fragile confidence in the verisimilitude of their own tired rhetoric.

BBC-TV IS MAKING AN HOUR-LONG SPECIAL
ON THE AUTHORSHIP QUESTION AND OXFORD

by Richard F. Whalen

Two television programs on the Earl of Oxford and the authorship question are in production -- one from the mighty BBC-TV network in England and one (a somewhat more modest effort) from the society's chapter on Cape Cod.

The BBC is producing a series of one-hour documentary programs on Shakespeare, to be broadcast in England this Fall. One of the programs examines the authorship question, and the main focus so far appears to be on the strong case for Oxford as the true author.

A BBC film crew met Charles Vere Lord Burford, the society's leading spokesman, in Virginia in July to film Burford's address to the Virginia Bar Association, which was meeting at the Homestead. The crew also stopped in Washington DC to interview Werner Gundersheimer, director of the Folger Shakespeare Library, and others on his staff.

Then they took Lord Burford with them to England, where he accompanied them as adviser to Castle Hedingham, the ancestral home of Oxford. By all accounts, the producer and director were impressed with the case for Oxford as the true author. Reportedly, Gwynne Blakemore Evans, one of the Stratfordian editors of the Riverside Shakespeare, was filmed saying, at one point, that if you look at Shakespeare of Stratford it is mysterious and the only explanation is...his genius!

Meanwhile, on Cape Cod, Zane Rodriguez, a leader of the Cape's chapter, organized the taping of a one-hour program on Oxford that is designed for seniors in high schools and prep schools. In the first half-hour Lord Burford lays out the main arguments for Oxford, using a number of illustrations, including Will Shakspeare's signatures and the Stratford monument before and after. Richard Whalen, the society's president, is the moderator for a panel discussion during the second half-hour. Members of the panel are Lord Burford Rodriguez, Lee Young of Chatham, Charles Boyle of Somerville, and Nauset High School teacher Paul Davies, who says he is not yet fully convinced. He asks excellent questions. At the end of the program, viewers are asked to write to the society for more information.

After some final tuning, the program will be cable-cast over community TV stations on Cape Cod. In addition, there are plans to offer cassette copies to society members at minimum cost and any others who are interested.

* * * * *

THE SHAKESPEARE PUZZLE

The first feature in the October 1994 "Games" issue is "The Shakespeare Puzzle, A No-Holds Bard Look at Literature's Biggest Mysterly" by Raymond Schuessler. With over 2000 words, its learned summary of the authorship controversy brilliantly separates and evaluates the cases for and against Shakspeare, Bacon, deVere and Marlowe, and the Societies and Sources for the last three.

"Games" is on many of the magazine stands.

CYBERSPACE EMBRACES SHAKESPEARE

by Richard F. Whalen

Oxfordians have joined the worldwide, electronic conversation about Shakespeare that's running on Internet.

Internet connects more than 20 million personal computers, mostly in universities and research institutes, in a vast, interactive exchange of notes and files on thousands of subjects, including Shakespeare.

Anyone with a PC, a modem and access to Internet can join the electronic conversation pit simply by asking for a subscription. (Send an E-mail message to [hold your breath] SHAKSPER@TORONTO.BITNET.) Yes, Shaksper. The academic Shakespeareans had to come up with an "address" of eight or fewer letters and they picked Shaksper. Look for Bill Boyle of Somerville, MA, and Roger Stritmatter of Amherst, MA, among the scores who regularly exchange notes on Shakespeare, and now Oxford, too.

The conversation, sometimes erudite, often irreverent, is decidedly casual. Even whimsical. Bill Boyle recently found five limericks about the authorship controversy, including the following:

Will Shakespeare to Oxford once said:
"My Lord, you've an excellent head
For a tragical line.
King Lear is quite fine
For a chap who for years has been dead."

Charles Boyle, Bill's brother and society trustee, prepared the following reply:

A lucky young fellow named Shakspere
Was claimed one hell of a hackster.
He could write from the brain,
But when asked...was in pain.
So for Shakspere, sorry, no facts, sir.

The Shakespeare Society of America (SSA) encourages its members, almost all Stratfordians, to join the conversation, which often concerns the meaning of lines, dating the plays and other such matters. Phyllis Rackin, the SSA past president, confesses to be one of those addicted to Internet, "a model of electronic diversity and democracy."

She notes that Internet players include professors, students, performers, directors, teachers, scholars and even amateurs. This diverse participation, she writes, "provides the matrix for vigorous--and sometimes illuminating--debates and confrontations." Boyle and Stritmatter have been busy illuminating the Stratfordians on Internet.

Society members with PCs who have subscribed to Prodigy, Compuserve, America Online or Delphi can probably find bulletin boards on Shakespeare on those networks. About a year ago, the Shakespeare bulletin board on Prodigy had about a dozen people, mostly high school teachers, exchanging ideas about Shakespeare and how to stage the plays. A question about Oxford as the true author drew a range of comments, from scornful to supportive.

The editor of the SHAKSPER section of Internet recently ruled that the notes specifically on the authorship question will be filed under "authorship". Those who want to read these notes can open the file, and those who do not want to read them can delete the file before even seeing them. Oxfordians, of course, can still discuss, debate, question and cajole on the main SHAKSPER bulletin board, where the vast majority of the 675-plus members of SHAKSPER engage in the ultimate in democratic, electronic conversations.

OXFORDIANS IN THE THEATER BRING OXFORDIAN READINGS TO SHAKESPEARE'S PLAYS

by Richard F. Whalen

"The play's the thing..." and Oxfordians in the theater world are influencing their audiences on both coasts with Oxfordian productions of the plays.

The Carmel Shake-speare Festival in California is celebrating its fifth season under the Oxfordian banner. The production, direction and acting are all informed by an Oxfordian reading of the plays. And the program notes provide full background on Oxford for the audience.

Executive director Stephen Moorer reports that the festival draws about 3,000 theatergoers in a season, and the reviews have been excellent. The Monterey Peninsula is virtually an Oxfordian enclave. Moorer says: "If you go into a classroom here and ask who write the plays of William Shakespeare, the hands go up and students call out, 'Oxford'". His acting troupe performs for student audiences during the school year.

This season, the Carmel Shake-speare Festival is performing Oxfordian interpretations of Julius Caesar and Henry V. The plays run from late August through early October. Both will be part of the program for the 18th annual conference of the Shakespeare Oxford Society, which Moorer and his theater company are hosting.

In the Berkshires of Massachusetts Kristin Linklater, also an Oxfordian, had a major influence on a production of The Comedy of Errors by Shakespeare and Company. Her work as a voice instructor was cited by The New York Times reviewer, who praised the clever use of "silly accents, divertingly varied rhythms of speech and vocally highlighted phrases that force us to listen."

"As a consequence," he continued, "the play shimmers with a deeper humor and startling glimpses of melancholy that anticipate such later, richly textured works as A Midsummer's Night Dream and Twelfth Night. And you can understand every word.

"Language, as Shakespeare and Company news releases are fond of pointing out, is the unyielding cornerstone for theatrical interpretation here. Under the stalwart leadership of Tina Packer, its artistic director, and Kristin Linklater, its voice instructor, the troupe has emerged over the 17 years since its founding as a phenomenon playwrights should adore.... You never leave a performance murmuring, 'What did they say?' or 'What did they mean by that?'"

Linklater, who is now a professor in the Performing Arts Department at Emerson College, Boston, received another major mark of recognition this summer. The Association for Theater in Higher Education selected her for its lifetime achievement award.

Many Oxfordians are familiar with her book, Freeing Shakespeare's Voice (New York: Communication Group, 1992), because she devotes the last chapter to Oxford. "I passionately care about him," she states in the chapter, entitled "Whose Voice? The Man."

The Boston Globe gave a rave review to The Taming of the Shrew, adapted and directed by Lisa (Riz) Risley, an Oxfordian who studies at Emerson College. In a daring and entertaining twist, Risley reversed the genders of all the characters. Shakespeare's men become women and the women men.

The review concludes: "Overall, this is an inexpensive, entertaining twist on Shakespeare. It's got all the youthful, iconoclastic and, yet, somewhat self-impressed spirit that you'd expect from a production dedicated 'to the memory of Edward de Vere, 17th Earl of Oxford; author Robert A. Heinlein; and to Kurt Cobain, 1967-1994.'"

Risley's company, The Open Door Theater, performed in the open air in a Boston park. In downtown Boston, the Ever Theater staged an Oxfordian production of As You Like It for two weekends this Spring in Emmanuel Church.

Charles Boyle, vice president of the Shakespeare Oxford Society, is the producer and director of the Ever Theater and played the part of Touchstone, who is generally seen as representing Oxford.

Boyle brings a strongly Oxfordian reading to the plays. He says: "Only if the actors understand what Oxford was saying does the audience understand what the play is all about. Sir John Gielgud was recently quoted as saying he had never properly understood the plays. I take this to mean that now that he understands the Oxford proposition he realizes how important that is to an understanding of the plays."

* * * * *

From the President

This issue of the newsletter carries a number of articles on our continuing efforts to establish Oxford as the true author of the works of Shakespeare. The BBC is preparing a TV special featuring Charles Vere Lord Burford. Oxfordians and Stratfordians are dialoguing on Internet, the electronic highway. The Cape Cod chapter of the society has made a videotape. Praeger is issuing my book, Shakespeare: Who Was He?, in October. Oxfordian influences are being felt in the theater world, particularly in Carmel. And in the last issue we reported on a major article in the Washington Post and a cover article in the Dartmouth Alumni Magazine. Next Spring the northeast regional meeting of the Modern Language Association (MLA) will have a panel session on Oxford arranged by Dr. Anne E. Pluto of Lesley College--a first for the MLA.

None of this would happen without the active engagement by society members everywhere.

The society's goals are a blend of scholarship and activism, both informed by a love of Shakespeare. At a recent meeting, the trustees reaffirmed these goals in these words: To establish Oxford as the true author of Shakespeare's work, to encourage a high level of scholarly research and publication and to foster an enhanced appreciation of the poems and plays.

Every society member can help reach these goals.

The trustees are eager to have your participation and ideas. You can arrange a lecture forum for Charles Burford, write an Op Ed article for your local newspaper, write letters to editors, join the electronic conversation on Internet, support Oxfordian theater groups, arrange Oxfordian pre-theater dinners before Shakespeare performances, join us at meetings of the Shakespeare Association of America, contribute news items, short essays and letters to this newsletter, form a local chapter of the society.

Write, telephone or buttonhole any one of the society trustees for advice and assistance and to tell us your ideas that will help establish Oxford as Shakespeare.

* * * * *

AN INTRODUCTORY OVERVIEW OF THE SHAKESPEARE AUTHORSHIP DEBATE

Charles Champlin - Moderator David A. More - Marlovian

Steven Marble - Baconian Charles Vere, Earl of Burford - Oxfordian

This 90-minute panel discussion was produced by the Shakespeare Authorship Roundtable - a non-profit group dedicated to studying Elizabethan history with an emphasis on open-minded explorations of the Shakespeare authorship question.

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BOOK REVIEW
by Hark Whittenore

The latest book about the authorship of Hamlet and other works by the same hand is Shakespeare: Who Was He? by Richard F. Whalen, subtitled The Oxford Challenge to the Bard of Avon.

It's a first glimpse of the subject, a handy entranceway into Oxfordian Land, a guide to basic issues, an appetizer, a briefing. If billed as such, it could reach a lot of people who are interested but unable to find or wade through Charlton Ogburn's book, The Mysterious William Shakespeare -- which, despite its massive size, is also just the bare-bones beginning of what's going to be needed if the blockade of Stratfordian control, confinement and when is going to finally collapse.

Dick Whalen's book is "intended for the general reader who would like to know why the controversy over Shakespeare's identity continues and what is known about the challenger." Whalen writes. It is an "introduction" to the authorship question that "compares the arguments for and against" William Shaksper of Stratford-upon-Avon and Edward de Vere, 17th Earl of Oxford. "Since no single piece of evidence clinches the case for either man," we must evaluate the "cumulative effect" of facts on either side.

First we glance at the "strikingly mundane" life of Shaksper, combined with the "missing literary evidence" in that fellow's life, along with a discussion of the fact that "Shakespeare" was not his name. Whalen even tries to make the "case" for Shaksper, but his heart ain't in it.

Part Two of the book introduces the Oxfordian movement and the earl's literary life, patronage of play companies and indirect connection to the First Folio. There is "a fairly strong case for him as the true author," Whalen writes, adding that Oxford's life fits the life that Shakespeare "should" have led. This is followed by a valuable summary of chronology and allusion.

Dick Whalen, a fair-minded man, repeats the familiar objections to Oxford. The "most forceful" is that any "conspiracy" to have kept his authorship hidden is implausible; but, of course, there was no conspiracy because Oxford's identity was "an open secret" among those folks who were "in the know" about such things. If Shaksper was the author, Whalen argues, there must have been an even greater "conspiracy to silence" to keep him out of the limelight during his lifetime.

Whalen sets up the objections to Oxford, like ducks in a shooting gallery, then fires away. And down they go.

"This book has tried to present the evidence for both sides in an even-handed way," Whalen writes, "although the case for Oxford does seem most persuasive." He has tried "to persuade the general reader that the controversy is valid and genuinely fascinating, that Oxford may indeed be the true author and that more research should be done."

It would be great if this book got into the hands of students in high school and college, as well as into public libraries across the land, as an introduction. Because of Whalen's effort to present the argument concisely, more interest in the subject could be triggered.

Let's hope it also triggers renewed interest in the ages of Queen Elizabeth and King James, so we can move beyond "authorship" to a deeper understanding of the personal, political and social lives of those involved. Oxford's life was intimately bound up with the English literary and dramatic renaissance; he was connected to all those who combined to make it possible for "Shakespeare" to appear on the scene in 1593. Within that complex web

of history, with Oxford at the center, all details of who, what, where, when, why and how are transformed.

It's tough to name anyone in the Elizabethan Age with whom Oxford did not have some connection: Burghley, Leicester, Norfolk, Hatton, Sussex, Sidney, Raleigh, Drake, Robert Cecil, Essex, Southampton, Rutland, Derby, Montgomery, Pembroke, Edwards, Golding, Harriot, Dee, Gascoigne, Lyly, Munday, Greene, Chapman, Frobisher, Camden, Spenser, Bacon...

You can show definite links between Oxford and each of the above men—and that's just for starters. To paraphrase Hamlet, we have "a whole history" to study and explore. Dick Whalen's Shakespeare: Who is He? ably takes us back to the starting gate. But, to repeat, we've just begun asking the central question in relation to the whole tapestry of people and events in that majestic, garish, cruel, turbulent time:

"Oxford: Who Was He?"

To order Whalen's book, call 1-800-225-5800.

* * * * *

JOIN SHAKESPEARE OXFORD SOCIETY AND RECEIVE QUARTERLY NEWSLETTER

The purpose of the Shakespeare Oxford Society is to document and establish Edward de Vere, 17th Earl of Oxford (1550-1604), as the universally recognized author of the works of William Shakespeare. Each Newsletter carries articles which impart a wide range of corroborating information and commentary.

DUES: Student \$15.00 Annual Regular \$35.00 Sustaining \$50 or more

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Submit materials for publication in the Newsletter to:

Morse Johnson, Suite #819, 105 W. 4th St., Cincinnati, OH 45202

The Shakespeare Oxford Society was founded and incorporated in 1957 in the State of New York and chartered under the membership corporation laws of that state as a non-profit educational organization. Dues, grants, and contributions are tax-deductible to the extent allowed by law. IRS number: 13-6105314. New York number: 07182.

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FROM THE MEMBERSHIP CHAIRMAN

This is the first year that we are switching from memberships running on a calendar year (Jan. 1 - Dec. 31). In the past, persons signing up in July or August would see their membership expire the next January. On the other hand, a person signing up in October or November would be listed as a member until the January of the following year. At the meeting of the Board of Trustees held this past November in Boston, we went to a cyclical year so that a person's membership runs from the time they renew or join on 1994 to the following month of the following year. A person paying their dues in April 1994, for instance, would have a member expiration date of May 1, 1995.

Haven't Renewed Yet? Why Not Do It NOW?!?!?

The Shakespeare Oxford Society

Greenridge Park, 7D Taggart Dr., Nashua, N.H. 03060-5591

SUMMER 1994
NEWSLETTER
Vol. 30, No. 3B



Morse Johnson, Editor

Cumulative Facts that Conclusively Prove Will Shakspere
of Stratford Was Not the Playwright and Poet "William Shakespeare"
(author and reference are listed by numbers on page 11)

1. "There is a line of negative evidence, rarely mentioned by Shakespearean editors, which is presumptive if not conclusive proof that William Shakspere of Stratford had no intellectual interests or pursuits whatever. This is the strange silence of a man of education, a professionally trained observer, who was closely related to Shakspere and, 'it may be assumed', in personal contact with him through at least nine years of the latter's life.

The man was Dr. John Hall, a physician of wide repute, who married Susanna Shakspere on June 5, 1607. The Halls settled in Stratford, within a few minutes walk of New Place. Dr. Hall was well-educated with a thorough knowledge of Latin, and according to the Dictionary of National Biography, a good reading knowledge of French....

Dr. Hall obtained great local eminence as a doctor, and among his patients were the Bishop of Worcester, the Earl of Northampton and his Countess, and members of the influential Rainsford family.

Dr. Hall had a flair for writing and kept a diary devoted to the cures he effected, with interesting comments on the characters, abilities, and achievements of those he treated. Of the Rev. George Quiney...Hall remarks that he 'was of a good wit, expert in the tongues and very learned.' Dr. Thomas Holyoake is identified by Hall as 'the son of Mr. Holyoake who framed the dictionary', that Latin lexicon by Richard Holyoake, Rector of Southam. John Trap, another church rector, is distinguished 'for his pitty and learning second to none.'

Significant among the list of patients is the name of Shakespeare's fellow poet and dramatist, on whom Hall reported as follows: 'Mr. Drayton, an excellent poet. I cured him of a certain fever with syrup of violets.' One could scarcely believe that Drayton would not chat with Dr. Hall about Hall's father-in-law. If Drayton had so chatted, it would be impossible to believe that Hall would not record the remarks. Drayton's own silence deserves attention also. Though Drayton himself was a native of Warwickshire and author of several narrative poems describing its rivers, and various interesting men and women who lived on them, he never hints that Shakespeare was his fellow Warwickshire native, born and raised on the banks of the Avon.

Drayton's elegy on Shakespeare as a dramatist appeared as follows in The Battle of Agincourt, 1627:

Shakespeare, thou hadst as smooth a comic vein,
Fitting the sock, and in thy natural brain,
As strong conception, and as clear a rage
As any one that trafick'd with the stage.

In the tribute is not a suggestion of Warwickshire friendship, though they were 'of an age', Drayton having been born in 1563, Shakspere in 1564.

....

The answer to Dr. Hall's silence must be that Dr. Hall did not think of his father-in-law as the author of Hamlet, or the author of anything, because his father-in-law was not an author or dramatist."

2. "The most thundering of silences is that of Susanna Hall in 1643, when visited by James Cooke, a surgeon who was in attendance on a detachment of the parliamentary army. Evidently the life and death of William Shakspeare of Stratford did not interest Susanna or Dr. Cooke, who examined the manuscripts in Susanna's possession. The manuscripts were those of the late Dr. Hall, not of 'Shakespeare'. Not a line is devoted to 'Shakespeare' in the rare volume published by Dr. Cooke in 1657 entitled,

Select Observations on English Bodies, and Cures both Empiricall and Historicall performed upon very eminent persons in desperate diseases, first written in Latin by Mr. John Hall, physician, living at Stratford-on-Avon in Warwickshire where he was famous, as also in the countries adjacent, as appears by those observations drawn out of severall hundreds of his as choycest, and now put into English for common benefit by James Cooke, practitioner in Physick and Chirurgery. London. [D.N.B.]

Hall's original Latin notes, which cover the dates 1622-35, are in the British Museum, Egerton MS. 2065. Neither appearance of the First Folio in 1623 nor the second in 1632 moved Dr. Hall to make even a marginal note about his long-deceased, but supposedly ever-living and famous father-in-law."

3. "...We have been dealing with Shakespeare's [i.e. Shakspeare's] Stratford friendships for which we can cite definite evidence. Yet with almost equal confidence we may assert he was on terms of familiarity with Sir Henry and Lady Rainsford, who lived at Clifford Chambers just outside the village. Both were famed for their interest in literature, and their generous hospitality to men of letters. They delighted to honor that other Warwickshire poet and playwright, Michael Drayton, often entertaining him for long periods in their home... as Drayton puts it, 'became 'the Muses' quiet port,' where he spent much time in delightful companionship... On his visits to Stratford he must have seen much of his old friend and fellow playwright, Shakespeare [sic - see quotation number 1.]

We have, however, besides the frequent presence of Drayton at Clifford Chambers, further reasons to suppose that Shakespeare (i.e. Shakspeare) was known to the Rainsfords... And John Hall was their family physician, often after ministering to the health of both Sir Henry and Lady Rainsford; on one occasion, we know, they called him to treat the poet Drayton, at the time a guest in their home. It is inconceivable that in a small community, and with so many friends in common, the Rainsfords, with their special interest in literature, should not be familiar with the most distinguished poet of the age, then living close at hand (underlining added)."

4. "William Camden (1551-1623), historian, antiquary, and headmaster of Westminster School, named William Shakespeare in his Remaines among the poets he called the 'most pregnant wits of these our times, whom succeeding ages may justly admire.' Yet in his Britannia, brought out two years later in 1607, he ascribes all Stratford-on-Avon's dignity to an Archbishop of Canterbury who built the church and to Hugh Clopton, Lord Mayor of London, who built the bridge. He goes on about the latter's genealogy and about his descendants, and one would think he might have had a word for the supposedly illustrious Shakespeare's connection with the town, particularly in view of the extreme praise he gives Chaucer and Spenser in discussing

those buried in Westminster. But there is nothing, though Camden knew Stratford as Shakspeare's home from having been Clarencieux King-of-Arms when his father was granted bearings. It remained for Edmund Gibson in an English translation of the Brittania of 1695 to add in a supplement about Warwickshire a further note under Stratford that 'in the Chancel lies William Shakespeare, a native of this place, who has given proof of his genius and great ability in the forty-eight [sic] plays he has left behind him.' Even an edition of 1637, fourteen years after publication of the First Folio, makes no mention of him. Camden, the historian of Elizabeth's and James's reigns, observed Richard Burbages's passing ('On Master Burbidge the Tragedian: Exit Burbidge') and recorded its date 9 March 1618/19) but had nothing to say of Shakspeare's three years earlier."

5. "In 1593 was published that wonderful poem Venus and Adonis, which the poet described as 'the first heir of my invention.'

Let us take the poem first. It opens with a dedicatory address, signed 'William Shakespeare', to Henry Wriothesley, Earl of Southampton, a young gallant then in his twentieth year, a man of vast possessions, in the front ranks of society, and reckoned the handsomest man at Court. No little audacity this on the part of Player Shakspeare! Actors at that time were classed with rogues and vagabonds, unless they had obtained a licence from some great personage. 'It must be borne in mind,' says Mr. Phillipps, 'that actors occupied an inferior position in society, and that even the vocation of a dramatic author was considered scarcely respectable.' 'At this day,' writes Dr. Ingleby, 'we can scarcely realize the scorn which was thrown on all sides upon those who made acting a means of livelihood.' Yet here is Player Shakspeare dedicating 'the first heir of his invention' to one of the greatest and most fashionable nobles at the great Queen's Court! to the Earl of Southampton, says Mr. Grant White, Shakspeare dedicated his Venus and Adonis, 'although he had not asked permission to do so, as the dedication shows, and in those days and long after, without some knowledge of his man, and some opportunity of judging how he would receive the compliment, a player would not have ventured to take such a liberty with the name of a nobleman.' Have we, then, any evidence that Shakspeare, the actor, was intimate with Southampton or patronised by him? Not a scrap of such evidence exists. We only know that 'Shakespeare' dedicated his poems Venus and Adonis and The Rape of Lucrece to this great personage."

6. "...Charlotte G. Stopes, Southampton's pioneer biographer, spent seven years or more combing the records of the Earl and his family without turning up a single indication that the fashionable young lord had ever had any contact with a Shakespeare, and for that reason deemed the great work of her life a failure. Two subsequent biographers, Rowse being one, have done no better."

7. "So far as anyone has been able to ascertain, not one Stratfordian in the two centuries after Shakspeare's death ever attributed to him either authorship or acting. (See Chambers, II, 186-298 for all the reports and bits of hearsay discoverable about 'Shakespeare'.) If Will Shakspeare impressed his fellow townsmen as in any particular worthy of fame, we have never heard of it from any of them or from their descendants to the sixth generation. Even John Aubrey, though certainly not one to pass by a good

story, seems to have found in Stratford, as we have seen, no further testimony to the man's supposed genius than that as a boy when 'he kill'd a calf, he would do it in a high style, & make a speech.' And even in exhibiting this degree of promise young Will was not alone. 'There was at that time,' Aubrey tells us, 'another butcher's son in the town, that was held not at all inferior to him for a natural wit, his acquaintance & coetanean, but died young.' The burghers of Stratford did not find that Shakspeare even merited having his name on his tomb."

8. "Philip Henslowe was in partnership with Edward Alleyn the famous actor...in considerable theatrical speculations..."

His so-called Diary (is) a large folio manuscript volume, containing valuable information concerning theatrical affairs. Mr. Furness...in his new Variorum Hamlet (Vol. II) (reports): '(In that Diary) the names of nearly all the dramatic poets of the age are to be frequently found (and) we might certainly count on finding that of Shakespeare, but the shadow in which Shakespeare's early life was spent envelopes him here too, and his name, as Collier says, is not met with in any part of the manuscript.' And again: "Recollecting that the names of nearly all the other play-poets of the time occur, we cannot but wonder that that of Shakspeare is not met with in any part of the manuscript. The notices of Ben Jonson, Dekker, Chettle, Marston, Wilson, Drayton, Munday, Heywood, Middleton, Porter, Hathaway, Rankins, Webster, Day, Rowley, Haughton, etc. are frequent because they were all writers for Henslowe's theater, but we must wait at all events for the discovery of some other similar record, before we can produce corresponding memoranda regarding Shaksper and his productions."

Now here is another most remarkable phenomenon. Here is a manuscript book, dating from 1591 to 1609, which embraces the period of Shakespeare's greatest activity; and in it we find mention of practically all the dramatic writers of that day with any claims to distinction - men whom Henslowe had employed to write plays for his theatre; yet nowhere is the name of Shakespeare to be found among them, or indeed, at all. Yet if Shakspeare the player had been a dramatist, surely Henslowe would have employed him also, like the others, for reward in that behalf! It is strange indeed, on the hypothesis of his being a successful playwright, as well as an actor, that the old manager should not so much as mention his name in all this large manuscript volume! Nevertheless it is quietly assumed by the Stratfordian editors that Shakspeare commenced his career as a dramatist by writing plays for this very Henslowe who so completely ignores his existence. Thus we have an entry in the Diary: "R'd at titus and ondronicus the 23 of Jenewary (1593) (three pounds eight shillings)": which means that this sum represented the theatre receipts for the first presentation of the tragedy which Henslowe marks as new. Now mark the Stratfordian argument! Titus Andronicus is included in the Folio, therefore it was written by Shakespeare, who is identical with Shakspeare the actor. From this, says Mr. Halliwell-Phillips (Vol. I, p. 97), 'it appears that Shakespeare up to this period had written all his dramas for Henslowe, and that they were acted under the sanction of that manager by the various companies performing from 1592 to 1594 at the Rose Theatre and Newington Butts. The acting copies of Titus Andronicus and the three parts of Henry VI must, of course, have been afterwards transferred by Henslowe to the Lord Chamberlain's company'! In similar strain writes Mr. Lee, 'The Rose Theatre was doubtless the earliest scene of Shakespeare's pronounced successes alike as actor and dramatist'!

...Edward Alleyne, the actor who stands pre-eminent among his fellows as being of a higher caste than the ordinary player, and who was not only an actor but a theatrical proprietor, and the founder of Dulwich College, left papers and memoirs which were published in 1841 and 1843, and which 'contain the names of all the notable actors and play-poets of Shakspeare's time, as well as of every person who helped, directly or indirectly, or who paid out money, or received money, in connection with the production of the many plays at the Blackfriars Theatre, the Fortune, and other theatres. His accounts were very minutely stated, and a careful perusal of the two volumes shows that there is not one mention of such a poet as William Shakspeare in his list of actors, poets and theatrical comrades!"

It may be urged that, whether mentioned or not, there was undoubtedly an actor called William Shaksper or Shakspere. That is true enough, and as he did not play with Alleyne, and if his top performance was the ghost in Hamlet, it is not, perhaps, very remarkable that Alleyne did not make mention of him. But if he had indeed been the great and successful dramatist, the man whom Ben Jonson intended to eulogize as 'not of an age but for all time', then surely it would, in any case but 'Shakespeare's', be thought extraordinary that Alleyne, like Henslowe, entirely ignores his existence!"

9. "... (the allusions to Shakespeare) consist almost entirely to slight references to his published works, and having no bearing of importance on his career. Nor, indeed, have we extended material of any kind to aid us in this investigation; one source of information, which is abundant to most of his contemporaries, being in his case entirely absent. Neither as addressed to him by others, nor by him to others, do any commendatory verses exist in connection with any of his or other men's works published in his lifetime - a notable fact, in whatever way it may be explained. Nor can he be traced in any personal contract beyond a very limited circle, although the fanciful might-have-beens so largely indulged in by his biographers might at first lead us to an opposite conclusion!" (emphasis added).

10. "The literary figures of Shakespeare's time - all but Ben Jonson, writing years later - testified to their view of 'Shakespeare's' corporeal existence by their utter silence respecting it, and among these are many to whom the Shakespeare of conventional biography would have been a familiar figure. Eight years after the last indication can be found of Shakespeare's residing in London, John Webster and Thomas Heywood made passing references to Shakespeare as a writer but not as a recognizable human being, and three years later Francis Beaumont spoke of him in a way to undermine the conventional biographee altogether. Of their fellow playwrights, however - Robert Greene, Thomas Nashe, John Lyly, George Peele, Christopher Marlowe, Henry Chettle, Thomas Dekker, George Chapman, Thomas Middleton - none so far as we know, ever uttered the name Shakespeare. Among the scores of other contemporary writers, the half dozen or so who did mention it, to our knowledge, attributed no human identity to it. Those literary men and patrons of the theater who would have known the stock figure of Shakespearean orthodoxy either put no credence in it if they had heard of it all, or were at marvelous pains to dissemble with us."

11. "(Will Shakspeare's will) was apparently drafted by Francis Collins, an attorney at Warwick...There are many erasures and interlineations, and the date is left as of March 25th..."

Mr. (Sidney) Lee, as we have seen, speaks of the precision with which Shakspeare's will accounts for and assigns to other legatees every known item of Shakspeare's property. And precise it is. He gives to...Elizabeth Hall, 'all my plate except my brod silver and gilt bole', ... £10 to the poor of Stratford...(and) divers small pecuniary legacies, (et alia)."

'All the rest of his goodes, chattels, leases, plate, jewels, and household stuffe whatsoever' he gives, devises, and bequeaths to his son-in-law, John Hall, and his daughter Susanna, whom he appoints executors of his will.

The reader will have noticed one stupendous omission. Plate, jewels, the testator's sword, his silver-gilt bowl, his second-best bed, his household stuff, all these are mentioned, but of book or manuscript there is no mention whatever. What is the inference? Is it possible that the immortal bard, the myriad-minded man, the wonder of all ages, the great teacher, the universal philosopher, he who tells us so truly that ignorance is the only real darkness - is it possible that this man died without a book in his possession? Ben Jonson, as we know, had a grand library. He loved books, and he constantly gave them away to his friends. 'The number of books which Jonson gave away is prodigious,' writes his editor, and 'some kind and cordial expression of his friendship accompanies each of them.' But Shakespeare, if indeed Shakspeare and Shakespeare are one, dies without a single volume in his possession!

If he had had a library, if he had had in his possession any of those books which the poet Shakespeare used, and which he must have so much valued, is it credible that he would not have mentioned them? Would he have considered them of less importance than plate and linen, and jewels, and silver-gilt bowls? Compare the nuncupative will, made in 1635 by his son-in-law, John Hall. Hall was only a provincial doctor, a man who believed in the curative properties of 'frog-spawn water, juice of goose-excrements, powdered human skulls, and swallows' nests', yet he, at least, had some appreciation of the value of books and manuscripts. The following is an extract of his will as reduced to writing by his witnesses: 'Item, concerning my study of bookes, I leave them, sayd he, to you, my sonn Nash, to dispose of them as you see good. As for my manuscriptes, I would have given them to Mr. Boles, if hee had been here; but forasmuch as hee is not heere present, you may, son Nash, burne them, or doe with them what you please.'

'My study of books' - 'my manuscripts'. Of both there is in Shakespeare's will a silence that is truly appalling-appalling, that is, on the common hypothesis of authorship, but perfectly natural on the theory that player Shakspeare and poet Shakespeare are distinct personages.

It has been said that Shakspeare had appointed his fellow-players, Heminge and Condell, to be his literary executors, and that he had, before his death, handed over to them his manuscripts 'cur'd and perfect in their limbes, absolute in their members, as he conceived them.' If so, is it possible that he would have said not a word about them in his will? Not a word to indicate what his wishes were as to the time or manner of their publication, or to record his wish that published they should be, these immortal manuscripts, which he had (on this hypothesis) corrected for publication, and written out 'without a blot'!

Let us remember what these manuscripts were. They included such masterpieces as The Tempest, Macbeth, Twelfth Night, Measure for Measure,

Coriolanus, Julius Caesar, Antony and Cleopatra, Cymbeline, As You Like It, and The Winter's Tale. Had the First Folio of 1623 never been published the world would have lost all these priceless possessions. Is it possible to suppose that the author of such works was utterly careless as to whether they were published or not? Nay, to theory is that the spotless, blotless, corrected manuscripts were handed over by the author some time before his death to his fellow-players, Heminge and Condell, whom (by a separate 'nuncupative' will, I suppose!) he had appointed his literary executors. Yet, though he names these men in his written will, though he leaves them each 26s. 8d. to buy a ring, he breathes no whisper as to his wishes concerning that property compared with which all his lands, all his personalty, had they been a thousand times as great, would have been as dross.

But so it is at every turn in this man's life. At every turn we are asked to stretch our credulity to breaking point by accepting that which is contrary to all human experience and to all reasonable probability.

Let us consider this matter a little further. Dr. and Mrs. Hall were, as we have seen, appointed by Shakspeare his residuary legatees. To them, therefore, would have gone his books and his manuscripts, if such he had. 'Dr. Hall,' as Judge Webb says, 'was a man of business, and proved the will of his father-in-law on the 26th June, 1616, two months after his decease, but never dreamt of claiming the Shakespearean plays as a portion of his residuary estate.' Why not? These manuscripts, these plays, were valuable, and it is not suggested that Dr. and Mrs. Hall were indifferent to monetary considerations. Why, then, did they, executors and residuary legatees, make no claim to this valuable property? And why did their testator, who, if careless of literary fame, was, by universal consent, anything but careless when property was concerned, leave no directions as to its disposition? The Stratfordian answer to the question is, of course, that Shakspeare had already disposed of all his manuscripts to the acting company to which he belonged, and had not further interest in them, either personal or proprietary. We will examine this theory when we come to deal with the First Folio edition and the law of copyright in the sixteenth and the beginning of the seventeenth century. For the present it may be sufficient to note that our great supposed poet and dramatist had at his death neither book nor manuscript in his possession, or to which he was legally entitled, or in which he had any interest whatever. Yet, even if he had parted with all his dramatic manuscripts, and cared not to retain any transcripts in his possession, one would think that he would at least have been found in possession of copies of his Venus and Adonis and Lucrece and the Sonnets whether in manuscript or print. But the Stratfordians seem to think it the most natural thing in the world that their hero should have died bookless."

12. "Sixteen plays of Shakespeare were published in Shakspeare's lifetime: but it appears that not one of them was published with his sanction. 'He made no audible protest,' writes Mr. Lee, 'when seven contemptible dramas in which he had no hand were published with his name or initials on the title-page.' In 1599 William Jaggard published The Passionate Pilgrim with the name 'W. Shakespeare' on the title-page as author. There were twenty pieces in all in the volume, but only five were written by Shakespeare, the bulk of the book being by Richard Barnfield and others. For thirteen years Jaggard allowed this book to be read as the work of Shakespeare (Shakspeare making no sign), and in 1612 he issued a third edition, still under Shakespeare's name as sole author, in which he included two new poems by Thomas Heywood as the work of Shakespeare. Heywood protested, and Jaggard removed

Shakespeare's name from a few copies, and continued selling the rest as Shakespeare's. Shakspeare made no protest, but Heywood stated that Shakespeare was offended, and very probably he was so; but as he was, so I conceive, 'a concealed poet', writing under a nom de plume, he seems to have only made known his annoyance through the medium of Heywood.

To all this must be added that, so far as we know, Shakspeare never during his life did or said anything to show that he claimed to be the author of the Plays and Poems or any of them. Among the many extraordinary things in this (on the common hypothesis) inexplicable life, this is surely one of the most extraordinary (emphasis added).

My last comment on the life of William Shakspeare of Stratford shall be this. Meagre as our knowledge of it is, it is yet too much. Mr. Lee's claim that we have 'a mass of biographical detail which far exceeds that accessible in the case of any poet contemporary with Shakespeare' is, indeed, sufficiently ridiculous, but it would be far better for the Stratfordian theory if we had no biographical detail at all. If we knew nothing, we might imagine anything. What we do know is fatal to the case. It gives rise to the strongest possible presumption against the identity of Shakspeare the player with Shakespeare the poet. It fully explains who Whittier came to write 'Whether Bacon wrote the wonderful plays or not, I am quite sure the man from Shakspeare neither did nor could,' and how John Bright came to say, in the vigorous style that was usual with him, 'Any man who believes that William Shakspeare of Stratford wrote 'Hamlet' or 'Lear' is a fool.' Such strong language, however, as that used by the great tribune is to be deprecated. It should be left for the High Priests and Pharisees of literature. It is better to point out with Emerson how impossible it is to marry the facts of this man's life to the works that are ascribed to him. 'Other admirable men have lived lives in some sort of keeping with their thought, but this man in wide contrast.'"

13. "His death evoked no great outpouring of homage," Professor Schoenbaum writes. In fact (to repeat), apart from the entry in the burial register, Shakspeare's death as far as the record shows went entirely unremarked; Thomas Fuller, in his Worthies of 1663, had to date the event as simply "16--." This emptiness was in an age when the passing of noted poets called forth copious elegies from their fellows, such as (as we saw) had accompanied Spenser to his tomb. Francis Beaumont had been mourned with a similar shower on his death in the month before Shakspeare's. When Bacon died in 1626, thirty-two elegies, in Latin, were published honoring him, and Ben Jonson's death was mourned within six months in a whole book of verses by the leading poets of the day. Michael Drayton, upon his passing in 1631, was honored by a 'funeral procession to Westminster escorted by gentlemen of the Inns of Court and others of note.' In the year following his burial in the Abbey a monument to his memory was erected by the Duchess of Dorset and verses attributed to Ben Jonson and others were contributed. Drummond wrote a letter expressing his grief. When Richard Burbage died in 1619, the playwright Thomas Middleton declared, 'in London is not one eye dry' and complained, 'When he expires, lo! all lament the man,/But where's the grief should follow good Queen Anne?' - who had died eleven days earlier. Charlotte C. Stopes writes that 'the city and the Stage were clothed in gloom' and reproduces five epitaphs to the deceased actor, one of eighty-seven lines. If no public regret was shed when Shakspeare died, no public word of praise or regret uttered, the only reason I can think of is that he was not regarded as Shakespeare. Can the professors suggest another?"

14. "In David Lloyd's Statemen and Favorites of England (1665), Fulke Greville is credited with this statement:

'that he be known to posterity under no other notions than of Shakespeare's and Ben Jonson's Master - and Philip Sidney's friend.'

Fulke Greville was Philip Sidney's closest friend, a relationship that began at school and continued through to Sidney's death in 1586. Greville was equally close to the famous sister, Mary Sidney, who was arguably the greatest patron of literature in the country. The Sidney family was at the center of the literary and theatrical world and their extended family of Dudleys and Herberts controlled the theatres through State Offices from 1574 to 1642. No other family had such an unbroken run of good fortune in those years, largely because of their closeness to both Queen Elizabeth and King James to whom they were almost a surrogate family.

The archives of the Dudley/Sidney/Herberts are among the most complete of any family in their era. There are a vast number of documents that meticulously record their lives, through household accounts to State Papers and a large number of letters from, to and about them all. But never once does anyone ever mention "Shakespeare" the writer or Shakespeare the man. On both subjects there is an eerie silence, especially from Fulke Greville, whose life bridged both Stratford and the literary world and to whom is attributed the cryptic remark about being Shakespeare's master.

The Grevilles were the Lords of the Manor in Warwickshire, second only to the Earl of Warwick, Ambrose Dudley. In 1608 Greville became Recorder of Stratford-on-Avon, a post he kept until 1628. Fulke Greville was also an accomplished writer of poems and plays and it is not asking too much to assume that he of all people knew of Will Shaksper and his literary achievements. After all, Shaksper was a wealthy man in Stratford and his dealings in land speculation must have come to Greville's notice in his official capacity as Recorder. Surely Fulke Greville would have known whether or not his local Shaksper was the famous playwright and poet.

If Greville regarded his relationship to Shakespeare as one of the crowning glories of his life why did he not comment on the great man's death in 1616? It has always seemed suspicious to anti-Stratfordians that Shaksper's death should have been met with such total silence from all quarters, but in Greville's case the silence defies all excuses...

The monument to William Shakespeare in Trinity Church at Stratford was sculpted by one Gerhard Jansen, one of a family of sculptors whose studio was in Southwark, not far from the Globe Theatre. The Jansen family, like all the artists of the period, needed patronage to survive and for most of their careers they were supported by the Earl of Rutland. Their work adorns all the Rutland tombs and they were beholden to this family as completely as any artists to a patron. The link to the Sidney family is through the Earl of Rutland's wife, none other than Elizabeth Sidney, the daughter of Philip Sidney. She was praised by Ben Jonson as a brilliant poet and her husband was an avid fan of the theatres, like his close friend Henry Wriothesly, to whom Shakespeare dedicated Venus and Adonis and The Rape of Lucrece. The Earl of Rutland was a student at the University of Padua, where two of his classmates were a Rosencrantz and Guildenstern. Given these very obvious links between Shakespeare and the Sidney's it seems very reasonable to assume that the monument at Stratford was erected at the request of the Sidney family. At each of these becomes apparent the silence of the Sidney family archives becomes even louder."

ADDENDUM

The only known facts of the life of William Shakspere of Stratford-on-Avon
compiled by Ruth Loyd Miller - from:

E.K. Chambers' William Shakespeare, 2 vols. 1930; R. Roland Lewis' Shakespeare Documents, 2 vols. 1940; Giles Dawson's (former curator of the Folger Shakespeare Library) Life of William Shakespeare, booklet published and sold by Folger Shakespeare Library, 1958, 1963; and S. Schoenbaum's A Documentary Life, 1975.

There are three main categories of references and allusions which Stratfordian Scholars claim, without supporting argument, all pertain to one and the same person - William Shakespeare. By blending and merging all references and allusions, their grain dealer from Stratford-upon-Avon becomes William Shakespeare, dramatist, poet, actor. The three categories are: (1) the "Stratford-upon-Avon" documents - which identify a William Shakspere ("Shaksper", "Shakspeare", "Shakespere", "Shaxpere", "Shackspere", etc. [but never "Shakespeare"]) as being from Stratford-upon Avon; (2) Printed references to the name William Shakespeare, such as actors' lists, title pages, theater shareholders - which are not linked to the Stratford man; and (3) Allusions to the dramatist-poet and/or his works, which allusions do not identify the dramatist-poet as a person, and certainly not a person from Stratford-upon-Avon.

- 1564, April 26: Baptism of Gulielmus filius Johannes Shakspere.
- 1582, Nov. 27: Entry of License - Item eodem die similis emanavit licencia inter Willelmum Shaxpere et Annam Whateley de Temple Grafton.
- 1582, Nov. 28: Bond of Sureties, Bishop of Worcester's registry: William Shagspere on thone partie, and Anne Hathwey of Stratford . . . may lawfully solennize matrimony together.
- 1583, May 26: Christening of Susanna daughter to William Shakspere
- 1585, Feb. 2: Christening of Hamnet and Judeth sonne and daughter to William Shakspere.
- 1585-1596: "The Lost Years"
- 1588: Law suit involving Arden inheritance - refers to Willielmo Shackespere filo suo-son of Johannes Shackespere and Maria.
- 1596, Aug. 11: Burial of Hamnet filius William Shakspere.
- 1596, Oct. 20: Grant of arms to John Shakspeare. [Two drafts exist, both with erasures and interlineations.]
- 1596: A writ of attachment addressed to the sheriff of Surrey, bringing charges against Shakespeare and others
- 1597, May 4: Willielmum Shakespeare negotiates for purchase of New Place.
- 1598, Jan. 24: Letter of Abraham Sturley to Richard Quiney re Mr. Shaksper.
- 1598, Oct. 25: Letter of Richard Quincy to Mr. Wm. Shackespere re help with debts.
- 1598, c.Oct. 30: Letter of Adrian Quiney to Richard Quiney, mentions bargain "with Mr. Sha."
- 1598, Nov. 4: Letter of Abraham Sturley to Richard Quiney, that "our countrinan Mr. Wm. Shak. would procure us monej."
- 1598, Nov. 24: Letter of Daniel Baker to Richard Quiney re money.
- 1598, Feb. 4: Wm. Shackespere is listed among persons in Stratforde, Burrowghe, Warricke, hoarding corn or malte. Shackespere charged with x quarters.
- 1601, Mar. 25: Thomas Whittington's will: "I geve and bequeth unto the poore people of Stratford 40^s, that is in the hand of Anne Shaxspere, wyf unto Mr. Wylliam Shaxspere, and is due debt unto me, beyng payd to myne Executor by the sayd Wylliam Shaxspere or his assigns."
- 1602, May 1: William Shakespeare purchases property from William and John Combe in Stratford.
- 1602, Sept. 28: Willielmus Shackespere (also Shakespeare) concerned with Chapel Lane Cottage.
- 1604, Oct. 24: William Shakespeare holdeth one cottage, Rowington Manor.
- 1604: Willielmus Shexpere and Willielmum Tetherton sue Phillipum Rogers over a small debt, in Stratford.
- 1605, July 24: William Shakespear of Stratforde leases some Stratford tithes.

- 1606, Aug. 1: Willielmus Shakespere, tenet of Rowington Manor.
- 1608, Dec. 17-
June 7 1609: Willielmo Shackspeare of Stratford secures the arrest of Jonannem Addenbrooke for debt, the suit proceeding through many steps in Stratford.
- 1610: Willielum Shakespere buys freehold in Old Stratford.
- 1611, Sept. 11: Contributions are made "towards charge of prosecutyng" Highway bill in Parliament. List of 71 names; in margin is added, "Mr. William Shackspere."
- 1611 (?): Richard Lane, Thomas Greyne and William Shackspeare are involved in a lawsiut over tithes, Shackspeare's interest extending tythes of corne and grayne aryseing within the townes, villages, and fields of Old Stratford, Byshopton and Welcombe.
- 1612, May 11-
June 19: Deposition of William Shakespeare (signed Willm Shakp") in suit of Belott-Mountjoy concerning marital problems of third parties. He identifies himself as being from Stratford-on-Avon.
- 1613, Jan. 28: John Combe leaves Mr. William Shackspere five pounds.
- 1613, Mar. 10: William Shakespeare purchases with William Johnson, John Jackson, and John Hemmyng of London a dwelling house or tenement with appurtenances situated and being within the precinct circuit and compasse of the late black fryers. London. (Signature - "William Shakspeare")
- 1613, Mar. 11: Indenture and mortgage between William Shakespeare and others - re above. (Signature "Wm Shakspe")
- 1613, Mar. 31: Account of steward to Frances Manners, Earl of Rutland citing payment to "Mr Shakspeare in gold about Lorde's impreso." [Doubtful that this pertains to Stratford Shakspeare.]
- 1614, Sept. 5: Mr Shakspeare attempts to enclose common pastures.
- 1614, Oct 28: Indenture between William Shackspeare and Replingham.
- 1614, Nov. 17-
1615 Sept. 5: Series of documents mention "My cosen Shakspear", regarding pasture enclosure.
- 1616: The host of New Place was reimbursed for wine served to a visiting preacher.
- 1616, Mar. 25: Shakespeare's will was executed. It disposes of household trivia but does not mention a single manuscript or literary property. (Three signatures: "William Shakspere", "Willm Shakspere", "William Shakspear(e)").

Authors and their References

1. Written especially by Charles Winner Barrell for Ruth Loyd Miller, Editor of the 3rd Edition (1975) of J. Thomas Looney's "Shakespeare Identified".
2. Ruth Loyd Miller's Note in - ibidem.
3. Joseph Quincy Adams in his "A Life of William Shakespeare" (1923)
4. Charlton Ogburn in his "The Mysterious William Shakespeare: The Myth & the Reality" (1992)
5. G. G. Greenwood in his "The Shakespeare Problem Restated" (1908)
6. Charlton Ogburn - ibidem.
7. Charlton Ogburn - ibidem.
8. G. G. Greenwood - ibidem.
9. Frederick G. Fleay in his "Life and Works of William Shakespeare" (1886)
10. Charlton Ogburn - ibidem.
11. G. G. Greenwood - ibidem.
12. G. G. Greenwood - ibidem.
13. Charlton Ogburn - ibidem.
14. Russell Pope's "Stratford and the Sidney Circle" published in The Shakespeare Newsletter of Summer 1988.

From The Editor

If orthodox Shakespearean scholars do not perceive that the aforementioned facts prove that Will. Shakspere could not have been the author of the works of "William Shakespeare", they have allowed their imagination to infect their intellect.

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FROM THE MEMBERSHIP CHAIRMAN

This is the first year that we are switching from memberships running on a calendar year (Jan. 1 - Dec. 31). In the past, persons signing up in July or August would see their membership expire the next January. On the other hand, a person signing up in October or November would be listed as a member until the January of the following year. At the meeting of the Board of Trustees held this past November in Boston, we went to a cyclical year so that a person's membership runs from the time they renew or join on 1994 to the following month of the following year. A person paying their dues in April 1994, for instance, would have a member expiration date of May 1, 1995.

Haven't Renewed Yet? Why Not Do It NOW?!?!?



STRATFORDIANS PROVE THE BARD HAD A UNIVERSITY EDUCATION

by Peter R. Moore

Before 1623 Shakespeare was routinely compared to famous classical writers; after 1623 he was regularly described as unlearned. A serious debate over his education began in the eighteenth century, usually between those who wanted Shakespeare to know virtually everything and those who felt he knew next to nothing. Unlike Ben Jonson, Shakespeare does not indulge classically minded readers with long translations from Latin and Greek, which was the primary way of demonstrating scholarship back then. But clearly he had some classical education.

The minimum extent of his learning was charted in the 1940s by Prof. T. W. Baldwin of the University of Illinois in his 1,500 page William Shakspeare's Small Latine and Lesse Greeke, and by Sister Miriam Joseph, a professor at Notre Dame, in her 400 page Shakespeare's Use of the Arts of Language.

The standard education received by a small percentage of the boys in Elizabethan England was in a grammar school; the rich got the same curriculum from tutors. A grammar school began the old medieval trivium of Latin grammar, rhetoric, and logic; the boys were expected to learn to read and write English in a petty school. The grammar school curriculum prepared boys for England's two universities, though most did not pursue higher education. The schoolmasters were university graduates, and the normal course was about seven years. Stratford-on-Avon had a grammar school.

T. W. Baldwin's purpose was to examine in great detail what may be inferred about the grammar school curriculum, particularly the Latin authors studied by the boys, and to demonstrate that Shakespeare's works display familiarity with that curriculum. Baldwin determined to his satisfaction that the Bard's works show certain or probable knowledge of the following Latin authors: William Lily, Ovid, Erasmus, Quintilian, Cicero, Virgil, Juvenal, Tully, Suetonius, Plautus, Horace, Camerarius, Terence, Apthonius, Livy, Palingenius, Culmannus, Mantuanus, and maybe Persius, Lucan, Seneca, Pliny, and Cato. This is not to say that Shakespeare read all the works of any of these, save perhaps Ovid, nor even that he read one complete work by each. Many of them were quoted in anthologies and textbooks, and schoolboys were often taught famous sayings rather than whole books. Still, it is an impressive list. Baldwin argues that, regardless of whether Shakespeare ever went to school, he had the equivalent of a complete grammar school education. As Baldwin believed that Shakspeare was Shakespeare, he naturally concludes that he took the full course at the Stratford grammar school (Vol. II, p. 378).

As for the upper two thirds of the trivium, Baldwin states that Shakespeare had mastered rhetoric (II, pp. 237-8, 378, 668) and knew some logic, but that a full examination of these matters was beyond the scope of his book. And so Sister Miriam Joseph undertook that task. Rhetoric and logic had theories behind them, but as Miriam Joseph explains, these two disciplines can be simply defined as mastery of about one hundred and eighty to two hundred figures of speech. Modern Americans know several

figures of speech: simile, metaphor, parallel, analogy, hyperbole, pun, and a few more. Classically educated Elizabethans knew prosthesis (the addition of a syllable at the beginning of a word), epenthesis (an extra syllable in the middle), proparalepsis, aphaeresis, syncope, synaloepha, apocope, metathesis, antisthecon, tasis, anastrophe, tmesis, hysteron proteron, hypallage, hyperbaton, epergesis, zeugma, syllepsis, hypozeuxis, and over one hundred and fifty more. Miriam Joseph shows that "with two or three negligible exceptions" the entire theories of rhetoric and logic can be illustrated with examples from Shakespeare's works (p. 4), and that "he utilized every resource of thought and language known to his time" (p. 4).

We now have a clear lower limit to Shakespeare's classical education; he knew the main Latin works taught through the upper levels of a grammar school, and he had fully mastered not only grammar, but also rhetoric and logic. But where did he learn rhetoric and logic? May he not have gone to a university, or mastered part of its curriculum by self study? Sister Miriam Joseph handles these questions by deferring to Baldwin (p. 11), as the greater expert on Elizabethan education. And Baldwin handles the matter with falsehood. He wishes to convince readers that a grammar school graduate had a complete knowledge of grammar, rhetoric, and logic, and that the universities were soulless vocational schools.

Baldwin asserts that "[u]niversity training was professional, with literary training only incidental and subsidiary" (II, 662); by "professional" he means Roman law, medicine and divinity. He then meanders through half a page of selected quotations designed to support his view, which actually undercuts it. He then repeats his mantra, "[t]he universities were professional schools" (II, 663), and again twelve pages later, "[u]niversity training was professional training, and only incidentally continued liberal or literary training" (II, 674).

The curriculum of the Stratford grammar school must be inferred, but that of Oxford and Cambridge is well documented, as is the makeup of their student bodies. Most of the students at the universities were in the arts curriculum, enrolled for the B.A., then the M.A. Actually, many of these were uninterested in a degree, and there was no stigma on being what is now called a dropout. Among those who left Oxford or Cambridge without a degree were Lord Burghley and Sir Robert Cecil, Sir Philip Sidney and his poet friend Sir Fulke Greville, Anthony and Francis Bacon, and the playwright partners, John Fletcher and Francis Beaumont. Cambridge had 1,630 members in 1569, rising to 1,950 undergraduates and 657 graduate students in 1597. It awarded 60 B.A.s in 1560, 114 in 1570, and 277 in 1583; thereafter the number declined. Oxford was somewhat smaller and had similar ratios.

But what about the professional disciplines of law, medicine, and divinity? The Roman or civil law taught at the universities had little practical use, as the dominant legal system, the common law, was taught at the Inns of Court in London. Only nine law degrees were awarded by Cambridge between 1544 and 1551. Medical training on the Continent was superior to Oxford and Cambridge, and so prospective English physicians usually studied abroad. Shakspeare's son-in-law, John Hall, took his B.A. and M.A. at Cambridge, then went to France for medical training. Cambridge awarded thirty-two medical degrees between 1570 and 1590. Divinity was the most popular academic field after the arts, but it took seven years at Cambridge (five at Oxford) after the M.A. to become a Bachelor of Divinity; the Doctorate of Divinity required five more years (four at Oxford). As with divinity, the other professional fields usually required a B.A. and sometimes

"The Elizabethan Arts course was based firmly on the old medieval trivium and quadrivium. In his first two years an undergraduate studied mostly rhetoric and Aristotelian logic". (p.9)

"Every boy who completed grammar school had worked at Latin [grammar] for seven years and for three or more had studied rhetoric." (p.7)

"Some history and geography found their way into the B.A. course, but the main fare in the sixteenth and seventeenth centuries continued to be grammar and rhetoric, logic and philosophy." (p.10)

It should not even have been necessary to have written these last few paragraphs, because their contents would have been no surprise to T. W. Baldwin. But his undoubted scholarship led him into a familiar predicament for scholars of the orthodox persuasion. The legend of Stratford clashes with the truth, and so the truth must give way. Baldwin had to misrepresent the truth about the universities -- he really had no choice.

The first two years of study at Oxford and Cambridge were in rhetoric and logic. The grammar schools concentrated on grammar (hence the name), and only started their scholars on rhetoric. T. W. Baldwin and Sister Miriam Joseph show that "Shakespeare" mastered Latin rhetoric and logic so fully that he could unobtrusively weave it throughout his English plays and poems. And he did this with such art that it went unnoticed for over three centuries. In other words, Shakespeare assimilated the educational equivalent of two years of university study, however and wherever he got it. Moreover, all of us start forgetting the day we leave school -- which of us could pass today the final exams of our last year in college? Excellent though his memory may have been, I cannot see Shakespeare's brain as a trap from which nothing ever escaped. If his works display full mastery of the first two years of the university curriculum, then he probably had more than two years of university study.

To reiterate, T.W. Baldwin and Sister Miriam Joseph demonstrated that the Bard was completely familiar with grammar, rhetoric, and logic. The study of rhetoric in those days began at grammar school but was completed in the first two years at the universities; during the same period the students also learned logic. We now have a university educated Shakespeare on the expert advice of Stratfordian authorities.

* * * * *

Breakthrough at Stratford!

On the morning of Saturday, July 8, 1995, Lord Charles Burford will give an address at the Stratford Ontario Shakespeare Festival. He will take part in Stratford's Festival Fringe Program which enlists noted speakers to enhance Shakespearean productions on their stages. We hope that as many Oxfordians as possible will make an effort to attend.

For information on schedules, write Stratford Festival, P.O. Box 520, 55 Queen St., Stratford, Ontario, Canada, N5A 6Y2, phone 1-800-567-1600.

A Review of Kill All the Lawyers? Shakespeare's Legal Appeal

by Daniel J. Kornstein, Princeton University Press, 1994

The usual paradox looms ominously over Daniel Kornstein's otherwise excellent survey of Shakespeare's treatment of law in fourteen of the plays.

Kornstein, a leading trial lawyer in New York City, demonstrates Shakespeare's exceptionally profound, subtle grasp of the law, often relating legal references in the plays to decisions by the U.S. Supreme Court. And he concludes that Shakespeare "had a prophetic vision of the law more real than Blackstone, more permanent than Coke, more incisive than Marshall, more comprehensive than Holmes. At long last we can acknowledge that Shakespeare was one of our greatest lawyers."

Yet, according to Kornstein, Shakespeare was not a lawyer or a law clerk, nor did he study law or practice law.

How did Shakespeare manage to infuse his plays with so many extensive, accurate, subtle references to the law? Kornstein's answer: London was full of lawyers and law clerks. Shakespeare hung around Gray's Inn and "showed drafts of those legal allusions to lawyer friends who would correct any errors. Such a vetting procedure would be simple, obvious and convenient, especially with so many lawyers around Shakespeare. It is what Twain did for Pudd'nhead Wilson and what other nonlawyer writers have done before and since."

Kornstein thus manages to accept Shakespeare as an uneducated, litigious playwright, untrained in the law, someone who has to have his legal references "vetted" for accuracy, and then, paradoxically, to discern from his works that he was the supreme lawgiver, superior to the greatest lawyers in history. In fact, of course, it's easy to resolve this ominous paradox—ominous for all Stratfordians. And Kornstein's book provides excellent supporting evidence, in spite of itself, that Shakespeare was Edward de Vere, the 17th Earl of Oxford, who was trained in the law at Gray's Inn, was a major figure in Queen Elizabeth's court and was one of the judges in at least two important tribunals. (Despite his rejection of any alternate theories of authorship, Kornstein shows no evidence that he has read any anti-Stratfordian or Oxfordian books.)

Many Oxfordians, nevertheless, will find Kornstein's analysis of the law in Shakespeare illuminating and often provocative. The law seems to have been a paramount preoccupation of Shakespeare.

Measure for Measure is perhaps Shakespeare's most intense examination of law. The play explores what happens when the law intersects private morality, whether dead-letter laws should be enforced strictly or equitably, how judges may be corrupt and how important mercy is in judicial proceedings. Kornstein shows how Shakespeare defines these problems and how they continue to be significant issues in the courts today.

He sides with the minority who do not see Portia in The Merchant of Venice as a heroine, but as a biased judge who seeks vengeance through legal technicalities. Shylock then is a victim of prejudice in the legal system, trapped by secret legalities and sentenced by a judge, Portia, who does not reveal a personal conflict and shows no mercy. Her harsh sentence may even be seen as cruel and unusual. Kornstein recognizes the complexities of interpretation, but he thinks Shylock can and should win an appeal and describes how he would argue it.

For Kornstein, Hamlet is a play that explores whether someone should seek speedy, private revenge or put up with the law's delay. "Criminal law,"

says Kornstein, "really began when the state assumed the function of revenge and took away the right of retaliation from individuals. Hamlet's hesitancy comes from his being on the cusp of discovering criminal law."

Throughout the fourteen plays he analyzes, Kornstein finds Shakespeare concerned about the inflexibility of laws, the need for equitable not rigid justice, the dangers of slander, and the importance of justice tempered by mercy to the orderly conduct of the state.

The passage from Henry VI Part 2 that prompts the title of his book gets a close reading by Kornstein, who finds at least three interpretations. He's not sure the line, "The first thing we do, let's kill all the lawyers", is a backhanded tribute to lawyers by a rabble-rousing rogue. Read in context, he says, the rebels "do not protest all law, but only perverted laws, false law, such as accused and killed the good Duke of Gloucester. As symbols of the evil legal system, lawyers become objects of hatred." In the end, however, Kornstein seems to side with the "backhanded tribute" reading.

Kornstein raises questions that will intrigue some Oxfordians and infuriate others. Most readers will want to check his book before re-reading or seeing again one of the fourteen plays for which he writes his clear, illuminating "meditations".

Richard Whalen

HAPPY BIRTHDAY, DEAR WILLIAM
by JeniJoy LaBelle
(Los Angeles Times 4/21/93)

"What's this I hear about Shakespeare being scratched from the latest edition of "The 100: A Ranking of the Most Influential Persons in History?" He has been replaced by Edward deVere, 17th Earl of Oxford as the True Author.

...After all, anyone is a noodle who thinks DeVere wrote the plays traditionally ascribed to Shakespeare...

It is important to note that no one in Shakespeare's own day or for nearly 200 years seriously questioned the authorship of his plays...."

Oxfordian Richard Whalen redresses Stratfordian JeniJoy LaBelle:

One day in April 1786 two American diplomats stopped for the night in Stratford-on-Avon. There were not there on business as emissaries for their infant nation but as tourists, to visit the famous Birthplace of the Bard of Avon. Stratford was already becoming famous as a tourist town. Seventeen years earlier, the "Shakespeare Industry" had been launched in earnest with the Shakespeare Jubilee celebration staged there by the actor and theater promoter David Garrick.

The two diplomats were John Adams and Thomas Jefferson, who would become the second and third presidents of the United States. Jefferson's only record of the visit is what today would be called his expense account. John Adams made some notes in his diary, but he was not impressed by what he saw:

There is nothing preserved of this great genius which is worth knowing - nothing which might inform us what education, what company, what accident turned his mind to letters and the drama. His name is not even on his gravestone. An ill sculptured head is set up by his wife by the side of his grave in the church.

Adams then concludes by noting that the sculpture cannot do justice to Shakespeare's fame; his genius is "immortal".

Adams was not alone in his misgivings about what he could discover about "this great genius". The same year saw publication of a historical allegory called The Story of the Learned Pig. In it, the anonymous author makes a mock confession that he himself wrote five plays of "the immortal Shakespeare". Some decades earlier another allegory and a literary essay had also suggested in veiled terms that the author of Shakespeare's works was not who he seemed to be. Even as Will Shakspeare was being immortalized as the Divine Bard in the 1700s, vague doubts about his credentials seem to have been percolating below the surface.

In the same decade that saw Adams and Jefferson visit Stratford, the Rev. James Wilmot, who lived nearby, was nearing the end of his search for information about Will Shakspeare. His conclusion: Will Shakspeare did not write the works of Shakespeare.

A NEW SHAKESPEARE POEM?

by Randall Barron

As far as I know William Shakespeare was never known to have contributed a dedicatory or occasional poem, unless The Phoenix and the Turtle be considered as such.

Edward de Vere sponsored the publication of several books, and contributed at least two commendatory introductions or prefaces. One of those includes a poem of his own composition. That poem was Labour and its Reward, which appeared in a preface to Thomas Bedingfield's translation from the original Latin of Girolamo Cardano's De Consolatione, in English titled Cardanus Comforte. The introductory poem by Oxford has undeniable structural and conceptual links to a speech by Hamlet, which fact is masterfully brought out by Charlton and Dorothy Ogburn in their book This Star of England, and noted by Ruth Loyd Miller in her edition of J. Thomas Looney's Shakespeare Identified. Cardanus Comforte appeared first in 1573, published at the command of and under the sponsorship of the 17th Earl of Oxford when he was 23 years old.

So, if another poetic dedication by the Earl of Oxford should show up and prove to be authentic, though not previously recognized, would that be of some interest?

I think so. I also believe I have stumbled across one.

About The Phoenix and the Turtle, while it appeared in a dedicatory volume, it rises so far above the merely occasional as to take it out of that class entirely. Its mystical content may be a Rosetta Stone to certain events in the life of Edward de Vere. But that is content to be looked at on another occasion.

The poem I am talking about here is merely a testimonial sonnet to the author of a book.

It appeared in said book in 1591. The year is of significance for several reasons. One, the pseudonym of William Shakespeare was yet to appear in print, having its genesis as far as anyone knows in the 1593 publication of Venus and Adonis.

The year 1591 marks a transition period in the history of the author of the Shakespeare works in that, while at least two, and possibly several of his plays, have already appeared on the London stage, none has been printed with an author's name, as far as we know, or been identified with the name William Shakespeare.

William Shakespeare the author does not yet exist. Edward de Vere, the author of court plays and poems, has entered a cone of silence. Not unusual with him, since his poems were privately circulated, or, if published, appeared anonymously or under various pseudonyms.

To consolidate his literary production under one nominal roof would be a new and radical departure for Oxford. Perhaps to be permitted only because there was a designated pseudoauthor waiting in the wings, a commoner, an upstart crow, on whose willing shoulders the attribution of the works could rest. The beauty of such a strategem was that it at a stroke cut all links with the Elizabethan court and so defused their otherwise potentially dangerous content.

Perhaps under those terms Edward de Vere had been given a license to write kingly chronicles of England's history. After all, who besides he wrote them? It was not a province for commoners. Nor even for Oxford himself except under the blanket of anonymity. When anonymity seemed to become too subject to penetration, then a decision was made to add the ultimate

misdirection. The substitution of a living, strutting puppet well-known in London thestrical circles as a minor actor, stage manager, prompter, gopher, and factotum for the true author.

But that was yet to come. In 1591, anonymity was the recipe for any published writings of the Earl of Oxford.

Still, a dedicatory poem had to carry some kind of identification to have any weight.

The solution. A pseudonym, one obviously and unmistakably a nom de plume, which would be used only by someone of importance, known to the literary world. And also obviously a noble. The middle class writers were fighting for recognition, not to hide their names behind pseudonyms.

Does anyone think the Stratford commoner would have resorted to a pseudonym? My own opinion is rather he would gladly have emblazoned his name across the skies of London, had that option been open to him. Which it was, metaphorically, once he had been settled on as the pseudoauthor. But that was two years away.

The pseudonym, or posy, chosen for this dedicatory poem was Phaeton. I have not been able to find it among the posies in A Hundreth Sundrie Flowres, which would have helped nail down the authorship. But there are other links to Edward de Vere.

The poem in question appears as a dedication in the 1591 London publication of a book called Florio's Second Fruits. The author is Giovanni Florio.

Florio is more commonly known in English history by the anglicized form of his name, John Florio. His accomplishments were considerable. Linguistically, he would help bring the Italian and English languages closer together with the publication of his dictionary in 1598. While that goal would be one of doubtful significance to the actor from Stratford, it would be of key importance to the Italian traveller, the "Italianate Englishman", Edward de Vere, 17th Earl of Oxford. Who more appropriate, in fact, to write a dedicatory sonnet for this 1591 book about conversational patterns in both languages?

Yet the danger of using his own name would be to remind the public he was an active writer and poet, when already it had been decided his name was no longer to be associated with any literary production. Too dangerous, with plays upon the public stage, with poetic works in the offing that could be devastating to the Crown and court were the connections known. Oxford's literary name was to be buried long before the man, by secret decree. And an actor from Stratford was to be given a greater, grander literary life than he had ever dreamed of...

John Florio for many years was a kind of advisor, tutor, and counsellor to the third Earl of Southampton, Henry Wriothesley, living at Southampton's estate and being a part of his staff.

He may also have been a spy in the employ of William Cecil, Lord Burghley. And a fast friend of Edward de Vere until this latter fact came to light late in their friendship. Which may account for how Falstaff is treated so royally and lovingly for such a long while by his author, yet ends up at last rejected for disloyalty and corruptness. Because it is my belief that John Florio served as a model for Falstaff, and I have good reasons for thinking so. But that is another story.

In 1591 none of the skullduggery of the London-born author of Italian parentage had come to light, and all was charm and amity between John Florio and the Earl of Oxford. It was entirely appropriate for Oxford to write a poem commending Florio and his linguistic works. But pseudonymously. Because, again, it had been decided, and most probably with his own

participation and consent, his name was already dead and buried as far as any authorship was concerned.

Phaeton. Is there significance in the choice of name? Did Oxford at this time with some maturity and hindsight feel he had come too close to the sun too early and therefore lost control of his life? That it had plunged towards disaster?

I hope I have not made too much of the poem. It is, after all, only occasional, not meant to be transcendent, but merely celebratory of Florio's genuine accomplishment in publishing this book. A friendly, commendatory poem. Nothing more.

Yet, to me, it might as well have stamped across its face the names of Edward de Vere, Shakespeare. Because every word doth--truly--almost tell his name.

Here is the poem.

Phaeton to his friend Florio

Sweet friend whose name agrees with thy increase,
How fit a rival art thou of the Spring.
For when each branch hath left his flourishing,
And green-locked Summer's shady pleasures cease,
She makes the Winter's storms repose in peace
And spends her franchise on each living thing:
The daisies sprout, the little birds do sing;
Herbs, gums, and plants do vaunt of their release.
So that when all our English wits lie dead
(Except the Laurel that is ever green),
Thou with thy fruits our barrenness o'erspread
And set they flowery pleasance to be seen.
Such fruits, such flow'rets of morality,
Were ne'er before brought out of Italy.

* * * * *

"In response to an article"

The magazine "Insight" (10/31/94) carried, "Literary Class Struggle-The Bard's Identity Crisis" by Stephen Goode and wrote:

"Werner Gundersheimer, head of Washington's prestigious Folger Shakespeare Library believes Shakespeare was 'an intellectually curious, voracious reader who picks up things as he goes' and who was also active in circles where he likely encountered a variety of ideas and experiences. He probably would have made mistakes as did the author of the plays, who gave landlocked Bohemia a seacoast and identified the Italian painter Giulio Romano as a sculptor."

Dear Werner:

If you fellows would read what we write, my friend, you might learn something: viz., that the Kingdom of Bohemia by virtue of its embracing the grand Duchy of Austria, had a coast on the Adriatic adjacent to territories of the Republic of Venice; and that Georgio Vasari quotes the vanished of Giulio Romano describing him as a sculptor. (See The Mysterious William Shakespeare, p.305).

With all good wishes,

Charlton Ogburn

LORD BURFORD SPEAKS AT THE SMITHSONIAN: BBC PROGRAM IS BROADCAST

Within ten days in October, Charles Vere Lord Burford took the case for Oxford as Shakespeare to heartland America and to government enclaves within the Washington D.C. Beltway. By all accounts both excursions were highly successful. His Washington lecture generated major news coverage there.

Meanwhile, in England the BBC was broadcasting its one-hour program on the authorship controversy, with Burford again presenting the evidence for Oxford.

In Washington, Burford spoke at the Smithsonian Institution. The audience of about 300 in the nation's capitol kept him for 45 minutes of questioning after his lecture. He characterized the questions as "very positive, very encouraging". He was introduced by Paul Nitze, the former arms control negotiator and now ambassador in residence at SAIS, Johns Hopkins University.

The Washington Post carried a very favorable article plus a photograph. The reporter characterized Burford's lecture tour as one that is "wedging a burr beneath the saddle of academic pretense."

The Washington Times devoted a double-page center spread to Burford's appearance in its "Metropolitan Times" section. Again, in a very favorable article, the reporter laid out the full case for Oxford. She also asked the editor of the Shakespeare Quarterly for comment. In a Stratfordian sound bite, the editor said: "We're about as interested in this as a real scientist is in creationism." (A curious comparison, since it is the Stratfordians who cite the divine infusion of genius to explain the Stratford man's ability to write the poems and plays of Shakespeare.)

Just a week earlier Lord Burford had been in Kansas for two major lectures plus radio and TV appearances.

His lecture at the Barstow School near Kansas City drew more than 300 from the general public. Because of limited seating and great demand, the event was by reservation only. Burford also visited three separate classes at the school to discuss the authorship question with the students.

At the University of Kansas in Lawrence the chairman of the English Department invited him to speak there; about 100 students, faculty and visitors turned out to hear him.

For the call-in radio program on the local station of National Public Radio Lord Burford was joined by an English professor. Charles was reported to have been in fine form and "particularly articulate" on the air. And he appeared on a noon TV news program for an interview of about five minutes, relatively long for TV news program interviews.

Two weeks later he was in Dallas for an appearance at the prestigious Dallas Women's Club. About 350 were in the audience, and one of them told Burford it was the best lecture they'd heard there in 50 years. The club plans to invite him back.

The flurry of media interest continued with a major article in Insight magazine. The article was featured on the cover with the headline, "Desperately Seeking Shakespeare." Inside, the reporter covered the Oxfordian case in detail and provided some rebuttals from Stratfordians. The president of the International Shakespeare Society accused Oxfordians of "snob sensibility" for assuming that only "a person of privilege" could write great literature. Not true, even on her own terms. The director of the Folger Library said Shakespeare was "an intellectually curious, voracious reader who picks things up as he goes". Sounds like the Earl of Oxford.

While Burford was speaking in America, the BBC was broadcasting its 12-part series on Shakespeare to millions of TV viewers in England. One of the hour-long programs, "Battle of Wills", was devoted to the authorship controversy. And Burford carried the Oxfordian banner against spokesmen for Sir Francis Bacon, Christopher Marlowe and the man from Stratford.

The BBC TV crew came to America to film Burford's address at the Virginia Bar Association's annual conference. They also filmed at the Folger, but didn't use any of it. The spokesmen for Bacon were reportedly quite incomprehensible; Marlowe's champion acquitted himself well enough; and Burford's arguments, clear and cogent, concluded the program. In fact, the program carried rebuttals of Bacon, Marlowe and Stratford as the author-- but no rebuttal of the evidence for Oxford.

Stanley Wells, an eminent Stratfordian scholar and editor, admitted at the start that he really couldn't explain much about the Stratford man. Records are scanty. Evidence is missing. And as the program went on he showed more and more anxiety about the whole thing. Oxfordians might wish that the BBC had not given so much time to the out-dated and poorly supported Baconians and Marlovians, but Oxford came out well ahead in the program.

The BBC is negotiating for the broadcast of the 12-part series in America next year.

Burford has a number of talks scheduled, including a possible appearance before the Bar Association of the City of New York. On January 15 he speaks at the Natick Shakespeare Club meeting at the Walnut Hill School. The lecture is open to the public, and members of the society in the Boston area are invited to attend.

Burford's lectures, which often generate very positive media coverage, are sponsored by the Shakespeare Oxford Society and supported in large part by member contributions. The society trustees urge members to support the Burford Lecture Tour and urgently seek contributions so that his tour can be continued next year. Checks should be sent to the society at 77D Taggart Drive, Nashua, N.H. 03060.

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North Carolina: Destination for 1995 Annual Meeting

Greensboro, North Carolina is the site of the 19th annual meeting of the Shakespeare Oxford Society. The dates are Friday, September 28 through Sunday, October 1, 1995 at the Airport Marriott, located between Greensboro and High Point. The program will include at least one performance of a Shakespeare Play by the North Carolina Shakespeare Festival, a professional acting company now in its 19th year in High Point. Conference chairman Trudy Atkins reports that a number of Greensboro lawyers have become interested in the authorship question following Charles Burford's address before the Greensboro Bar Association two years ago. Building on this interest, a public meeting is planned for the purpose of examining the circumstantial evidence linking events in the life of Edward de Vere with Shakespeare's plays and sonnets. Morse Johnson is assembling examples of the linkages for a brochure which will be widely distributed prior to our meeting. More details will follow in the next issue of the SOS Newsletter.

Faultfinding Expositions of the First Two Paragraphs
in Professor Thomas A. Pendleton's Review
of Irvin Matus's SHAKESPEARE, IN FACT
in the Shakespeare Newsletter (No. 221, Summer 1994)

First Paragraph:

"The authorship controversy - which nowadays is tantamount to saying the Oxfordian hypothesis - is not often seriously investigated by Shakespearean scholars. There are a number of reasons why, with sheer cowardice and the fear of being found out and losing tenure relatively low on the list. Almost all Shakespearians, I expect, are aware that claims for any rival author are based on assertions and inferences about Shakespeare's (i.e. Shakspeare's) biography, his inadequate education, the absence of his manuscripts, the plays' erudition, aristocratic bias, knowledge of Italian geography, and so on; assertions and inferences that are untenable and have been shown to be untenable..."

Editor's Faultfinding Exposition:

Anti-Stratfordians have rationally claimed and will continue to rationally claim a rival author until Shakespearean scholars have identified a definitive fact that proves unarguably that the Stratford Shakspeare wrote the works of "William Shakespeare".

Second Paragraph:

A number of other considerations militate against Shakespearean's engaging the top. Public debates and moot courts, favorite venues for the proponents of Edward de Vere, the 17th Earl of Oxford, are far more compatible to categorical pronouncements than to the laborious establishment of detail, context, and interpretation required to counter them, not to mention doing so with sufficient panache to win the approval of a non-specialists audience..."

Editor's Faultfinding Exposition:

Professor Pendleton knows about the case of In Re Hopkins' Will Trusts (Chancery June 16, 17, July 18 [1964] 3 All England Reports) - N.B. 3 days of disputation - in which the question of the authorship of the works of "William Shakespeare" was directly at issue - certainly "laborious establishment of detail". Justice Wilberforce presided in the case and affirmed that "the evidence in favor of the orthodox Shakespeare's authorship is quantitatively slight"; and "there is a number of difficulties in the way of the traditional ascription" and that "so far from these difficulties tending to diminish with time, the intensive search of the 19th Century has widened the evidentiary gulf between William Shakespeare the man and the author of the plays" and presided that the Shakespeare's authorities who testified on behalf of the authorship of will Shakspeare could not introduce any fact that Will Shakspeare was identified in any way as the dramatist "William Shakespeare", and the Justice concluded that "the question of the authorship cannot be considered as closed."

In my opinion, Professor Pendleton and many other orthodox Shakespeare biographers, including S. Schoenbaum, Russell Fraser, Gary Taylor and Irving Matus, by not referring to Justice Wilberforce's findings and decision, violate the canons of scholarship.

William O. Hunt of Chicago died August 5th, 1994

A Recollection by Charles Vere*

William Hunt was a man who liked to operate behind the scenes. As long as things were accomplished, he didn't much mind who got the credit, unless of course we're talking about the 17th Earl of Oxford. For there Bill cared passionately.

I first met him during my first term at Oxford in the autumn of 1986. He arrived out of the blue one Sunday morning with his wife and Polish chauffeur, Waldo, in train. There was a knock at the door of my Hertford College study (several flights up and overlooking the main quad), and when I opened the door there stood before me a fine-boned man of delicate build, with white hair, a round smiling face and a look of cold determination in his eyes. He introduced himself by name alone, and then came right to the point.

He'd read in one of the London newspapers that I and some friends had set up the De Vere Society at Hertford College in order to further the claims of the 17th Earl of Oxford, and he wanted to support it in any way he could. Would I come to lunch with him and his wife at Ditchley Park near Woodstock? Friends of his who owned a farmhouse on the estate were expecting us. Sensing the importance of this felicitous meeting for the fortunes of the newly-born De Vere Society, I agreed with alacrity.

Ditchley Park had originally been the home of John Wilmot, Earl of Rochester (1647-80), satirical poet and all-round rakehell at the Court of King Charles II. And in more recent times it had served as Churchill's country retreat/HQ during World War II. Oxford himself was a sort of Churchill manque and Rochester combined. Certainly, I couldn't think of a better venue for discussing our strategy for reorganizing English literary history.

It was October and the trees bore their striking autumn plumage of oranges and reds (crimsons, clarets, scarlets), the air was clear and the sky was a deep blue, as we drove through the park, past the main house, whose cotswold stone shone like gold, and on down to a large brick farmhouse set in its own miniature dale.

Over lunch Bill, who was an alumnus of the Hill School and Yale, held forth on Edward de Vere, the topic dearest to his heart. It transpired that his interest went back 35 years to the publication in 1952 of This Star of England, and that over the years he had communicated his interest to hundreds of friends and associates both in England and America - with evangelical zeal. He even joked about having alienated most of his friends through his "obsession".

But here was a man who had come through the Dark Ages of Oxfordianism (1954-84) with all his enthusiasm and idealism intact, and was now ready to back my particular enterprise with more than just words. He saw distinct signs of promise. After all, an executive committee of the De Vere Society had already been formed; the Miller Library had already been established through the generous patronage of Ruth and Minos; articles about the Society had been appearing in the local and national press and our first lecture - featuring my grandfather Charles St. Albans, former President of the Shakespeare Authorship Society and Dr. Lancelot Ware, founder of MENSA - was to take place later that term.

*Shakespeare Oxford Society, 84 Chandler St., #2, Boston, MA, 02116

After lunch we left the other guests and took a walk through the grounds. A fairy mist now hovered over the fields. The ghosts of both Rochester and Churchill hobbled beside us, while Bill offered his advice on the best way to forward and promote the work of the Society. Before we left he had written out a check for 2,000 pounds, making it clear that this was to become the Society's termly stipend if our work proved effective.

Bill, then, had appeared as an apparition that fine autumn morning, and as I saw him off from the gates of Hertford I already thought of him as the Society's guardian angel. And so he proved to be. Without him there would have been no lecture series, no great expansion of the library, no Yorkshire T.V./PBS Frontline Documentary. In fact, the Society would have been a charming irrelevance.

Of course, the Shakespeare Oxford Society has also benefited greatly from Mr. Hunt's support, both moral and financial, and he will be sadly missed by all. My lecture tour over here would have been impossible without him. Not only did he cover travel expenses on a number of occasions, but also underwrote many lectures including those at the Elizabethan Club of Yale, the Hill School and Choate Rosemary Hall (where he has deposited \$5,000 for a continuing series of lectures on Oxford). Venues in his home town of Chicago included the University Club, the English-Speaking Union, the Newberry Library and the Women's Athletic Club.

William Hunt was a remarkably modest man given all his skills and accomplishments and one who, by working behind the scenes, forwarded our cause immeasurably.

May his memory live in our hearts and minds.

* * * * *

Subject: Negative Evidence

Richard Brome (d.1652) the dramatist was once a servant to Ben Jonson.

"I had you for a servant once, Dick Brome..."

His service would have been ca. 1614-32. Brome wrote comedies. He knew Beaumont, Fletcher, Dekker, Ford, Shirley, etc., and was familiar about the playhouses and so forth. (His play, *The Antipodes*, has a special interest of itself which may well touch on the authorship question.)

In 1659, Alexander Brome (no relative) published the dramatist's *Five New Plays*, and in his introduction to the readers he answers to those "who think they lessen this author's worth when they speak the relation he had to Ben Jonson." That Richard Brome was a servant should stand in no objection to his art, for "we could name famous wits who served far meaner Masters.... For, none vers'd in Letters but know the wise Aesop was born and bred a wretched slave; Lucian a Stonecutter; Virgil himself begotten by a Basketmaker, born in a ditch, and then preferred to an Under Groom in the stable; nay (to instance in our Author's own order) Navius the Comedian, a Captain's man's man; Plautus servant to a poor Baker; Terence a slave as well as Aesop; and (which for our purpose is most of all) our Author's own Master handled the Trowel...."

What an excellent place to offer the example also of William Shakespeare of Stratford; a Glover's son and holder of horses. But Shakespeare is not noticed in this litany of lowly beginnings. Might Alexander Brome have merely forgotten to mention Shakespeare? No. Shakespeare is spoken of in the paragraph just previous to these quoted examples of unlikely beginnings.

Dick Kennedy

Excerpt from The Vindicators of Shakespeare

by G. G. Greenwood

But here we are confronted with a question which has often been asked, but to which, so far as I am aware, no answer has yet been given. The hypothesis is that in 1623 Shakspeare of Stratford had been recognised [in the First Folio] as the great poet and dramatist, the "sweet swan of Avon",

"Soul of the age
The applause, delight, the wonder of our stage."

Well, twelve years after the publication of the Folio containing these eulogistic lines, viz., in 1635, Cuthbert Burbage, and Winifred, the widow of Richard Burbage, and "William his sonne," presented a petition to the Earl of Pembroke and Montgomery, the survivor of the "Incomparable Pair" to whom the Folio had been dedicatad, and then Lord Chamberlain, praying that their rights in the theatres built or owned by Burbage the elder, father of Richard and Cuthbert - those theatres where Shakaspeare's dramas had been presented - should be recognised and respected. The petitionars are naturally anxious to say all they possibly can for themselves, and the company of players with whom they were associated. One of those players and one of "the partners in the profits of . . . the House" was William Shakespeare. And how do they speak of him? Do they remind the Earl that one of their company had been that man of transcendent genius, Shakespeare, the great dramatist, the renowned poet, upon whom Ben Jonson had pronounced such a splendid panegyric, and whose collected works had been dadicated to himself and his brother? Surely they ought to have done this! Surely they would have done so if such had been the fact! Yet what do they say? "To ourselves we joined those deserving men, Shakspeare, Hemings, Condall, Phillips and others, partners in the profits of that they call the House"; and as to the Blackfriars Theatre, there, they say, they "placed men players, which were Hemings, Condall, Shakspeare." Now to me it does see, incredible that the Burbages should thus have written about Shakespeare, calling him a "man-player", and speaking of him in the same terms as of the other players, viz., as a "deserving man", if, indeed, both they and the Lord Chamberlain knew that he was the immortal poet who was "not of an age but for all time", and whose works had been dedicated to the two Earls, to their everlasting honour! Why this extraordinary reticence, - if Shakspeare and Shakespeare are identical? This is the question to which, so far, no reply has been given.

STRATFORD MAN AMONG THE UNDEAD IN THE NEW YORK TIMES

Guess who wrote these words in a recent Op Ed article in The New York Times?

"The mystery of Shakespeare's identity is one of the most enduring of detective stories. No piece of literature with his signature survives. Did the man from Stratford write the plays, or were they written by another hand? Perhaps the aristocratic hand of the Earl of Oxford, the learned hand of Francis Bacon or the imperial hand of Queen Elizabeth, as has been suggested?"

The writer of these words, not taken out of context, was none other than Marjorie Garber, professor of English at Harvard University, a leading Shakespearean scholar and pop culture critic extraordinary.

Her Op Ed article ("The Bard Meets the Undead", 11/25/94) traces the affinity she finds between Shakespeare and vampires. Vampire novels and movies quote Shakespeare, often to blood-curdling effect; and Professor Garber has fun with the anti-Stratfordians who tried to exhume Will Shakspeare's grave in Stratford. Predictably, she cites Mark Twain's book, Is Shakespeare Dead?, in which he rejects the Stratford man.

How does Garber resolve this mystery of Shakespeare's identity? She doesn't. It "eludes detection," she concludes, "and is therefore reborn in every generation." The vampire of deconstruction strikes again.

The following letter was sent to the Times, but at the time this newsletter went to press it had not been printed:

"Vampires aside, it is certainly encouraging to see Marjorie Garber of Harvard recognize the mystery of Shakespeare's identity (Op Ed 11/25/94). But should we then have to settle for Shakespeare as someone who, as she says, must be "reborn in every generation?"

"Many Shakespearean lovers, including eminent lawyers, judges, writers, teachers, and even some scholars in academia, have concluded that the evidence is most persuasive that the Earl of Oxford was in fact the true author of the works of Shakespeare. Support for him is growing steadily.

"Despite her focus on the ghoulish oddities in the authorship quest, Professor Garber rightly identifies it as 'one of the most enduring of detective stories.' Truthseekers cannot rest until they identify the true author and rescue Shakespeare from the undead and from the curse of perpetual regeneration.

Yours,
Richard F. Whalen, President
The Shakespeare Oxford Society"

* * * * *

KEVIN KELLY, BOSTON GLOBE THEATER CRITIC FOR 32 YEARS

Kevin Kelly of Boston, the dean of big-city theater critics and a staunch Oxfordian, died November 28 at age 64 of cancer.

Kelly had been the theater critic for the Boston Globe for 32 years. Frank Rich of The New York Times said, "Kevin was the last of the feisty and influential out-of-town critics of the Broadway era."

Although Kelly did not cite Oxfordian aspects in his reviews of Shakespeare's plays, he left no doubts that he was wholly convinced by the case for Oxford as the true author. He became convinced by Charlton Ogburn's The Mysterious William Shakespeare: The Myth and the Reality, which he reviewed for the Globe in 1984. In his long and favorable review, Kelly said the book "advances the speculation to proof positive" and provides "an incontrovertible argument."

Last year in an article about the mock trial in Faneuil Hall, sponsored by the Boston Bar Association, he cited Ogburn's book as "sizzling courtroom drama, crying out for justice: the naming of Edward de Vere as the greatest playwright of all time. The cry is anything but plaintive, rather, after 892 closely reasoned pages, its rage demanding the acknowledgement of truth."

In recent years Kelly always provided a notice in his column of the annual dinner organized by Trustee Charles Boyle in honor of Oxford's birthday and held at the Harvard Faculty Club.

WESTWARD HO!
THE SHAKESPEARE OXFORD SOCIETY
18th ANNUAL CONFERENCE:
Sept. 30-Oct. 2, 1994 Carmel, California

by Diana Price

The host of the 1994 Shakespeare Oxford Society annual conference was the Carmel Shake-speare Festival, which produces the only Shakespeare festival committed to an Oxfordian philoaphy. Artistic Director and the conferences's ubiquitous host, Stephen Moorer, put on the first of his many hats (others being those of maitre d', sound engineer, house manager, consumer affairs director, and stage producer) to welcome over 100 attendeaa at the opening luncheon. Ruth Loyd Miller, the eminent Oxfordian scholar, was an honored guest and featured speaker.

Society President Richard Whalen formally opened the conference, and paid special tribute to Oxfordian pioneer Eva Turner Clark, author of Hidden Allusions in Shakespeare's Plays. Whalen also chaired the annual meeting, at which the recommended slate of board members were elected. Officers were all re-elected at the subsequent trustee's meeting. The newest board member is Michael Pisapia, a New York City Court attorney. He succeeds Dom Saliani of Calgary.

Membership chair and treasurer Len Deming reported the good news that membership had increased to more than 500, and that to date, Charles Vere, Lord Burford, has delivered over 175 speeches about the authorship issue to a combined audience totaling over 25,000. Whalen presided over an open discussion concerning the mission of the Society. Many members contributed their ideas, and Whalen suggested that the board further consider the subject.

The Blue Boar Gift Shoppe, operated by the tireless Ralph Bota, did brisk business during the conference. Two new releases were Richard Whalen's book, Shakespeare-Who Was He? from Praeger Publishers, and Book Dedications to the Earl of Oxford, an elegant publication by Katherine Chiljan. Chiljan was the first scheduled speaker, and she provided members with a preview of her book.

Richard Roe's presentation, "Going to Italy Can Be Serious Business", gave Oxfordians a taste of his forthcoming book, In Italy with Shakespeare. Roe demonstrated that the specific topography in Romeo and Juliet reveals Shakespeare's remarkably detailed, accurate, and firsthand knowledge of Verona. Roe's presentation was a marvelous mix of scholarly sleuthing and infectious enthusiasm.

Zane Rodriguez' paper focused on insights to be found by "Revisiting the First Texts". He quoted from The Taming of the Shrew to illustrate how changing the placement of a stage direction in the text of Petruchio's opening speech to Kate significantly altered the meaning of the lines.

Judge Minos Miller introduced his wife, Ruth Loyd Miller, aa the Saturday luncheon speaker. In her talk, "Prosper-O'a Key of Officer and Office", she analyzed Prospero's name, and identified numerous references to Oxford'a personal, financial, and familial relationship with Lord Burghley, all from Prospero's speech to Miranda in Act I of The Tempest. (As a poet-script, Miller also noted that the Earl of Derby-Elizabeth Vere wedding of 1595, the one for which many scholars suppose that Dream was written, was originally scheduled for Midsummer Night's day in June 1594.) Ruth Miller received a standing ovation.

Charles Champlin, arts editor emeritus of the Los Angeles Times, delivered the keynote speech at the Saturday banquet, offering entertaining and thoughtful remarks concerning the progress of Oxfordian research. Champlin encouraged all Oxfordians to maintain the highest standards of research and scholarship in order to withstand the ruthless scrutiny to which their claims will inevitably be subjected.

Roger Stritmatter's eagerly anticipated presentation summarized his research to date on Edward de Vere's Geneva Bible at the Folger Shakespeare Library. By using annotations in the Bible as a guide, Stritmatter has identified in Shakespeare's oeuvre over 100 Biblically influenced passages previously undetected by the orthodox scholars. His presentation included several slides of pages from the earl's Bible. Roger is probably one of the few presenters to have used a crutch as a pointer; the Society wishes him a continued and complete recovery.

Winifred Frazier's talk, "'William Shakespeare' as a Common Name", inquired into the nature of the connection between De Vere and Shakspeare, and suggested that Shakspeare of Stratford may not have been in London as much as he has been previously supposed. She also noted that there was little evidence linking references to various Shakespeares to the man from Stratford.

Charles Boyle spoke on "Troilus and Cressida in the Court of Elizabeth", a paper prepared for a seminar at the Shakespeare Association of America (SAA). Boyle proposed that plays such as Troilus were real-life satires of the Elizabethan court. Since that premise has obvious implications for the authorship controversy, Boyle's success at the recent SAA conference was a positive development.

Gerald Downs, assisted by Barbara Westarfield, made a slide presentation on Shakspeare's Stratford funeral monument. Downs and Westerfield had tracked down the original unpublished sketch drawn by William Dugdale in 1634 and used as the basis of Hollar's controversial engraving in Antiquities of Warwickshire.

At the closing luncheon, Charles Vere, Lord Burford, led the traditional toast to his ancestor, Edward de Vere. Burford then presented a solution, based on reseach by David Roper, to the problematic epitaph on Shakspeare's Stratford monument. Burford proposed that Ben Jonson wrote the epitaph and that he composed a word puzzle, comparable to a cryptic crossword clue, which, when solved, identifies de Vere.

At the final open-agenda meeting, Bill Boyle encouraged members to join the aptly named SHAKSPER forum on the Internet so they could discuss Shakespeare issues with hundreds of scholars using electronic mail.

The Carmel Shake-speare Festival productions of Julius Caesar and Henry V delighted Society theatergoers who braved chilly California evenings in the festival's outdoor amphitheater. The Society gave a standing ovation to Stephen Mooror and his staff of thousands (actually about three), whose hospitality and efforts made the conference a pleasure for everyone.

Next year: Greensboro, North Carolina, September 28-October 1.

Conference follow-ups

To contribute to the Burford Speaking Tour: Send your tax-deductible check, payable to the Shakespeare Oxford Society, to: 7D Taggart Dr., Nashua, NH 03060-5591.

For information on attending the SAA annual conference, March 23-25 in Chicago, wrote: SAA, Dept. of English, SMU, Dallas, TX 75275.

For information about Internet: Contact Bill Boyle, 208A Washington St., #9, Somerville, MA 02143. PH: (617)628-4258.

For a free catalog and order blank from the Blue Boar Gift Shoppe, write: Ralph Bota, 5707 Hampstead Rd., Parma, OH 44129-3819.

"What was the author's motivation in writing this work?"

by Charles Burford

The first question I always ask with regard to a Shakespeare play is "What was the author's motivation in writing this work? And, thus, what is it on the most immediate level that he is attempting to convey to us, the readers or spectators?" No author of fiction sets out from the very first to explore abstract notions like love, honour, jealousy and vengeance: such themes will emerge from his depiction of a specific problem or situation that is a key issue in his life. In other words, the author moves from the specific to the general (his method is inductive) and not the other way round.

One of the great weaknesses of the Stratfordian hypothesis of authorship is that this question of motivation can never be answered on a specific, human level. Thus, Shakespeare, uniquely among great authors, writes simply in order to explore complex philosophical ideas rather than in order to heal certain wounds in his own psyche by dramatizing situations from his life. In other words, his works do not seem to be rooted in an individual human life. The reader is left rudderless, and the works themselves can as a result lose a sense of purpose and meaning.

After all, Hamlet himself is unequivocal with regard to the purpose of his particular production at Court: "The plays's the thing/ Wherein to catch the conscience of the King." He puts on The Murder of Gonzago (or The Mousetrap) as a way of telling the truth to the Court regarding his father's death, as a way indeed of undercutting the official story (the propaganda) put out by Claudius and Polonius. For Hamlet is interested not in how things seem, but in how they are. And just as Hamlet uses the play within the play as a way of telling his story and reporting his cause aright to the unsatisfied, so the author himself within the wider play of Hamlet is doing precisely the same. Both Hamlet and the author choose a well-known story of history by virtue of its relevance to their own situations, and adapt it for their purposes.

Perhaps more than any other figure of the time, Edward de Vere, the 17th Earl of Oxford, has had his life and achievements obscured and distorted by the official story or propaganda of the time, and for that we have in large measure to thank the real-life Polonius of Queen Elizabeth's Court, William Cecil, Lord Burghley. Thus, for those who are convinced that Oxford was the true author, the plays on the most immediate level become the author's monumental attempt to tell the story of his life to the world, a story which was suppressed by the political power-brokers of the age. And for someone reared in accordance with the feudal code of honour, they are an attempt to defend his good name and reputation: indeed, they are an act of self-vindication.

This approach to Hamlet should also serve us well in examining the play of The Merry Wives of Windsor. The Elizabethans possessed a very allegorical bent of mind, and just as the Court witnessing Hamlet's production of The Mousetrap immediately understand that they are not being told about the actual murder of the Duke of Urbino by Luigi Gonzaga in 1538 but that a situation closer to home is being presented, so we must understand that Shakespeare uses the old stories of his plots as a mechanism for saying things that would otherwise (in their undisguised form) be considered too close to the bone.

MOCK TRIAL AT U.S. SUPREME COURT
FINDS HAMLET NOT INSANE
IN STABBING DEATH OF POLONIUS

Hamlet went on trial last March in the U.S. Supreme Court for the stabbing death of Polonius. At issue was the question: Was he mad or was he feigning madness?

Justice Kennedy presided at the trial, which was held in the great hall of the Supreme Court building and was televised by C-SPAN. It was sponsored as a fund-raiser by the Lawyers Committee for the Shakespeare Theater of Washington.

Professor Alan Stone of Harvard Law School, a psychiatrist and brother of Oxfordian Elliott Stone of Boston, was the expert witness for the prosecution. Justice Ginsberg was a member of the jury. After deliberating for less than half an hour, the jury found Hamlet criminally responsible for the death of Polonius. The jury also recommended that Hamlet's role in the death of Ophelia be investigated.

In his sentencing of Hamlet in absentia, Justice Kennedy said he must "remind you to the pages of our literary heritage where you may emerge again and again to challenge us and each generation to know more about ourselves and the wellsprings of human action."

Oxfordians note the extraordinary interest that members of the U.S. Supreme Court are taking in the works of Shakespeare as well as in the controversy over his identity. Justices Brennan, Blackmun and Stevens presided at the moot court in 1987 that heard arguments for and against Oxford as the true author. Justices Blackmun and Stevens have subsequently said they see great merit in the evidence for Oxford. Another justice, Powell, has said he never thought the Stratford man was the author. Shakespeare was a lawyer, and perhaps this has something to do with the affinity that Supreme Court justices and other perceptive lawyers feel for Shakespeare the author and the man.

Richard F. Whalen

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BLUE BOAR GIFT SHOPPE RACKS UP BIG SALES FOR SOCIETY!

Over the past couple of years the Shakespeare Oxford Society has profited from the sale of nearly ten thousand dollars worth of first class merchandise through the Blue Boar Gift Shoppe. Every penny of profit goes to the Society's general fund.

A mini Blue Boar catalogue is included with your December Newsletter. Some new items are membership pin earrings, which Constance Charles developed for us, and leather book marks in several colors, with de Vere's shield and motto and Castle Hedingham imprinted.

It may be a bit late for you early Christmas shoppers, but there's still time for last minute gifts, and remember, the Blue Boar is a YEAR ROUND MAIL ORDER BOUTIQUE. Ralph Bota will happily accommodate your requests for birthdays, anniversaries, confirmations, graduations, or bar mitzvahs. So hang on to that little catalogue. It could come in very handy should you ever get the urge to give a nice Oxfordian gift to someone you're fond of, like, maybe, even yourself!

New from PRAEGER TRADE

"*Shakespeare—Who Was He?* is that rare book—a splendidly written whodunit that solves a real-life, 400-year mystery . . . a mystery bequeathed to posterity by William Shakespeare himself."

Gary B. Goldstein, Editor *The Elizabethan Review*

Debate has swirled for years around that most significant of literary problems, the authorship of Shakespeare's works. Now Edward de Vere, the 17th Earl of Oxford, a recognized poet and playwright, has eclipsed Bacon, Marlowe, and all the other candidates for authorship honors. Lengthy and specialized studies have detailed the historico-literary case for Oxford and against the man from Stratford-on-Avon . . . *Shakespeare: Who Was He?* is the first book to give the general reader a clear, readable, concise analysis of the arguments for both men. Most intriguing are the many direct parallels between Oxford's life and Shakespeare's works, especially in *Hamlet*, the most autobiographical of the plays. *Shakespeare: Who Was He?* is a literary mystery of monumental proportions. Whalen's presentation breathes new life into the plays and sonnets through this breakthrough examination of the real-life Hamlet, Edward de Vere, the 17th earl of Oxford.

**Shakespeare:
WHO WAS HE?
The Oxford
Challenge
to the Bard
of Avon**

Richard F. Whalen

Praeger Trade, 1994, cloth.
208 pages. 0-275-94850-1. \$19.95

"Sooner or later almost every student of Shakespeare will confront the troubling figure of Oxford. Whalen presents all aspects of this fascinating controversy. Oxfordians will delight in giving this lucid, compact study to their Stratfordian friends. It is ideal for both believers, skeptics and agnostics. It just may help you make up your mind."

Norrie Epstein

author of *The Friendly Shakespeare*

"In a clear, concise, eminently readable style, Whalen takes the reader on a most entertaining and instructive tour of the great debate. Much has been written on the Shakespeare authorship question, but Whalen's brisk summary of it should lead to a much wider understanding of the surprisingly strong case for Oxford and the shaky foundation under the pedestal of the Bard of Avon."

From the Foreword by
Ambassador Paul H. Nitze

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The purpose of the Shakespeare Oxford Society is to document and establish Edward de Vere, 17th Earl of Oxford (1550-1604), as the universally recognized author of the works of William Shakespeare. Each Newsletter carries articles which impart a wide range of corroborating information and commentary.

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The Shakespeare Oxford Society was founded and incorporated in 1957 in the State of New York and chartered under the membership corporation laws of that state as a non-profit educational organization. Dues, grants, and contributions are tax-deductible to the extent allowed by law. IRS number: 13-6105314. New York number: 07182.

FROM THE MEMBERSHIP CHAIRMAN

We use a cyclical year so that membership runs from the time a person renews or joins in 1994 to the following month of the following year. A person paying their dues in April 1994, for instance, would have a member expiration date of May 1, 1995.

Haven't Renewed Yet? Why Not Do It NOW?!?!?