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The front cover is a costume display from the restored Globe Theatre in London (photo circa 2013).

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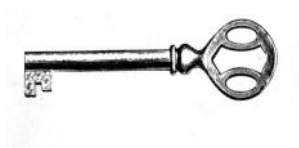


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Examines the role of Jonson’s encomium “To the memory of my beloved, the Author, Mr. William Shakespeare . . .” in developing the myth of Shakespeare-from-Stratford. Includes (1) the historical context of the publication of the *First Folio*, including the effect of the Spanish Marriage crisis on England’s Protestant “patriot earls,” (2) the influence of Jonson’s phrase “small Latin and less Greek” on perceptions about the education of the author of the works, and (3) the role of the earls of Montgomery and Pembroke, including their families and associates, in the publication of the *First Folio* in 1623.

2. *Macbeth*: A Language-Obsessed, Heretical Play

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Macbeth is a language-obsessed play (like many other Shakespeare plays, including *Love’s Labour’s Lost* and *Twelfth Night*) based on a medieval cosmology in which Christianity and pagan mysticism exist side by side. It was fundamentally influenced by Navarrus, a 16th century philosopher whose views on equivocation prefigured modern language theory. In *Macbeth*’s climactic scenes the witches’ pronouncements are polysemous; the meaning of words becomes equivocal, and language offers threatening truths that at first appear to be false. Focusing on the play’s obsession with language as well as its heretical worldview has implications for the authorship debate.

3. Sufficient Warrant: Censorship, Punishment, and Shakespeare in Early Modern England

by Bonner Miller Cutting 69

Only the author of the Shakespeare works could insult important families, write about the deposition of a monarch, and have his work performed as part of a treasonous enterprise, and still remain unseen and unpunished. Shakespeare was free of governmental oversight at a time when transgressions far less serious led to severe consequences for other writers, ending their writing careers if not their lives. He appears to have been exempt from the oversight of censoring authorities, and

untouchable. In this light, we also carefully examine Queen Elizabeth’s decision (in June 1586) to execute a Privy Seal Warrant in which she instructed her Exchequer to pay a thousand pounds a year to Edward de Vere, the seventeenth Earl of Oxford.

4. Methinks the Man: Peter Brook and the Authorship Question

by Don Rubin 101

Shakespeare’s reputation as a producible dramatist has been carried for centuries by his key stage interpreters: directors and actors. Rubin summarizes the books of legendary British theatre director Peter Brook, author of one of the great manifestos of twentieth century theatre, *The Empty Space* (1968). In particular, Brook’s interest in the SAQ seems to be an outcome of his thinking on the nature of acting and directing. “Brook’s hovering around the issue for some twenty years or more, indicates he really just wants to be challenged a little more . . . Perhaps his ongoing protests about the authorship are just his way to provoke us into giving him more as a director.” For Rubin, “Brook’s protestations suggest that he wants us to make [the SAQ] real for theatre people before he goes any further.”

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In 1588 there appeared a little printed book whose title page reads “*Sixte Idillia* that is, Sixe Small, or Petty Poems, or Aeglogues, Chosen out of the right famous Sicilian Poet Theocritus, and translated into English Verse . . . Printed at Oxford by Joseph

Barnes 1588.” It contains translations of six of Theocritus’ poems (or idyllia), numbered 8, 11, 16, 18, 21 and 31. The sole surviving copy is in the Bodleian Library at Oxford. While the publication date is clear, the date of these translations and the translator’s identity are unknown. There is however, intrinsic evidence in favour of Edward de Vere, the seventeenth Earl of Oxford.

7. Shakespeare: A Missing Author

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“Shakespeare: A Missing Author,” was the last of the eighteen articles and letters John Thomas Looney wrote for publication. Looney’s objective is to prove that William Shakspeare of Stratford could not have written the poems and plays attributed to him. He pursues two lines of reasoning. The first shows the absence of any personal or emotional connections between the man from Stratford and the literary works. The second line pursues Ben Jonson’s role in making the myth of Shakespeare-of-Stratford. “Faced with the two alternatives of whether Jonson actually cooperated for many years with Shakspeare in the activities of the royal companies of actors, or, at a later time, cooperated with others in carrying out a scheme of concealed authorship, there can be no doubt. . . . It was all a made-up business and Jonson did what was expected of him.”

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James Joyce had a lifelong admiration for William Shakespeare, to whom Joyce compared himself throughout his life. Indeed, this fascination led Joyce to incorporate into *Finnegans Wake* a thousand allusions to the person and works of his English rival as well as to the claimants of Shakespeare’s crown. Joyce left provocative evidence in *Ulysses* and *Wake* that, thoroughly examined, enables one to hear the echoes and see the shadows of the man who may be Joyce’s Shakespeare.

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