

Othello

and the Green-Eyed Monster of Jealousy

by Richard M. Waugaman

This article studies jealousy in Shakespeare's *Othello*, showing that knowledge of the true author's life experiences with the extremes of pathological jealousy will deepen our understanding and appreciation of this unsettling play. This essay builds on the previous Oxfordian study of *Othello* by A. Bronson Feldman, the first psychoanalyst to take up Freud's call that we re-examine Shakespeare's works with a revised understanding of who wrote them. Freud cited *Othello* in his 1922 explanation that "projected jealousy" defends against guilt about one's actual or fantasized infidelity by attributing unfaithfulness to one's partner. In *Hamlet*, Shakespeare anticipates Freud's formulation when Gertrude says, "So full of artless jealousy is guilt" (4.5.21).

Freud wrote to Arnold Zweig in 1937 that he was "almost irritated" that Zweig still believed Shakespeare of Stratford simply relied on his imagination to write the great plays. Freud explained, "I do not know what still attracts you to the man from Stratford. He seems to have nothing at all to justify his claim [to authorship of the canon], whereas Oxford has almost everything. It is quite inconceivable to me that Shakespeare should have got everything secondhand – Hamlet's neurosis, Lear's madness...Othello's jealousy, etc." (Freud, Zweig Letters, 140; see also Waugaman, 2017).

When Shakespeare scholars acknowledge Freud's Oxfordian opinions at all, they attack his motives, overlooking Freud's expectation that Shakespeare's life experiences would bear a significant relationship to his plays and poetry. Psychic determinism, one of Freud's core concepts, observes that all mental activity is meaningful, and is connected with past life experiences. Psychoanalysts who still support the traditional authorship theory seem to have a blind spot for the biographical dimension of Shakespeare's works.

Feldman published two articles on *Othello*, in 1952 and 1954. Only in the 1954 article did he raise the authorship question, by giving many details of Oxford's life, linking some of them – such as Oxford's belief that his wife was unfaithful to him and his

Othello-like military ambitions as a young man – with the play. The present article is an extension of my previous chapter on betrayal in Shakespeare (Waugaman, 2013), since jealousy is based on a fear of being betrayed. As I noted in that earlier essay, “there was no lack of betrayal in the life of Edward de Vere.” As we ponder the pivotal betrayals of his early development:

- his father’s death when he was 12
- his older sister going to court afterwards to have him declared illegitimate
- being assigned as the ward of William Cecil, whom he may have suspected of having his father murdered
- having much of his wealth confiscated before he turned 21
- at 21, being forced to marry his guardian’s daughter

it is easy to infer that he was left with multiple narcissistic wounds, and the sort of narcissistic rage that is ever on the lookout for future hurts, real or imaginary, in order to rationalize wishes to take revenge. Highly pathological forms of jealousy lead to a false perception of betrayal when there has been none. Jealousy is intensified by projection onto another person of one’s own disloyal impulses and acts.

The works of Shakespeare offer us extraordinary insights into human psychology, including jealousy. From his profound self-awareness and from his penetrating observations of other people, Edward de Vere understood and explicated the psychodynamics of the “green-eyed monster” of pathological jealousy.

We cannot fully understand a theme like jealousy in Shakespeare’s works without understanding the life of the true author. However, a historical blunder in attributing the pseudonymous works of Shakespeare to William Shakspere, the merchant of Stratford, has fueled a far-reaching misunderstanding of the role of all authors’ life experiences in their literary works. For centuries, Shakespeare scholars have ignored an embarrassing lack of fit between their alleged man and his works.¹ This error leads to an equally pernicious misunderstanding of how literary universality is achieved. If Shakespeare did not base his works on personal experience, it is then falsely concluded that a great writer aims for universal appeal through a generalizing strategy. Instead, a great writer uses the more effective means of capturing the individuality of their experiences so eloquently that those emotions are communicated

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to the reader or listener. This taps into their respective personal experiences powerfully enough that the literary work has profound emotional resonance and appeal. We cannot fully understand the pivotal operation of unconscious communication between author and reader – or playwright and audience – if we fail to appreciate this crucial role of the writer’s life experiences.

Rather bizarrely, the traditional approach to Shakespeare is to dissociate the author and his life from his literary works. The resulting emphasis on Shakespeare’s inborn genius stems from the lack of connection between what we know about Shakespeare of Stratford and the plays and poems that many still attribute to him. Freud was the world’s first prominent intellectual to be persuaded that the real author was probably the highly educated genius Edward de Vere, Earl of Oxford (1550-1604).

Mainstream explorations of the personality of Shakespeare are naturally limited by their erroneous assumption about his identity. Edward Wagenknecht, for example, says that “unless I am completely wrong in my reading of his character, Shakespeare could not have deliberately killed any human being under any circumstances” (13). As Freud observed, one attraction of the Stratford businessman Shakespeare is that we know so little about him that we can imagine he was as perfect a human being as are his literary works. But the author who wrote the canon killed a servant when he was seventeen. De Vere’s motives are unknown. His guardian, the future Lord Burghley, secured de Vere’s acquittal (saving him from a death sentence) with the preposterous conclusion that the servant committed suicide on de Vere’s fencing foil, and on the grounds that de Vere acted in self-defense (“se defendo,” self-deprecatingly mocked in *Hamlet* when the gravedigger says Ophelia’s death from possible suicide must have been “se offendendo”). Thus, de Vere knew the depths of the mind of a killer from his remarkable self-knowledge.

James Schiffer (in a book edited by Kolin) is surprised that so few critics have linked *Othello* with some of the sonnets (e.g., Sonnets 35, 105, 138, 144):

Central to each work is the experience of triangulation, jealousy, and radical uncertainty . . . The protagonists’ experience of jealousy in both works is greatly exacerbated . . . by uncertainty. . . . The *Sonnets* poet is divided in complex ways, not only between two loves, but also between rival versions of the young friend and dark lady, as well as of himself. In relation to the young friend, the poet vacillates between hyperbolic praise . . . and recrimination of the friend’s ‘sensual fault[s]’ (326-327).

Schiffer speculates that *Othello* was written around the same time as some of the sonnets. Other Shakespeare scholars may hesitate to acknowledge the connections Schiffer highlights because of their unwillingness to link these literary works with their author’s life experiences. Lyric poetry such as sonnets is usually highly personal and autobiographical.

It is my strong belief that *Shakespeare's Sonnets* are autobiographical (Waugaman 2010), so I would submit that we see the poet's intense jealousy of both the Fair Youth (the Earl of Southampton) and the Dark Lady (her identity is unknown) in their notorious love triangle. Sonnet 93 begins, "So shall I live, supposing thou art true / Like a deceived husband..." We may also see de Vere's jealousy of the Fair Youth's relationship with the rival poet (the leading candidate is Christopher Marlowe),² who may have incited murderous literary and erotic feelings of competition in de Vere.

One of the most glaring and public instances of de Vere's jealousy was his refusal to live with his wife Anne (1556-1583) for at least five years after he returned from his fourteen-month visit to the Continent when he was in his mid-twenties. Despite the entreaties of Queen Elizabeth and her principal secretary Lord Burghley – who was also de Vere's former guardian and now his father-in-law – that he reconcile with Anne, de Vere accused his wife of having been impregnated by another man.³ She gave birth to their daughter Elizabeth in July 1575. De Vere left for his lengthy trip to the Continent five months earlier, so he may well have been the father.⁴ Venice offered legalized prostitution when de Vere lived there, and it is doubtful that de Vere resisted opportunities for sexual adventures, thus increasing the possibility that he hypocritically projected his own sexual infidelity onto his wife.

Everyone at Queen Elizabeth's court knew of de Vere's jealousy of Anne. The way he later depicted states of pathological jealousy in his plays (e.g., Leontes in *The Winter's Tale*; Claudius in *Much Ado About Nothing*; Posthumus in *Cymbeline*) hints that de Vere later regretted his accusations against Anne, and performed self-deprecatory acts of literary penance through showing innocent women wronged by outrageously jealous men, who resembled de Vere in that way.

The year that de Vere spent living in Italy (1575-76) offers crucial insights into the connections between the works of Shakespeare and the life of their author.⁵ For example, *Othello* has its title character rush to Cyprus to defend it from an impending Turkish attack. There was actually a Turkish attack on Venetian-controlled Cyprus in 1570, five years before de Vere's stay in Venice.⁶ Further, in 1571, Venetian forces played a key role against the Ottoman Turks in the naval battle of Lepanto. Many poets commemorated that Venetian victory (including the Spanish poet Fernando de Herrera in 1572, and even King James VI of Scotland in 1591), and it may be part of *Othello's* implicit back-story. Feldman believes de Vere hoped to gain military experience during his stay in Venice if the Turks attacked Venice itself while he was living there. Shakespeare introduced into the English language several words from "Veneto," the dialect of Venice. For example, his use of "gondolier" in *Othello* seems to be its first use in English. It is difficult to imagine how Shakespeare of Stratford learned this dialect – or the detailed geographic knowledge of Italy reflected in Shakespeare's plays – without ever leaving England.

One priceless benefit of realizing that de Vere probably wrote Shakespeare is that it

allows us to expand the corpus of his other writings. A classic study of rhetoric, the anonymous *Arte of English Poesie* of 1589 – which in my view was probably written by de Vere – contrasts the high reputation of poets in former days with the contempt that the Elizabethan aristocracy showed toward poets (Ch.6, Waugaman 2014). After this observation, comes a passage highly relevant to understanding maladaptive emotions such as jealousy.

The author of *The Arte of English Poesie* said many of his contemporaries showed “scorn and derision” toward creative writers, calling them “light-headed and fantastical” (109). De Vere believed this contempt confused the creative imagination with “disordered fantasies” (109). But a good imaginative writer, by contrast, is “very formal [sane],⁷ and in his much multiformity uniform, that is, well proportioned, and so [sur]passingly clear, that by it, as by a glass or mirror,⁸ are represented unto the soul all manner of beautiful visions,⁹ whereby the inventive part of the mind is so much helped, as without it no man could devise any new or rare thing” (109). De Vere then compared the creative writer’s imagination to a mirror, noting that a mirror may be accurate, or may be distorted. Some mirrors beautify an object while others deceptively portray attractive objects as “very monstrous and ill-favored” (110). “Even so,” man’s imagination, if unimpaired, can represent “the best, most comely, and beautiful images or appearances of things to the soul and according to their very truth. If otherwise, then doth it [the imagination] breed chimeras and monsters in men’s imaginations, and not only in his imaginations, but also in all his ordinary actions and life which ensues” (110; emphasis added). This comparison eloquently describes the monstrous pathology of a diseased imagination, such as Othello’s pathological jealousy of his wife Desdemona. The author adds that sound judgment should ideally accompany a strong imagination, not only in creative writers, but in politicians and military leaders too.

One way to think about *Othello* is in terms of the projective identification of unbearable feelings of jealousy (Rusbridger). Contrary to Samuel Coleridge’s influential conclusion that Iago suffers from “motiveless malignity,” I would suggest that we take seriously Iago’s opening lines to Rodrigo, complaining that he has been passed over for promotion by Othello. In addition, Iago tells Rodrigo,

I do suspect the lustful Moor
Hath leap’ed into my seat, the thought whereof
Doth like a poisonous mineral gnaw my inwards,
And nothing can nor shall content my soul
Till I am even with him, wife, for wife:
Or failing so, yet that I put the Moor,
At least, into a jealousy so strong,
That judgment cannot cure. (2.1.290-297)

If we assume this induces narcissistic rage in Iago, then his seeking the death of Othello is fully motivated. Similarly, Brabantio reacts with rage to the narcissistic slight of his daughter Desdemona marrying Othello without Brabantio's permission. Iago's aim of inducing unbearable feelings of jealousy in Othello is also clearly motivated. When audience members find *Othello* difficult to watch, this may imply a further process of projective identification – of the playwright's unbearable feelings into the audience.

Yes, *Othello* is a play about Othello's jealousy. But it is equally about Iago's skill in provoking that jealousy; Iago is sometimes considered the play's central character. Why? Any question we might ask about Shakespeare usually has a complex answer, and we should never presume that we have arrived at the last word. For starters, we might note that Iago's skill in playing on Othello's emotions parallels the playwright's skill in playing on ours. So this play, as do all Shakespeare's plays, holds up a mirror to us, so we might better understand ourselves, and our vulnerabilities. Further, the play helps us understand the workings of projection and of projective identification. Iago, in his envy, wants to project onto others his own vile nature. With Othello, he cannot, because of Othello's noble character. So he turns to projective identification, inducing in Othello the very jealousy Iago tells us he feels himself. It suggests that one of Iago's possible motives might be his intolerance of the pathological jealousy he feels in himself.

Moments before his death, Othello sounds as if he is writing his own history, judging himself, and performing his own execution. He sounds dissociated from himself, splitting himself in two when he says,

in Alepo once,
Where a malignant and a turban'd Turk
Beat a Venetian and traduc'd the state,
I took by the throat the circumcised dog,
And smote him – thus. (5.2.353-357)

What has just happened? In splitting his own identity between narrator and condemned criminal, Othello enacts the very split that allowed de Vere to tell this disguised story of his own pathological jealousy of his first wife, Anne. This moment is an excellent illustration of Harold Searles's observation that suicide often amounts to one part of the personality murdering another part. Think of the phrase quoted earlier, in de Vere's 1589 description of a good creative writer, who is "in *his much multiformity* uniform." Among other things, this may allude to de Vere's awareness of his own multiple self states, which contributed to his extraordinary skill in creating fully realized fictional characters. Further, if Othello stabs himself as he speaks the final word, "thus," it constitutes a breath-taking intersection of word and action in Shakespeare, when the past tense of "smote" becomes present indeed, suddenly

making us aware that Othello is using his narration of a past event to compare his current suicide with his earlier killing of an enemy. Othello's identification with the "Turk" in this story is further enriched when we learn that Queen Elizabeth's nickname for de Vere was "Turk."

The subtitle of *Othello* is *The Moor of Venice*. In this play, Iago manipulatively warns Othello, "O, beware, my lord, of jealousy;/ It is the green-eyed monster" (3.3.188-189). Portia, in *The Merchant of Venice*, observes, "How all the other passions fleet to air,/ As doubtful thoughts, and rash-embraced despair,/ And shuddering fear, and *green-eyed jealousy!*" (3.2.110-112). Thus, the only two instances of the phrase "green-eyed" are in the two Shakespeare plays that have Venice in their titles, and in the pivotal third act in each play.

Shakespeare was first writer to describe jealousy as "green-eyed" and such is his influence that the allusion is still a current usage. In de Vere's day, a green complexion was thought to reflect envy or fear. De Vere may also have been influenced by the Veneto phrase "esser verde" ("to be green") meaning "to be irate," in calling jealousy a green-eyed monster. Why would de Vere associate Venice with jealousy? Because he was living in Venice when he became consumed with pathological jealousy of his wife Anne, convinced she was pregnant by another man (possibly her father).¹⁰ Here is where biographical information about de Vere is invaluable for exploring such questions about Shakespeare's works. De Vere's literary work served as a sort of self-analysis for him. He was able to bring all his characters to life in unprecedented ways because he could find in himself the traits they embody, including those offensive traits that made him so controversial during his lifetime. Among these was jealousy of pathological – and possibly even murderous – proportions.¹¹

The first recorded performance of *Othello* was November 1, 1604, a few months after de Vere's death. It was one of several Shakespeare plays performed at court to celebrate the marriage of de Vere's youngest daughter Susan to Philip Herbert, Earl of Montgomery – one of the brothers to whom Shakespeare's *First Folio* of thirty-six plays was dedicated. For reasons unknown, *Othello* was not published until 1622, just a year before the *First Folio* appeared. The literary source of the play is a 1565 Italian story by Giovanni Cinthio, not yet translated into English, that was in the library of de Vere's guardian and father-in-law, Lord Burghley.

Charles Arundell alleged in 1584 that the Earl of Leicester often set "the great lords of England" against their wives and he singled out de Vere as one such lord. Burghley wrote in his diary that de Vere "was enticed by certain lewd persons to be a stranger to his wife" (Anderson, 115). He also wrote that de Vere's cruel treatment of his wife after he returned from Italy seemed "grounded upon untrue reports of others" (120). Who were these people? Rowland Yorke, one of de Vere's trusted servants, had a brother who was Leicester's servant, and may have played an Iago-like role in telling de Vere lies about his wife's ostensible infidelity. When he served in

England's military, Lieutenant Yorke more than once betrayed his country to its enemy, Spain. "Iago" as a name does not appear in Cinthio's source story for *Othello*. But Iago is the Spanish word for James, Spain's patron saint.

Shakespeare scholars have been slow to discover Shakespeare's veiled commentary on events at the Elizabethan Court. They know that Elizabethan playwrights were often arrested, tortured, and otherwise punished for arousing the ire of powerful court officials and appearing to offer critiques of contemporary politics. For example, nineteenth century Shakespeareans knew Polonius in *Hamlet* is a spoof on Lord Burghley. But current Shakespeare scholars such as Jonathan Bate say it is not possible, because there is no way Shakspeare of Stratford could have gotten away with it. Precisely.

Shakespeare scholars are thus depriving us of one of the most fascinating levels of the multilayered meanings of Shakespeare's works. This view of Shakespeare's writing as lacking any political dimension was perhaps stated most bluntly by Northrop Frye, when he wrote,

[One] thing seems clear in Shakespeare: there is never anything outside his plays that he wants to "say" or talk about in the plays [I]n his day nobody cared what Shakespeare's views were about anything, and he wouldn't have been allowed to discuss public affairs publicly . . . his plays merely present aspects of social life that would have been intelligible to his audience. . . . Even then he would deal only with those aspects that fitted the play he was writing" (Frye, 2).

However, the plays of de Vere cannot be fully understood without considering the fact that the most important member of his audience was Queen Elizabeth. He wrote with her in mind. When he was in his early twenties, a court insider wrote to his father that de Vere was one of the queen's favorites. Much of his classic work on rhetoric and courtly behavior mentioned earlier, the 1589 *Arte of English Poesie*, is addressed in the second person to the Queen. And consider for a moment some of the central facts of the Queen's background that de Vere pondered as he wrote. Her father had her mother executed. Henry VIII's union with Anne Boleyn was the most prominent dysfunctional marriage of the land. Due to religious and political struggles over the succession, there were widely-known efforts to have Elizabeth declared illegitimate, and therefore ineligible to succeed her father on the throne. This would likely have had a special resonance for de Vere, whose older half-sister Katherine went to court to have him declared illegitimate when their father died, in 1562, when de Vere was twelve. Alleged or actual illegitimacy is referred to in nearly every Shakespeare play, and is a prominent theme in several of them. Yet these plays depict male bastards, not illegitimate women, probably in deference to the Queen's sensibilities about the accusations against her. Janet Adelman in 1992, drew attention to King

Lear's demented suspicion that his daughters are illegitimate.

Many of our blind spots for overlooked contemporary allusions in the plays reflect our failure to ponder what the Queen's reactions to Shakespeare's plays would have been. It is falsely claimed that *Henry VIII* was written after the Queen's death. Yet it includes an eloquent re-enactment of her christening, with Cranmer saying of her, "This royal infant.../ Though in her cradle, yet now promises/ Upon this land a thousand thousand blessings,/ Which time shall bring to ripeness" (5.4. 17-20). It is likely de Vere wrote that scene partly to flatter his still living Queen.

When de Vere writes about jealousy, he is not only alluding to his notorious streak of pathological jealousy, but also to salient events in Queen Elizabeth's life. For example, Brabantio, the father of Othello's wife Desdemona, claims that Othello must have won Desdemona's love through witchcraft – "She is abused, stol'n from me, and corrupted/ By spells and medicines bought of mountebanks;/ For nature so preposterously to err.../ Sans witchcraft could not" (1, 3, 60-64). De Vere would have known that such an accusation would remind the Queen of the fatal downfall of her mother, Anne Boleyn, after Elizabeth's father Henry VIII similarly accused Anne of winning his heart through witchcraft.¹² Anne had given birth to a still-born and possibly deformed son. Witchcraft was commonly thought to cause such tragedies. King Henry needed to scapegoat Anne to preempt the alternative explanation that the stillbirth reflected divine disfavor of Henry for divorcing his first wife Katherine. Thus, thinking of that piece of her family history, Queen Elizabeth probably took comfort in Othello's eloquent reply that Desdemona fell in love with him not because he used any witchcraft, but because she heard him tell the story of his heroic life, after her father asked to hear it: "She loved me for the dangers I had pass'd,/ And I loved her that she did pity them./ This is the only witchcraft I have used" (1, 3, 167-169).

Further, Queen Elizabeth showed possible signs of jealousy when de Vere impregnated one of her ladies in waiting, the fifteen-year-old Anne Vavasour, in 1581. The day after Vavasour gave birth to Edward Vere, she was imprisoned in the Tower of London. De Vere was caught trying to flee England, and thrown into the Tower too, for two and a half months. There is suggestive evidence that some of the poems signed "Anomos"¹³ were written by de Vere in the Tower. One of these anonymous poems – "To His Muse" – alludes to one of the motives for de Vere's anonymous authorship: "The honor great which Poets wont to have [are accustomed to have], / With worthy deeds is buried deep in grave, / Each man will hide his name, / Thereby to hide his shame." De Vere repeatedly used his poems and plays to try to influence the Queen. De Vere's 1593 long poem *Venus and Adonis* may hint at an earlier affair between him and Queen Elizabeth, further suggesting that he provoked her jealousy with his other affairs. After de Vere married Anne Cecil in 1571, Cecil's mother apparently objected to de Vere's intimacy with the Queen, but the Queen sent word

that she should mind her own business.

The astonishingly universal appeal of Shakespeare allowed de Vere to write plays that spoke on one level to the Queen and to Court insiders, while speaking to everyone else on other levels. For example, commentators have puzzled over Katherine's seeming submissiveness toward her husband by the end of *The Taming of the Shrew*. Among other meanings, this echoes an event in the life of Henry VIII's last wife, Katherine Parr. She brought all of Henry's children into the royal household, and became a warm stepmother to Elizabeth. So Elizabeth would have been familiar with a conspiracy to remove the evangelical Katherine by religious conservatives. A royal physician warned Katherine that she would be tested for her loyalty to the king. When she was duly questioned, she completely abandoned her past pattern of debating with him on controversial matters, and told him that Eve was created to submit to Adam, and so did she submit to Henry. She said she had debated religion with him in the past only to distract him from his physical ailments and pain.

It is said that in war, the first casualty is the truth. Similarly, in highly polarized academic debates, complexity and ambiguity often give way to circular, all-or-none thinking, with those who express contrary opinions treated as the enemy.¹⁴ Now, nearly a century after Freud called on us to connect Shakespeare's works with his life, we might emulate Freud's repeated courage in defying groupthink¹⁵ as he explored controversial ideas. Freud highlighted the importance he placed on this character trait when he wrote to Ernest Jones in 1926 about "the great experiment of my life, namely to stand up for a conviction..." (quoted in Gay, *The Godless Jew*, 148). We can study Shakespeare's works to expand our understanding of human psychology, including Shakespeare's analysis of pathological jealousy in *Othello*. If we are willing to explore Freud's controversial belief that Edward de Vere wrote Shakespeare's works, we will be richly rewarded by an even deeper understanding of these priceless literary treasures and the connections between life and great literature.

Notes

1. Naturally, they then seize on mistaken connections, such as the alleged connection between the name of Shakspeare's son Hamnet, and Shakespeare's play *Hamlet*. Further, they mistakenly claim that Shakespeare "was not all that learned" (Stanley Wells, in the 2012 film *Last Will. & Testament*); that words of the 16th-century dialect of the Stratford region appear in Shakespeare's works; that Shakespeare made errors about Italy that prove he never visited that country; that he also made errors in the use of legal terminology that prove he did not attend law school; etc.
2. Cf. Sonnets 86-90.
3. An anonymous 1578 poem featuring a betrayed female speaker seems to be de Vere's effort to show that he could in fact understand his wife's point of view. This poem is a fascinating prototype of some of Shakespeare's most memorable female characters. See chapter 3 in Waugaman, 2014.
4. On the other hand, a March 1575 letter from the Queen's physician, Richard Masters, alleges that Anne sought an abortion from him a week after de Vere departed for the Continent. We can only speculate as to her reasons.
5. One of the best references on Shakespeare's intimate knowledge of Italy is Roe (2011). Anderson writes of the profound impact de Vere's year in Italy had on his subsequent writing. He adds, "For such an autobiographical artist as the Earl of Oxford, extreme agony and disturbance in life ultimately provided profound inspiration" (p. 118).
6. Samuel Johnson, George Steevens, Isaac Reed, eds., *The Plays of William Shakespeare* in twenty-one volumes. London: J. Nichols & Sons. 1813.
7. Whigham and Rebhorn gloss "formal" as meaning "sane," inadvertently supporting my attribution of the *Arte* to de Vere, since the OED's sole example of this meaning of "formal" (4.c) is in Shakespeare's *The Comedy of Errors*.
8. Freud's admonition that the psychoanalyst mirror back the patient's transference was probably influenced by Hamlet's famous advice to the actors that "the purpose of playing [acting] ...is, to hold, as t'were, the mirror up to nature" [III. ii.21-23; emphasis added].
9. Cf. *The Tempest*, after Prospero has conjured up a masque to entertain Miranda and Fernando, Fernando says, "This is a most majestic vision, and/ Harmonious-

ly charming.”

10. See Charlton Ogburn Jr., *The Mysterious William Shakespeare* (1984), p. 575.
11. It is likely that Christopher Marlowe was the “rival poet” of the Sonnets, and it is even possible that de Vere had him killed. De Vere attempted to fight a duel with Sir Philip Sidney (Queen Elizabeth stopped the duel); he later boasted he could have Sidney killed and not be caught.
12. Dale Hoak, Lecture Nineteen in Teaching Company course on “The Age of Henry VIII.” King Henry “put it about that by means of sorcery and charms, Anne [Boleyn] had seduced him and forced him into their marriage” (Course Guidebook, 100) Chantilly, VA (2003).
13. This pen name seems similar to “anonymous,” but in Greek it means lawless, impious, unconventional, or unmusical. These poems are reprinted in Davison’s anthology *A Poetical Rhapsody*. To my knowledge, Eric Miller was the first to attribute the *Anomos* poems to de Vere.
14. For example, the Shakespeare scholar Stanley Wells has said he is 100% certain that Shakspere of Stratford wrote the works of Shakespeare. He added that he is unwilling to read any contrary evidence until it is 100% proven that Edward de Vere wrote Shakespeare. Wells seems oddly proud of how closed-minded he is.
15. In his classic study of groupthink, Irving Janis – using a term coined in 1952 by William H. Whyte – observed that defenders of a contested theory often fail to consider alternative theories, overrate their expertise, and gain group cohesiveness through deep hostility toward those who critique their theory or offer conflicting evidence.

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