The Oxfordian is the peer-reviewed journal of the Shakespeare Oxford Fellowship, a non-profit educational organization that conducts research and publication on the Early Modern period, William Shakespeare and the authorship of Shakespeare’s works. Founded in 1998, the journal offers research articles, essays and book reviews by academicians and independent scholars, and is published annually during the autumn.

Writers interested in being published in The Oxfordian should review our publication guidelines at the Shakespeare Oxford Fellowship website: https://shakespeareoxfordfellowship.org/the-oxfordian/

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Back issues of The Oxfordian may be obtained by writing to: newsletter@shakespeareoxfordfellowship.org
Acknowledgements

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Permission Acknowledgements

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The article by Andrew Crider was first published by the Shakespeare Oxford Fellowship in the Summer 2015 issue of the Shakespeare Oxford Newsletter. It is reprinted in The Oxfordian with the permission of the author.

The article by Jack Goldstone was first published by the Shakespeare Fellowship in the Spring 2012 issue of the Shakespeare Matters Newsletter. It is reprinted in The Oxfordian with the permission of the author.
Research Articles

9  In Memoriam—Tom Regnier 1950-2020
A tribute to the former president of the Shakespeare Oxford Fellowship who passed away this spring.

11  From the Editor—Oxford Gains Academic Acceptance
Since 2018 three books by academics have appeared under the imprint of academic publishers, the authors of which accept Edward de Vere, 17th Earl of Oxford, as the real author of the Shakespeare canon. This represents a breakthrough with the scholarly community in the US and UK, which previously censored publication of any research by professional scholars that acknowledges Oxford as Shakespeare.

15  Was the Famous Victories of Henry the Fifth Shakespeare’s First Play?
by Ramon Jiménez
Ramon Jimenez’s monograph demonstrates that the anonymous play, *The Famous Victories of Henry the Fifth*, was actually Shakespeare’s first play. A detailed presentation employing historical, theatrical and literary evidence, Jimenez’s case should compel literary historians to identify Shakespeare as the author of the play and lead to a scholarly reassessment of the consensus that Shakespeare did not revise and enlarge upon his early works throughout his career.

49  Calgreyhounds and the First Folios of Jonson and Shakespeare
by Michael Hyde
Michael Hyde examines an unusual piece of contemporary evidence: the use of heraldry and its emblems in the published works of Ben Jonson and William Shakespeare. In his paper, Hyde seeks to determine if the unique use of calgreyhounds by the 13th, 15th and 16th Earls of Oxford—and its presence in the First Folios of Jonson and Shakespeare—implies that Jonson and the Herbert brothers employed a visual piece of evidence that points to the 17th Earl of Oxford as the real Shakespeare.
65  **Is Falstaff a Portrait of the Historical Henry VIII??**  
by Richard Waugaman  
Dr. Waugaman delves into Shakespeare’s dramatic methodology of using real life models for communicating to a wide variety of contemporary audiences, including the Queen, in *1 and 2 Henry IV*. In his paper, he investigates whether the comic figure of Sir John Falstaff was based mostly on King Henry VIII, Elizabeth’s father.

79  **Was Shakespeare Don Quixote (or was He a Jacobean Dramatist)?**  
by Sky Gilbert  
Was Oxford a medievalist who employed rhetoric in his plays and poems as first propounded by the ancient Greek philosopher Hermogenes? Gilbert here examines Shakespeare’s philosophical position in light of the evolving spirit of the age: “Shakespeare dared to align himself with a point of view that was in danger of becoming anachronistic. His work was the aesthetic personification of an old, romantic world order that was reluctantly giving way to a new, more pragmatic one, and he waged a valiant, passionate final crusade in the name of medieval rhetoric and chivalry.”

103  **Comparisons of Oxford’s Poetry with Shakespeare’s:**  
*Five Letters from J. Thomas Looney to The New Age (1920–1921) and The Outlook (1921)*  
by James Warren  
Five letters from J.T. Looney published in the British press during the early 1920s expand upon Looney’s evidence as to why Oxford’s poetry and Shakespeare’s are so similar in vocabulary, theme and philosophy. These letters were unknown to modern scholars until they were recently re-discovered by historian James Warren in the British Library.
Is Ben Jonson’s *De Shakespeare Nostrati* A Portrayal of Edward de Vere?
by Andrew Crider

A psychologist demonstrates how Ben Jonson’s memoir of William Shakespeare actually refers to Edward de Vere after examining the many differences in their biographies and personal psychologies.

The Latin Inscription on the Stratford Shakespeare Monument Unraveled
by Jack Goldstone

This paper by Professor Goldstone explicates how the Latin inscription on the Shakespeare monument in Stratford-on-Avon was deliberately designed to convey covert truths to the educated.
Book Reviews

141 Shakespeare Beyond Science
by Sky Gilbert
Reviewed by Warren Hope

145 Who Wrote That?
by Donald Ostrowski
Reviewed by Ramon Jiménez

155 The Rational Shakespeare
by Michael Wainwright
Reviewed by Michael Dudley

165 The New Field of Shakespeare Authorship Studies:
My Shakespeare, by William Leahy (ed.)
The New Oxford Shakespeare, by Gary Taylor et al (eds.)
John Florio: The Man Who Was Shakespeare, by Lamberto Tassinari
Le Vrai Shakespeare, by Chaunes
Reviewed by Don Rubin

181 Early Shakespeare Authorship Doubts
by Bryan Wildenthal
Reviewed by Chris Pannell

187 Honour Killing in Shakespeare
by Loraine Fletcher
Reviewed by Ligneus