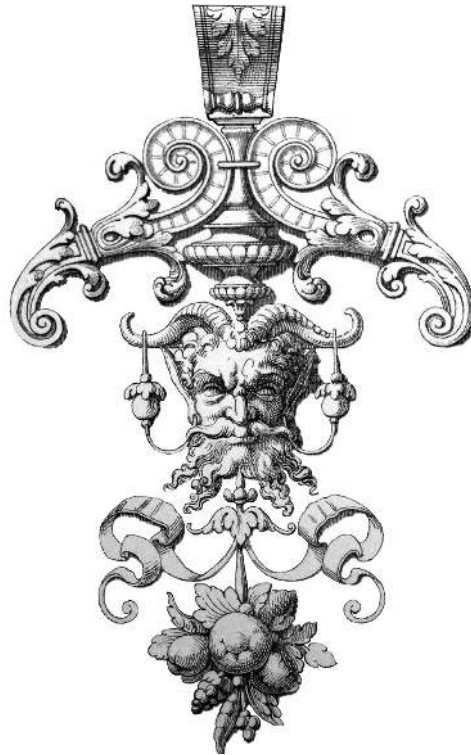


The Oxfordian

Volume 27

August 2025

ISSN 1521-3641



The Oxfordian is the peer-reviewed journal of the Shakespeare Oxford Fellowship, a nonprofit 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/>.

Our postal mailing address is:

The Shakespeare Oxford Fellowship
PO Box 66083
Auburndale, MA 02466
USA

Queries may be directed to the editor, Gary Goldstein, at oxfordian@shakespeareoxfordfellowship.org

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

The contents of *The Oxfordian* are indexed in the following bibliographies: The Modern Language Association International Bibliography, ProQuest (Annual Bibliography of English Language and Literature), the World Shakespeare Bibliography, and Gale Academic OneFile.

Acknowledgments

Editorial Board

Charles Boynton	Kevin Gilvary	Don Rubin
Bonner Miller Cutting	Gary L. Hoffman	Roger Stritmatter
Michael Delahoyde.	Alex McNeil	Richard Waugaman
Lucinda S. Foulke	Luke Prodromou	

Editor: Gary Goldstein

Proofreading: Alex McNeil

Graphics Design & Image Production: Lucinda S. Foulke

Permission Acknowledgments

Illustrations used in this issue are in the public domain, unless otherwise noted.

Front Cover image: “The Allegory of Life and Death,” from the English School, c. 1575, in Agecroft Hall, Richmond, VA (Agecroft Association). See page 17, figure 1 in Katherine Chiljan article, “Earl of Oxford’s Allegory Portrait.”

Back Cover image: Portrait of John Dee c. 1594, an English mathematician, astronomer, and alchemist, Wikimedia Commons. And the illustration, “Sigillum Dei Aemeth” (the Seal of God’s Truth) that Dee devised, Wikipedia Commons.

Dr. Renata Avros and Prof. Zeev Volkovich, co-authors of “Comprehension of the Shakespeare Authorship Question through Deep Impostors Approach,” grant their permission to reprint their paper in *The Oxfordian*.

Table of Contents

Research Articles

- 9 **From the Editor—What’s in a Name?**
- 15 **The Earl of Oxford’s Allegory Portrait**
by Katherine Chiljan
A 16th century allegorical painting depicts a young courtier, an aged man standing opposite to him, a skeleton in an open coffin, and Father Time holding an hourglass and sickle. These figures are surrounded by excerpts from the Psalms and three anonymously written verses. This paper will show that the painting’s young courtier is the 17th Earl of Oxford, that analysis of the anonymous verses, which have Shakespearean echoes, point to Oxford’s authorship, and that the painting’s Christian theme aligns with Oxford’s biography, his patronage of Biblical studies, and contemporary comments that he was religious.
- 41 **Who Really Wrote *Love’s Labour’s Lost*?**
by Rima Greenhill
Love’s Labour’s Lost was written to amuse Elizabeth’s aristocratic audience immersed in Anglo-Russian economic affairs through the Muscovy Company, of which many were founding or active members. Contemporary understanding of the play is thus closely linked to the fate of the Company. Shakespeare undoubtedly read or heard first-hand accounts of its ambassadors, even those never published in his lifetime, which he then incorporated into the play. Thus, it appears evident from the knowledge displayed in the text that Shakespeare was a court insider and that the 17th Earl of Oxford is the strongest candidate to be its author.
- 69 ***Horestes to Hamlet: Topical Political Allegories of Their Time***
by Earl Showerman
Shakespeare’s tragedy of *Hamlet* was not only dense with classical allusions, but the plot was modeled on the Orestes dramas of Aeschylus and Euripides. Understanding the connection between Greek characterizations of Orestes and Hamlet leads naturally to the consideration that the Tudor classical interlude *Horestes* may be an unrecognized source for Shakespeare’s *Hamlet*.
- 99 **A Reassessment of Shakespeare’s *1 Henry VI***
by Elisabeth Waugaman
Since the 18th century *1 Henry VI* has been judged such an inferior play that scholars maintain it could not have been written by Shakespeare. Is it a bad play or have we failed to understand what Shakespeare was trying

to accomplish? As a young playwright did Shakespeare try to achieve too much, overestimating his contemporary audience's ability to understand his literary and political objectives? Some historical context may provide a definitive answer.

127 Who was Rosaline in *Love's Labour's Lost*?

by Matt Hutchinson

The character of Rosaline from *Love's Labour's Lost* has long interested Shakespearean scholars. Not only is she one of Shakespeare's wittiest and most colorful heroines, but many have seen numerous parallels between her and Shakespeare's "Dark Lady" from *Shakespeare's Sonnets*. Rosaline may be based on Anne Vavasour while A.L. Rowse put forward an argument that Shakespeare's heroine may have been modeled on Emilia Lanier. This paper examines whether a third candidate, Penelope Rich, is the real-life model for Rosaline.

147 Did Shakespeare Contribute to the Canon of Christopher Marlowe?

by Robert R. Prechter, Jr.

While a handful of scholars believe Christopher Marlowe wrote the Shakespeare canon, a larger contingent believes Marlowe and Shakespeare were collaborators. The author finds no evidence for either proposition, though he does find evidence that Shakespeare—the 17th Earl of Oxford—wrote some of the material attributed to Marlowe. This paper examines the historical and philological evidence, and proposes which plays may have been written, wholly or in part, by William Shakespeare.

169 The Moses of Avon

by Scott Fanning

Two of the most significant but neglected scientific works are J. Thomas Looney's "*Shakespeare Identified*" and Sigmund Freud's *Moses and Monotheism*. These two works share a methodology that has gone universally unrecognized. By close examination of overlooked details in a work of art or literature, a psychological profile of the creator might develop that can expose a misattribution. Looney's success in identifying the true "Shakespeare" was recognized by Freud, and it revealed to him a modern version of the "myth of the birth of heroes." Inspired by Looney's identification and informed by contemporary archaeology, he discovered a psychological phenomenon concealed in the authorship mythology of his two favorite literary traditions—Shakespeare and the Hebrew Bible.

195 Shakespeare's Wit Lost in Translation?

A Comparative Case Study of *The Merchant of Venice*

by Jens Münnichow

Shakespeare's international success comes at a cost and that is the need for accurate foreign translations so that non-English speakers can adequately understand and enjoy the theatrical experience of 400-year-old texts. This paper thus provides a comparative study of *The Merchant of Venice* for modern German audiences.

221 The Rise of Democracy and the Decline of Esoteric Writing

by Matt Hutchinson

A clear rejoinder to the Stratfordian contention that nobody questioned Shakespeare's authorship until the middle of the 19th century is that this was the time when esoteric writing disappeared, and people were able to question the authorship *explicitly*. As the historical evidence shows, people were questioning Shakespeare's authorship *implicitly* since 1593.

Book Reviews

- 273 **Shakespeare's Greek Origins**
by Earl Showerman
Reviewed by Lyle Colombo
- 279 **Ben Jonson's Unorthodox Poetics: Rhetoric, Proportion
& Authorship**
by Roger Stritmatter
Reviewed by Gabriel Ready
- 283 **A Secular Tour of *The Tempest***
by William Nieder Korn
Reviewed by Ramon Jiménez
- 287 **Shakespeare Discussed**
by James E. Warren
Reviewed by Don Rubin
- 293 **Fair Youth**
by Lawrence Wells
Reviewed by Alex McNeil
- 297 **Shakespeare Lied**
by Sky Gilbert
Reviewed by Gary Goldstein
- 299 **Shakespeare's French Connection: How the History, Literature
and Culture of France Permeate the Plays**
by Eddi Jolly
Reviewed by Felicia Londré

