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### Arthur Golding: The Uncle of Edward de Vere, And the Intimate Part He Played in the Development of Shakespeare's Creative Genius

*I wish there were more biographies of forgotten people.*

EDWARD FITZGERALD, translator of Omar Khayyam

It seems strange that a writer who left the impress of his achievements so indelibly upon the golden age of English literature as did Arthur Golding should have lacked a biography until the present day.

A debt of gratitude is due Louis Thorn Golding of Brookline, Massachusetts, for the industry and enthusiasm that has at last brought about publication of an adequate book on the foremost translator of the Shakespearean era.

Under the quaint title of *An Elizabethan Puritan*,<sup>1</sup> Mr. Golding has assembled many long-hidden facts of his distinguished ancestor's career. The presentation is sound and scholarly, showing that considerable pains have been taken in locating original documentary sources, and the narrative is smoothly contrived throughout.

Like Robert Greene, Thomas Nash, Edward Fitzgerald, George Borrow, Constable and Gainsborough, and many another poet, dramatist and painter who has played an important part in the development of English art, Arthur Golding was born in East Anglia, the south-eastern country which is, quite appropriately enough, the first corner of Britain to greet the morning sun. Not least among the ancients of this group, Golding can be accorded unique honours for his pioneering spirit and the fact that his many important translations helped mould the thoughts, artistic destinies and

religious beliefs of many of the most remarkable minds that England has produced.

Born at the manor of Bekchamp St. Paul's, north-western Essex, in the year 1536, the son of John Golding, Esquire, one of the auditors of the Court of Exchequer, Arthur Golding was the sixth child in a family of eleven.

His mother, Ursula Marston Golding, was the second wife of her husband and a lady of brains and character from whom the translator appears to have inherited habits of industry and sobriety, as well as his strong religious convictions.

Many will find it a surprising anomaly that the man who first put the sensuous measures of Ovid's *Metamorphoses* into English verse was also the indefatigable reproducer of John Calvin's grimly interminable *Sermons*. But the Elizabethan age has other examples to offer of such seemingly contradictory personalities. That is perhaps one reason why it is difficult at times for modern students to get a true perspective on the human elements involved in the flowering of the English Renaissance.

John Golding died in 1547, leaving his principal estates to his eldest son Thomas. But the rest of the family must have been well provided for, as an elder daughter Margery married John de Vere, 16th Earl of Oxford, on the 5th of August in the year following. And in 1552, at the age of 16, Arthur Golding was entered as a "fellow commoner" or privileged student at Jesus College, Cambridge. He appears to have left without taking a degree some time after Mary Tudor came

<sup>1</sup> *An Elizabethan Puritan*, by Louis Thorn Golding. Richard R. Smith, New York. \$3.50.

to the throne, the inference being that state pressure exerted upon Cambridge teachers at this unhappy period for their addiction to the principles of the Protestant Reformation made college life too uncertain for students of the same faith.

But Arthur Golding was a born scholar with an unusual aptitude for foreign tongues and his lack of a college degree proved no bar to his mastery of classic Latin and contemporary French.

The marriage of his half-sister Margery to the genial Earl John of Oxford also opened many great doors to him, as the Veres of Hedingham Castle represented what Macaulay designates as the "longest and most illustrious line of nobles that England has seen." John of Oxford unquestionably encouraged the young man in his studies, for later in life Golding dedicated the translation of one of his Latin histories to Edward de Vere, the 16th Earl of Oxford's heir, with the statement that he had originally intended it for the senior nobleman "to whom I had long before vowed this my travail."

Like nearly every other forerunner who has tried to scale the heights with a pen for an alpenstock, Arthur Golding had plenty of trouble. Money and property ran through his fingers like quicksilver. During his latter years the bailiffs pursued him with malignant persistence and on various and sundry occasions he was forced to study the problem of supporting a growing family from behind the bars of a debtors' prison. His end in May, 1606, old, broken in health, debt-ridden to the last, is too sad to dwell upon.

### Was Arthur Golding Really "Shakespeare's" Tutor?

To those readers who are interested in the new theory, now taking root in various parts of the English-speaking world, that the greatest literary figure the race has yet produced was really Arthur Golding's nephew, Edward de Vere, who wrote under the nom de plume of "William Shakespeare," *An Elizabethan Puritan* will provide valuable corroborative evidence.

All commentators on Shakespeare's literary background are agreed that *Venus and Adonis* and many passing allusions in the plays trace directly to Golding's publications of Ovid. Speaking of the *Metamorphoses*, Sir Sidney Lee says:

"Golding's rendering of Ovid had been one of Shakespeare's best-loved books in youth,

and his parting tribute (in *The Tempest*) proves the permanence of his early impressions, in spite of his widened interests."

There is nothing to prove that Golding and the citizen of Stratford-on-Avon ever met, but one of the first things to arouse wide-spread interest in the Oxford-Shakespeare case has been the fact that Arthur Golding was not only the uncle of Edward de Vere but his companion and adviser for some time after the twelve year old peer lost his father and, as a Royal Ward, took up his residence in the household of Sir William Cecil. During this period Golding worked upon his translations of the Latin poet, which were printed in 1564 and 1567 with dedications to Robert, Earl of Leicester.

The 17th Earl of Oxford is definitely known to have been an accomplished Latin scholar as well as a poet of marked ability. Gabriel Harvey bears witness to this. So does Angel Day, in the 1586 dedication of his *English Secretarie* to the nobleman "whose infancy from the beginning was ever sacred to the Muses." In the same year of 1586 William Webbe's *Discourse of English Poetry* declared that "in the rare devices of poetry" . . . "the right honourable Earl of Oxford may challenge to himself the title of the most excellent among the rest." The anonymous author of *The Arte of English Poesie* in 1589 also placed "that noble gentleman Edward Earl of Oxford" . . . "first" . . . among all the poets "of Her Majesty's own servants who have written excellently well as it would appear if their doings could be found out and made public with the rest." Finally the great Edmund Spenser himself, who was not given to idle flattery, addressed a dedicatory Sonnet to the Earl in the opening pages of the 1590 edition of *The Faerie Queene*. He referred to Oxford's affinity to the Muses as

" . . . the love which thou doest beare  
To th' Heliconian imps, and they to thee;  
They unto thee, and thou to them, most deare."

These references to creative gifts are too categorical to be ignored. They must mean that Edward de Vere had done outstanding work which is either lost or has not come down to us under his own name.

Keys to the mystery will be found in the personal connection that existed between Lord Oxford and Arthur Golding, on the one hand, and the clear-cut reflection of Golding's own person-

## Arthur Golding: The Uncle of Edward De Vere

(Continued from page 5)

otherwise as sharp-sighted as Linceus or Argus, and had all the sciences, arts, cunning, eloquence, and wisdom of the world.

For many generations writers on the Elizabethan period who did not bother to look closely into the matter have held the opinion that this good advice of Arthur Golding was thrown away on Edward Earl of Oxford, and that the talented but eccentric young nobleman degenerated into a quarrelsome wastrel, a treasonable turn-coat in religion, in brief, a flighty nonentity who was chiefly distinguished for his monumental debts and his differences with Sir Philip Sidney.

But the actual facts of his life, as they have been dredged up from the original records of the times by J. Thomas Looney, Capt. R. M. Ward and others of recent years, tell a far different story. Lord Oxford appears to have been the most misunderstood and persistently misrepresented poet that was ever born in England. His talents as a scholar, an entertainer and a comedian fused into focus as his wealth declined, and the best of evidence now exists to show that he was really the creative power behind the development of the Shakespearean stage. That he wrote the plays and poems generally credited to the unschooled and untravelled business man of Stratford-on-Avon who had such difficulty in penning his own signature, a very substantial mass of testimony bears witness.

We also know that while Lord Oxford never announced himself a Calvinist, as his uncle may have hoped he would, his spiritual stamina was sufficient to enable him to rise above the mistakes and misadventures of early manhood which had landed him in the Tower on two separate occasions. Some of the valuable properties which Arthur Golding sacrificed so mysteriously at about the same period undoubtedly went to help the Earl out of these embarrassments. In any event, Oxford lived long enough to emerge from the shadows. When James I came to the throne in 1603 he rescued the poet-peer from official obscurity and financial uncertainty and made him a member of the Royal Privy Council. In a letter to Sir Robert Cecil, the Earl's brother-in-law, James refers to him as "Great Oxford." No other Englishman of the day can be shown to have elicited so unusual

a tribute from the drama-loving monarch of Edinburgh. Neither is there any evidence to show that Edward de Vere had achieved notable success in any fields other than poetry, music and playwriting when James arrived in England.

### An Amazing "Coincidence"

*The Psalms of David* which Arthur Golding so hopefully dedicated to his twenty-one year old nephew may have helped Lord Oxford through some of the crises of his chequered career. At least we have the comment of Sir George Buc, who served for many years in the office of the Master of the Revels and licensed several of the Shakespearean plays for production, that

... certainly the erl was a magnificent and a very learned and religious man ...

This comment was recently decyphered from some half-burned notes in Buc's handwriting, found among his manuscripts in the Harleian collection. The Master of the Revels adds other significant words in defence of the peer who had unquestionably lost caste by becoming a public playwright, ending as follows:

I spea(k) bu(t) what I know, for he vouchsafed me . . . the honour of his familiar ac(quaintance).

It is unfortunate that all of Buc's notes on this matter have not been preserved for no one can question the significance of the fact, in connection with other Oxford-Shakespeare authorship evidence, that this remarkable nobleman was on terms of "familiar acquaintance" with a licenser of Shakespeare's plays.

Turning back to these masterpieces with the thought that perhaps Arthur Golding's presentation of *The Psalms of David and others* to their apparent author may have had some perceptible influence upon the creative structure of the plays, we find the conjecture justified beyond all reasonable doubt. Expert opinion informs us that

From first to last there is not a play in the Folio entirely free from a suggestion of a use of the *Psalms*. In two plays, *2 Henry VI* and *King Henry VIII* the allusions to the *Psalms* run into double figures. Even the *Sonnets* are not devoid of quotations from the *Psalms*. If Shakespeare made instinctive

and spontaneous use of any part of Scripture it was of the *Psalter*.

This testimony appears in Richmond Noble's authoritative work on *Shakespeare's Biblical Knowledge*, published 1935. Mr. Noble was granted a scholarship by the University of Liverpool to carry out his research. He also secured the advisory co-operation of the greatest living authorities on the history of English Biblical publication and the Shakespearean texts. He seems to have been in no way concerned with the problem of the disputed authorship of the plays and expresses the orthodox point of view throughout his investigation that Shakespeare the dramatist was a citizen of Stratford-on-Avon.

But here again, in tracing the Bard's familiarity with Biblical text, the investigator reaches conclusions that can be shown to corroborate the Oxfordian theory in convincing detail.

Realizing that no direct evidence exists to prove that the householder of Stratford ever personally owned a Bible or for that matter, any other book, Richmond Noble at first adopted Sir Sidney Lee's supposition that the poet had been instructed in Biblical lore at school. He soon found, however, that

... unfortunately this view seems to have been based on nothing more substantial than a confident assumption; there is nothing to show that (Lee) took any pains to confirm it by means of inquiry. There has as yet been no adequate proof adduced that the English Bible was taught generally in country schools between 1572 and 1580, or if we agree that Shakespeare served as an usher, even as late as 1586.

Mr. Noble then goes on to prove that the man who wrote the plays had a scholar's knowledge of all the Biblical texts that were circulated in England prior to the King James version—but particularly of the phraseology of the *Genevan Bible*, so dear to the hearts of John Calvin and Arthur Golding.

It is beyond all shadow of doubt (says our authority) that on occasions Shakespeare used the *Genevan*, just as on others he used the Bishops; and on others again, a rendering found in the Prayer Book . . . but the

evidence is in favor of *Shakespeare's possession of a Genevan Old Testament* . . .

We have italicized some of Mr. Noble's words to accentuate their import in relation to (1) the lack of proof that the Stratford man ever owned any books and (2) the fact that indisputable documentary evidence is on file at Hatfield House, the ancient home of the Cecil family, showing that Edward, Earl of Oxford early in life purchased a copy of the particular rendering of the Scriptures with which Shakespeare, in Mr. Noble's expert opinion, was personally familiar. Proof of this appears in an old account book under date "from January 1st to September 30th, 1569/70," with the notation, "payments made by John Hart, Chester Herald, on behalf of the Earl of Oxford." The item with which we are now concerned reads:

To William Seres, stationer, for a *Geneva Bible gilt*, a Chaucer, Plutarch's works in French, with other books and papers . . . 2 . 7 . 10.

So it would seem that Calvinist Arthur Golding's eloquent appeal to his unpredictable nephew to take the scriptures—and particularly the *Psalms*—"as the light of your steps" may very well have been acted upon in a way far different from that in which the puritanical translator had intended—but to the eternal glory of English literature!

Charles Wisner Barrell

(To be continued in the next issue of the NEWS-LETTER)

## The Tongues

Various authors have written learned essays to prove Shakespeare's ignorance of foreign languages, yet how will they account for his satirical allusion in *The Merchant of Venice* (I ii. 65), "he hath neither *Latine*, *French*, nor *Italian*?"

Surely Shakespeare, if he had been ignorant of these languages, would hardly have thus ridiculed one of his characters. The Earl of Oxford knew all of them from his youth, the three a man of culture in that age was expected to know. The remark quoted was a perfectly natural one to Lord Oxford, whether in ordinary conversation or written as a line in a play. There is not the slightest evidence that Shakespeare of Stratford spoke anything but his mother tongue.

## Topicalities In The Plays

Since *Hidden Allusions in Shakespeare's Plays* was published, other topical references have been noted which appear to confirm my theory of the chronological order of the plays based on allusions to contemporary incidents. A few of these topicalities are here given.

In *Twelfth Night* are found many references to events of 1580, along with which are echoes of Lyly's *Euphues and his England*, published in that year and dedicated to Lord Oxford.

"But I am a great eater of beef and I believe that it does harm to my wit" (*Tw. N.*, I. iii. 82) seems a paraphrase of Lyly's "As for the Quailles you promise me, I can be content with beefe, and for the questions they must be easie, els shall I not answer them, for my wit will shew with what grosse diot I haue been brought vp." Again we find "... the tailor make thy doublet of changeable taffeta, for thy mind is a very opal" (*Tw. N.*, II. iv. 79) is similarly paraphrased from Lyly's "as our changeable silk turned to ye Sunne hath many colours, and turned backe the contrary, so wit shippeth [shapeth] it self to euery conceit being constant in nothing but inconstancie." Lyly became secretary to the Earl of Oxford in 1580 or shortly before and, naturally, the Earl was deeply interested in the work of his secretary, whose two *Euphues* volumes immediately became the rage in England. Like other fashions, euphuism lost its vogue in a few short years.

"Policy I hate; I had as lief be a Brownist as a politician" (*Tw. N.*, III. ii. 33) is a line referring to a dissenting group under the leadership of Robert Brown who began his assaults upon the Church of England about 1580 and he gained many followers. He was called before a court of ecclesiastical commissioners and, being insolent to the court, was committed to the custody of the sheriff's officer, but was released at the intercession of his relative, the Lord Treasurer Burghley. He was finally excommunicated for contempt and the solemnity of this censure immediately effected his reformation and in the year 1582 "went off from the separation and came into the communion of the Church." (Furness.) The time when the Brownists were of any importance was between 1580 and 1582, thus making the reference an allusion topical in 1580, along with many others, and show-

ing the writing of *Twelfth Night* as following close upon the heels of that year.

"There were none principal, they were all like one another, as half pence are, every one fault seeming monstrous, till his fellow-fault came to match it."

(*As You Like It*, III. ii. 342).

Halfpence were first coined in Elizabeth's reign in 1582-3, and, in comparison with the great variety of coins of other denominations then in circulation, there was a propriety in saying "as like one another as halfpence are" (Wright). As there are many allusions in *As You Like It* to events of 1581 and 1582, this play must have been written soon afterward and was probably finished only after the issue of the new coin, when the mention of it was of topical interest.

I have already identified the original of Sir Oliver Martext as Oliver Pigge, a Puritan minister, who wrote a book called *A comfortable treatise upon the latter part of the fourth chapitre of the first Epistle of Saint Peter*, printed in 1582 (*Review of English Studies*, 1931). It is significant that there was entered in the Stationers' Registers, August 6, 1584, the ballad "O swete Olyver, Leave me not behind the," and again August 1, 1586, "O swete Olyver, altered to ye scriptures." The two entries of this ballad so soon after the publication of Oliver Pigge's book on the First Epistle of Saint Peter, especially the second one which mentions altering "ye scriptures," indicates the Puritan vicar as the object of humorous ridicule in the song for his effrontery in attempting to rewrite the Scriptures. A few lines of the song, known some time before it was registered, as was customary, were introduced into the play for the purpose of heaping further ridicule on the hapless vicar. Fifteen or twenty years later when, according to the generally accepted chronology, *As You Like It* is supposed to have been written, such a reference would have fallen flat on the ears of the groundlings. It would have been understood and have brought a laugh in the early 1580's.

From many allusions in *The Winter's Tale*, that play would appear to have been written about 1586. The character of Autolytus, the rogue who has fallen from better estate and who says "a

nimble hand is necessary for a cut-purse" (*W.T.*, IV. iii. 685), seems to have been modeled on that of a certain Wotton. According to Fleetwood's report, 1585, this Wotton, a gentleman born, kept an alehouse and taught young boys to become pickpockets.

Another allusion indicating 1586 as about the year *The Winter's Tale* was written is the line

"The statue is but newly fix'd, the colour's  
Not dry." (*W.T.*, V. iii. 47).

Professor William Lyon Phelps, in his *Autobiography with Letters*, recently published, calls attention to the fact that in 1586 a statue in honor of Queen Elizabeth was erected at Lud Gate, which in that year was rebuilt. When Lud Gate was taken down, the statue of Queen Elizabeth was "moved to old St. Dunstan's Church, the only known contemporary statue of the great Queen." A few years ago, the grimy old statue was cleaned and repainted. "Painted she was originally; and very likely in colors much stronger than those which make her look so fresh and dapper today. Elizabethans, like men of the Middle Ages, could not think of a statue unpainted. 'The statue is but newly fix'd, the colour's not dry,' cries Paulina in alarm when Perdita is in too great a hurry to kiss the hand of her mother." Professor Phelps, better than he realized, hit the nail on the head when he connected the line from *The Winter's Tale* with Elizabeth's statue, new and freshly painted in 1586. The line is truly topical.

Professor A. F. Pollard, in *The Times Literary Supplement* (London, 3 Apr. 1937), points out the line, "Then brook abridgement, and your eyes advance" (*Henry V*, Act V, Prologue, line 1), as a pun on Brook's *Abridgement*, the most famous legal text-book before the days of Coke. This book was first published in 1573-4, and was reprinted in 1576 and 1586. The edition of 1586 undoubtedly caught the attention of our dramatist, learned as he was in the law, and he introduced the delightful pun into the new play he was then writing, *Henry V*, immediately following *The Winter's Tale*. Most of the contemporary allusions found in *Henry V* refer to events of 1586, indicating that the play was written towards the end of that year and early in 1587.

"The lazar kite of Cressid's kind" (*Henry V*, II. i. 74) is a line which echoes one in George Gascoigne's *Dan Bartholomew of Bathe*—"Nor

seldom scene in kites of Cressid's kinde"—which was reprinted in *The Whole Works of George Gascoigne*, 1587. The dramatist, long familiar with George Gascoigne's poetry, read again the old *Dan Bartholomew of Bathe* in the 1587 edition and incorporated the striking expression above quoted into his new play.

Any author mirrors the times in which he lives, whether intentionally or not, and the author of the great plays we are engaged in studying mirrored the Elizabethan period. The allusions noted are not just imagined; they are not mere coincidences; there are too many for that!

Eva Turner Clark

### *Anomos, or A. W.*

The poems by *Anomos* in *A Poetical Rhapsody*, last and best of Elizabethan poetical miscellanies, have proved a puzzle to all students of Elizabethan literature. Francis Davison, son of Secretary Davison (upon whom Queen Elizabeth vented her displeasure at the time of the execution of Mary Queen of Scots), was the author of a number of the poems and was the collector and editor of the first edition, 1602.

In this first edition, Davison opens his letter "To the Reader" with the following statement: "Being induced, by some priuate reasons, and by the instant intreatie of special friendes, to suffer some of my worthlesse Poems to be published, I desired to make some written by my deere friend *Anomos*, and my deerer *Brother*, to beare them company: Both without their consent, the latter being in the low Country Warres, and the former vtterly ignorant thereof. My friendes name I concealed, mine owne, and my brothers, I willed the Printer to suppress, as well as I had concealed the other: which he hauing put in, without my priuity, we must both now vndergoe a sharper censure perhaps then our nameles works should haue done, & I especially. For if their Poems be liked, the praise is due to their inuention, if disliked, the blame both by them, and all men will be deriued vppon me, for publishing that which they meant to suppress."

Another excerpt from the same letter states: "For these Poems in particular, I could alledge these excuses; that those vnder the Name of *Anomos*, were written (as appeareth by diuers things to Syr Philip Sidney liuing, and of him dead) al-

ality and his literary labors in the works of "William Shakespeare," on the other.

In fact, study of Louis Thorn Golding's research makes it possible at this time to announce a discovery of heretofore unidentified Shakespearean source material that seems to have escaped the attention of experts in the field during the past three hundred years.

Edward de Vere had been entered as an "im-pubes fellow-commoner" at Queen's College, Cambridge nearly fours years before he took up his official residence with the Master of the Royal Wards. Arthur Golding, fourteen years his senior, accompanied the young Earl as personal "receiver" of the Vere estates which were then apparently among the greatest in the realm. That Golding also acted as tutor and general adviser to his nephew can be taken for granted, for the translator addresses Oxford in such a dual spirit in dedications of books published in 1564 and 1571.

The first of these is an English version of Justin's previously untranslated *Abridgement of the Histories of Trogus Pompeius*, "a worke conteyning briefly great plenty of most delectable Histories, and notable examples, worthy not only to be Read, but also to bee embraced and followed by al men."

Lord Oxford was only fourteen years of age and about to receive a degree from St. John's College, Cambridge, when his uncle offered the fruit of his labors in the field of ancient history to him in these words:

... there was not any who, either of duty might more justly claim the same, or for whose estate it seemed more requisite and necessary, or of whom I thought it should be more favourably accepted, than of your honour. For . . . it is not unknown to others, and I have had experience thereof myself, how earnest a desire your honour hath naturally grafted in you to read, peruse, and communicate with others as well the histories of ancient times, and things done long ago, as also of the present estate of things in our days, and that not without a certain pregnancy of wit and ripeness of understanding. The which do not only rejoice the hearts of all such as bear faithful affection to the honourable house of your ancestors, but also stir up great hope and expectation of such wisdom and experience in you in times to come, as is meet and becoming for so noble a race.

Then, after urging young Oxford to emulate the examples of Epaminondas of Thebes and Arymba of Epirus who were not only great soldiers but scholars and peace-makers as well, he concludes:

Let these and other examples encourage your tender years . . . to proceed in learning and virtue . . . whereof, as your great forwardness giveth assured hope and expectation, so I most heartily beseech Almighty God to further, augment, establish and confirm the same in your Lordship with the abundance of his grace.

Your Lordship's humble servant,  
Arthur Golding

### A Discovery of Real Import

The "delectable Historyes, and notable examples" thus brought to Edward de Vere's attention so persuasively during his formative years must have vividly appealed to the precocious boy.

It is a significant "coincidence," now noted for the first time, that the writer of the Shakespearean plays must also have been vividly impressed by the succinct tales from *Trogus Pompeius* for he alludes many times to striking incidents and unusual personalities of the ancient world that appear in this early translation by Arthur Golding. Lack of space prevents mention of more than two or three such parallels here:

In the first chapter of the *Historyes* we find the story of Cyrus, ruler of the Persian Empire, and his defeat and death by the unusual strategy of the Scythian queen Tomyris.

Turning to Shakespeare's *I Henry Sixth*, (II, 3), we discover the Countess of Auvergne planning the capture and murder of the English hero Talbot with comments such as these:

The plot is laid; if all things fall out right,  
I shall be as famous by this exploit  
As Scythian Tomyris by Cyrus' death.

The connection here is unmistakable for Trogus Pompeius seems to be the one historian of the period who refers to Tomyris as a Scythian queen. Herodotus and others speak of her as Queen of the *Massagetæ*.

Again, in this book dedicated to Lord Oxford by Arthur Golding we read of Semiramis the mythical queen of Assyria and her criminal exploits with her own son Ninias.

Shakespeare's allegorical melodrama of *Titus Andronicus* compares the blood-thirsty Tamora, Queen of the Goths (here evidently representing the Spain of Philip II) with

This goddess, this Semiramis, this nymph,  
This siren, that will charm Rome's Saturnine.

And in the introduction to *The Taming of the Shrew*, the lord who plays the practical joke on Sly, the drunken tinker, promises him

... a couch  
Softer and sweeter than the lustful bed  
On purpose trimmed up for Semiramis.

The account of Alexander the Great in *Trogus Pompeius* is particularly well handled—a model of clear and concise reporting. Two dramatic incidents in this miniature biography of the classic superman seem to have fixed themselves in the memory of Shakespeare. The first relates to Alexander's murdering of his confidential friend Cleitus during a drinking bout.

This is alluded to by the irrepressible and mud-dle-tongued Fluellen in *Henry V*, (IV, 7) as follows:

Alexander,—Got knows, and you know,—  
in his rages and his furies, and his wraths,  
and his cholers, and his moods, and his displeasures,  
and his indignations, and also being  
a little intoxicates in his prains, did, in  
his ales and his angers, look you, kill his pest  
friend, Cleitus.

The other Alexandrian anecdote has to do with the great conqueror's final act. It is reported in the ancient chronicle in this wise:

When his friends saw him dying, they asked him "whom he would appoint as the successor to his throne?" He replied, "The most worthy." Such was his nobleness of spirit, that though he left a son named Hercules, a brother called Aridaeus, and his wife Roxane with child, yet forgetting his relations, he named only "the most worthy" as his successor; as though it were unlawful for any but a brave man to succeed a brave man . . .

Shakespeare's King Leontes in *The Winter's Tale*, having put away his wife and daughter in a jealous rage, (just as Lord Oxford himself did in 1576, by the way) finds himself likely to face the future without an heir. The old noblewoman Paulina offers him this cold but familiar comfort (Act V, 1.):

Care not for issue:  
The crown will find an heir: great Alexander  
Left his to th' worthiest; so his successor  
Was like to be the best.

Altogether, there are ten or more clear-cut allusions in the plays to memorable characterizations and passages that appear in Arthur Golding's translation of *Trogus Pompeius*. In addition, Shakespeare seems to have drawn heavily upon the book in naming many of his dramatic personages. Fully a dozen of the heroes of antiquity that Golding re-vitalized for the delectation of his brilliant nephew reappear in name if not in exact characterization in the Shakespearean comedies and tragedies—exclusive of the Roman plays, modeled directly upon Plutarch.

#### "Thine Uncle, Famous in Caesar's Praises"

In October, 1565, from his East Anglian birth-place of "Powles Belchamp," Arthur Golding dedicated one of his most important translations "To the ryghte honorable Syr Wyllyam Cecill Knight, principal Secretarye to the Queenes Maiestie, and maister of her highnes Courtes of wardes and liueries."

This was a spirited English version of Caesar's *Commentaries*, bearing the rather verbose title of *The eyght bookes of Caius Iulius Caesar conteyning his Martiall employtes in the Realme of Gallia and the Countries bordering upon the same*. The volume represents a landmark in English history and scholarship for it was the first translation of the greatest of all military classics to be printed in the vernacular. That it was eagerly read by Golding's bookish young relative, there can be no doubt. Shakespeare's preoccupation with the character and exploits of Julius Caesar is too well known to require comment.

It is interesting, but perhaps not surprising to find the Bard adopting Golding's exact phraseology when the latter makes Caesar remark:

Of all the inhabitants of the isle, the *civillst*  
are the Kentish-folke.

This reappears in the speech of the doomed Lord Say to Jack Cade, *II Henry VI*, (IV, 7):

Kent, in the *Commentaries* Caesar writ,  
Is term'd the *civillst* place of all this isle.



Also in *Cymbeline* (III, 1), the playwright has Lucius, the Roman general, remark to the British leader:

When Julius Caesar, whose remembrance yet  
Lives in men's eyes and will to ears and  
tongues

Be theme and hearing ever, was in this Britain  
And conquer'd it, Cassibelan, *thine uncle*,—  
*Famous in Caesar's praises*, no whit less  
Than in his feats deserving it, etc. . . .

Cassibelan does not appear in the play and his relationship to Cymbeline and admiration for Caesar seem to stress the Bard's appreciation of uncles who reflect Arthur Golding's particular characteristics. Half a dozen pointed references in various plays to the fact that an uncle can, if he will, fulfill the offices of a missing parent, come readily to mind.

When my uncle told me so, he wept,  
And hugg'd me in his arm . . . (*III Henry VI*)  
. . . And thy uncle will

As dear be to thee as thy father was.

(*King John*)

But the most unusual of these allusions that adumbrate Shakespeare's familiarity with the scholarly Golding himself occur in *As You Like It*.

Rosalind, disguised as a backwoods youth, meets Orlando in the forest and is complimented upon her refined accent. She replies:

I have been told so of many: but indeed  
*an old religious uncle of mine taught me to*  
*speak*, who was in his youth an inland man  
. . . .

Later in the play, when Orlando tries to explain the contradictions in Rosalind's hidden personality to the Duke, he says:

But my good lord, this boy is forest-born,  
And hath been tutor'd in the rudiments  
*Of many desperate studies by his uncle*,  
Whom he reports to be a great magician . . .

### The Protean Personality of the Poet-Peer

Close students of the personality of Arthur Golding as it emerges from his biography will also find the idiosyncracies of this unusual puritan—poet—scholar and his chief interests in life so persistently refracted through the rays of Shakes-

peare's scintillating genius that the identification of the translator with the poet's development is in many respects easier to distinguish than is the part that Golding the man took in the education and support of his own children.

For instance, the translator's dedication to his nephew in 1571 of *The Psalmes of David and others with M. John Calvin's Commentaries* might seem at first glance of very little significance, except to the two people chiefly concerned. The "old religious uncle" appears to have been somewhat concerned at this time about the spiritual welfare of the dashing young peer who was known as a champion "spear-shaker" in the lists, an ingenious writer of light verse, a patron of poets, philosophers and dramatists, and the Queen's personal favorite among Court entertainers. "If it were not for his fickle head he would pass any of them shortly," wrote Gilbert Talbot to his father, the Earl of Shrewsbury, in 1572. Evidently Arthur Golding watched the development of Oxford's mind with some distrust, for the Earl was as complex and contradictory a personality as the age had to offer: a voracious student and distinguished scholar, and at the same time a highly-mannered fop; a musician and a master-tilter; a poet, a keen follower of new philosophies, but an incorrigible practical joker; an eager soldier, an expert horseman, the best dancer at Court and withal a natural comedian. Courthope in his *History of English Poetry* describes him (appropriately enough) in exactly the same words that Shakespeare uses to characterize Falstaff: "He was not only witty in himself, but the cause of wit in others." Sir William Cecil, his guardian, sketches the Earl realistically in a letter written to Lord Rutland at this time.

I find . . . that there is much more in him of understanding than any stranger to him would think. And for my own part I find that whereof I take comfort in his wit and knowledge grown by good observation.

This was the distinctly "off standard" representative of the ancient English aristocracy to whom Arthur Golding addressed his 1571 edition of *The Psalmes of David* with the heartfelt hope that Oxford would take their message as

. . . the lantern of your feet, and the light of your steps. Whosoever walketh without it walketh but in darkness, though he were

(Continued on page 7)

NEWS-LETTER  
THE SHAKESPEARE FELLOWSHIP  
AMERICAN BRANCH

VOLUME I OCTOBER-NOVEMBER, 1940 No. 6

*President*

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*Vice-Presidents*

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Mrs. Eva Turner Clark

*Secretary and Treasurer*

Charles Wisner Barrell

Occasional meetings of the American Branch will be held, for which special notices will be sent to members. Dues for membership in the American Branch are \$2.50 per year, which sum includes one year's subscription to the NEWS-LETTER.

The officers of the American Branch will act as an editorial board for the publication of the NEWS-LETTER, which will appear every other month, or six times a year.

News items, comments by readers and articles of interest to all students of Shakespeare and of the acknowledged mystery that surrounds the authorship of the plays and poems, are desired. Such material must be of reasonable brevity. No compensation can be made to writers beyond the sincere thanks of the Editorial Board. Articles and letters will express the opinions of their authors, not necessarily of the editors. They may be sent to The Shakespeare Fellowship, 17 East 48th Street, New York, N. Y.

**"In the Army Now"**

The Secretary-Treasurer of The Shakespeare Fellowship—American Branch is now attached to the U. S. Army. Mr. Barrell is acting as an editor and director for Training Film Field Unit No. 1, with headquarters at Fort Monmouth, Oceanport, New Jersey. Motion pictures are to be used extensively in training the new army in all branches of military tactics, and Mr. Barrell is one of several experts in the production of educational films now serving in the Field Unit at Fort Monmouth.

\* \* \*

During Mr. Barrell's absence from active work with the NEWS-LETTER, its publication will be

continued under the direction of Mrs. Eva Turner Clark, with the assistance of Miss Ellen Ross, a devoted member of the Shakespeare Fellowship. Letters addressed to The Shakespeare Fellowship, 17 East 48th Street, New York, will receive prompt attention.

**Index**

The present issue completes Volume I of the NEWS-LETTER. An Index to Volume I will be sent to members of the Shakespeare Fellowship with the December issue, which begins Volume II. The Index will be found of great convenience to those who plan to have the first volume bound.

**Five Thousand New Readers**

We are informed by the editors of *Scientific American* that more than five thousand extra copies of the January issue of that magazine have been sold.

They attribute this entirely to the fact that the issue mentioned was the one featuring the article by Charles Wisner Barrell, "Identifying Shakespeare With X-Rays and Infra-Red Photography," in which conclusive proof is given that the Earl of Oxford is the real man beneath the surface of certain so-called "life paintings" of William Shakespeare.

We congratulate the publishers of *Scientific American* upon their perspicacity in publishing Mr. Barrell's epoch-making piece of Shakespearean research.

**Poet Passes**

The Shakespeare Fellowship lost a staunch adherent on August 14th when Alfred Antoine Furman passed away at his home in Clifton, New Jersey. In his eighty-fifth year, Mr. Furman was a poet of considerable ability with several books to his credit. He had been an Oxfordian since reading Mr. Looney's *Shakespeare Identified* some eighteen years ago. His verses entitled "Edward de Vere, Accepting Him as Author of Shakespeare" were published in our April-May issue.

Mr. Furman was a direct descendant of the famous Howard family of England from which the Dukes of Norfolk have sprung. Both he and his late brother, Philip Howard Furman, were well known Shakespearean students and collectors.

most twentieth years since, when Poetry was farre from that perfection, to which it hath now attained."

The name *Anomos* is believed to have been intended by Davison to mean Anonymous, a synonym of *Ignoto*, used commonly in *England's Helicon* for unknown writer, and it is now the opinion of scholars that the signature, "A. W.," attached to all but one of the sixty-nine poems in Davison's manuscript list of poems by *A. W.*, is identical in meaning with *Anomos*; that is, this mystifying signature is simply the initial letters of Anonymous Writer, or Writers.

For a full discussion on this point, readers are referred to Professor Hyder E. Rollins' edition (1932) of *A Poetical Rhapsody*. If *A. W.* was an individual, Professor Rollins comments, "then one of the greatest poets of the Elizabethan period is still unknown, and his anonymity furnishes a greater problem than that which certain misguided people (*sic*) have associated with the identity of Shakespeare. It seems hardly credible that a poet so copious in production, so versatile in stanzaic forms, metrical patterns, and literary types, as *A. W.* should have entirely escaped mention by his contemporaries."

Because some of the poems fall below the high degree of excellence of most of those signed *A. W.*, Professor Rollins believes, with others, that the signature hides the identity of more than one author. Nevertheless, it appears to be the opinion of most scholars that all the more important poems must be assigned to one great writer, largely because of their general excellence, partly because Francis Davison states in his letter "To the Reader" that they were "written by my deere friend *Anomos*," identical with *A. W.* of his manuscript list. In later editions, Davison attributes some of the poems to other writers, which makes it appear probable that in the meantime his "deere friend *Anomos*" had protested that some of them were not his.

In order to inquire into the identity of *Anomos*, it is necessary to turn back the pages of history for two decades prior to the publication in 1602 of *A Poetical Rhapsody*, as Davison declares the poems by *Anomos* were written "almost twenty years since," that is, about 1582. The unknown poet must be placed in point of time with such poets as Edward Earl of Oxford, Sir Philip Sidney, Sir Walter Raleigh, Sir Fulke Greville, Sir Edward Dyer, Edmund Spenser, Thomas Watson,

and Thomas Churchyard. It is of the poets of this period of whom the critic, William Webbe, writes in *A Discourse of English Poetry*, 1586, when he says: "I may not omit the deserved commendations of many honourable and noble Lords and Gentlemen in Her Majesty's Court, which, in the rare devices of poetry have been, and yet are, most skilful; among whom the Right Honourable Earl of Oxford may challenge to himself the title of the most excellent among the rest."

The Earl of Oxford's poetic talent did not escape mention by his contemporaries. Webbe singles him out as the greatest of the courtier poets, yet, with the exception of a few youthful verses, his poems have disappeared, in spite of his reputation, and this at a time when it was the custom to collect manuscript poems. How could his poems have disappeared so completely? My answer is that Lord Oxford's poems were known only to his intimates and to the literati of London, they were never published as his, but were saved to posterity by being published, some twenty years after they were written, under the initials *A. W.*, meaning Anonymous Writer, just as his plays were attributed by Meres in 1598 to William Shakespeare. We know now that "William Shakespeare" was the pen name of the Earl of Oxford.

That the poet Earl was the "deere friend" of Francis Davison we can readily understand. Lord Oxford's father-in-law was the Lord Treasurer Burghley. Secretary Davison, father of Francis, was related to Lord Burghley. The two younger men, therefore, came within the same family relationship and social connection; their mutual interest in poetry would have brought them even closer.

*Eva Turner Clark*

## Resolute and Determined

The violent bombing attacks upon London have interrupted communications with many of our Oxfordian correspondents in the metropolitan district of England. We have, however, recently received a letter from one of them, now living in the country, and he gives such a picture of life under war conditions that we wish to share it with our members. An excerpt follows:

"I am quite comfortable and am being well looked after in this ancient farm-house, which is a fine place to work in, because of the freedom from interruption. My days are very busy, because, in addition to correspondence and my Elizabethan

work . . . , I have war-duties on the A.R.P. and local defence telephones, which have to be served day and night. The planes are over us nearly every night; and we are shaken, often, by the crash of bombs. Whose turn may come next, nobody knows.

"It is all an amazing and very terrible business; yet with a certain grandeur about it—to feel that, against a world of enemies, we are fighting for our lives; and for much that is dearer than our lives, including our liberties of thought and action. The nation is resolute and determined; and—if we have to give lives and all—we shall sell them dearly. Meanwhile we set our teeth, and live from day to day. Even the church-tower here is a watch-tower against any attempted landing in this part of the country; and streets are barricaded.

"The war, I think, will be a very long one; and will be fought out mercilessly on either side. Hitler has had it pretty much his own way, so far; but my impression is that, later on, when his own country has been more thoroughly bombed—as it will be—and when he finds himself surrounded by half-starved, conquered countries, on the loot of which he can no longer live, he will begin to find his apparently triumphant position an increasingly difficult one. We shall see! America, perhaps, may help us effectively later on. Whether she does or no, we shall fight to a finish.

"The position of the French is terrible. I received, this morning, a letter from a close friend of mine, a very distinguished Frenchman (name deleted), telling me that he—who was a rich man, a year ago—is penniless, having lost everything in the German invasion . . . . Thousands of others are in like case. Several friends of mine fled from the Channel Islands, with their families, in the clothes they stood in, and no more. . . . Such is life in Europe today. But we are not down-hearted. I do not think we shall go down. If we do, we shall go down fighting. I would be in the air-force tomorrow, were I young."

### If We Have Leisure!

We do not need to be reminded that the days we live in are full of problems and anxiety, both foreign and domestic. That is a self-evident fact! What we must consider in such times of stress is how to keep our minds steady. We must not allow ourselves to become "jittery." We all need a cer-

tain amount of idle amusement—that is good for the human animal—but there are times when the lighter things do not satisfy. The question arises, can we use our leisure to better advantage?

Members of the Shakespeare Fellowship have found an answer to that query. They have found it in the study of the plays and poems of Shakespeare in the light of new discoveries which show them to have been written by Edward de Vere, Earl of Oxford, scholar and courtier, a knowledge of whose life makes the writings more comprehensible. Reading of the plays, with the background now given to them, will be found stimulating to an unusual degree and will help us to retain our sanity in a world given over to insanity.

Shortly after the outbreak of the present European war, an English newspaper printed some lines that should make an indelible impression on all our minds. We quote: "Literature is the brooding human spirit of today, of yesterday and of tomorrow. It can bind hearts that are broken by evil. The task of politics has its day and ends: the task of art is eternal."

In pursuing our investigations as to the authorship of the Shakespeare plays, we are following an art that is eternal, for the superb plays are as nearly eternal as anything in the literary field of this transitory world can be. Research into the mystery of authorship often brings results which thrill the student as few things can.

Members of the Fellowship who have been active in research are happy to find an increasing interest in the problem of authorship. While we are no longer uncertain as to the identity of the author, there are innumerable details yet to be cleared up which should occupy the minds of hundreds of students, even thousands, and give them great satisfaction in the doing.

### Memorial Library

Mrs. William R. Bishop, president of the Henderson County Woman's Club, of Athens, Texas, and a member of the Shakespeare Fellowship, has been one of the prime movers in the building of a library in memory of Henderson County men who lost their lives in the last war. The dedication ceremonies took place on Friday, September 6th. It has taken many months of untiring devotion on the part of Mrs. Bishop and her co-workers to accomplish this superb piece of work and we extend to them our hearty congratulations!

JUN 6 1945

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