

The Shakespeare Fellowship was founded in London in 1922 under the presidency of Sir George Greenwood.

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Radio Presentation of Oxford-Shakespeare Case Proves Notably Successful

**Gelett Burgess and Charles Wisner Barrell Win
Acclaim and Important Practical Aid
for The Fellowship**

DUE PRIMARILY to the interest and foresight of Gelett Burgess, versatile author and charter member of THE FELLOWSHIP, a thirty-five minute presentation of evidence for Edward de Vere, Earl of Oxford as the real "Swan of Avon" was given with outstanding success over Station WEAJ of the National Broadcasting Company on July 22nd.

Mary Margaret McBride's popular matinee program was the setting for the discussion. Miss McBride had arranged for Mr. Burgess to take over her program during a few days of her annual vacation. And when he suggested an Oxford-Shakespeare talk as one of the features likely to arouse general interest, Miss McBride — with her usual keen appreciation of the unhackneyed news angle apparent — approved the idea. Mr. Burgess then secured the cooperation of our Secretary-Treasurer, Mr. Barrell, as advocate for Oxford in view of Mr. Barrell's thorough knowledge of the varied and voluminous evidence available and his ability to present it in simple and logical form.

Those who heard the Burgess-Barrell collaboration seem to agree that it was a delightfully effective dialogue and the most stimulating Shakespearean authorship discussion they had ever listened to on the air. Comments received from the radio audience were emphatically favorable and included many requests for further information. These requests have resulted in several persons joining THE FELLOWSHIP. Half a dozen or more requests for disk transcripts of the discussion have

since been made by members and others. But owing to the more or less spontaneous manner in which Messrs. Burgess and Barrell treated their subject, the making of a disk transcription for phonograph purposes was unfortunately overlooked. If and when they repeat their talk, provision will be made for the making of disk records to meet such requests.

As master of ceremonies, Mr. Burgess led off with a five-minute presentation of background evidence, paying high tribute to J. Thomas Looney's masterpiece of detection and deduction, and quoting the favorable reactions of many of the famous men of letters and scholarly authorities in varied fields who have endorsed "Shakespeare Identified." With convincing eloquence he then called upon the "orthodox" teachers of the myths and surmises that now pass for Shakespearean biography to forget the "vested interests" they have in such things and give the same open-minded consideration to the Oxford documentation that is granted any other discovery in the field of legitimate history and biography. He also gave a brief account of THE SHAKESPEARE FELLOWSHIP, its aims and achievements, and asked all persons who recognized the unique value of such an organization to rally to its support.

Introducing Mr. Barrell at this point as a speaker capable of answering clearly and reasonably the questions bound to arise in the minds of uninitiated listeners, Mr. Burgess proceeded to

pose a series of interrogations which kept the Secretary-Treasurer busy framing replies for the next half hour.

That the well-documented arguments thus brought out proved eminently convincing to at least one listener is witnessed in the sequel. For a day or two following the discussion, a New York resident of means who has been a member of THE FELLOWSHIP for some years, notified our Secretary-Treasurer that as a direct result of the radio arguments advanced, she had decided to make a bequest to our Research and Publication Fund. This has since become a legal actuality. Our gen-

erous and thoughtful patron has also suggested that we give publicity to her action "in order to stimulate other persons of means to do likewise — that the great work of collecting and making known the truth about Edward de Vere as the real Shakespeare need never falter, due to lack of funds."

We are sure that the many happy results of Messrs. Burgess' and Barrell's microphone activities will give joy to every Oxfordian here and abroad who reads this report. The impetus that constructive publicity always gives our work of enlightenment has again been demonstrated.

Truth from Texas

AMONG RECENT SUBSCRIBERS to the QUARTERLY whose interest we take pride in having secured is Dr. Josiah Combs, Head of the Department of French and German Languages at Texas Christian University, Fort Worth, Texas.

Holding degrees from the Université de Paris and other famous seats of learning, Dr. Combs is one of the best known American scholars in the modern language field. Long a dissident in respect to the "authorized" patch-work of conjecture that has made such a sorry botch of the teaching of Shakespearean biography, Dr. Combs' letter to the Editors of the QUARTERLY is a breezy challenge from the southwest that should stir some dust in Stratfordian cloisters. Shorn of conventional salutations, it reads as follows:

Owing to absence in Europe at different times, since 1918, I had overlooked Looney's book, and your periodical. I confess that your researches, and the whole subject, intrigue me; all the more so since it is high time that the Stratford myth be thoroughly and completely debunked. For a quarter of a century I have contributed my little mite in this direction. I have discovered that college professors of English literature refuse even to discuss the matter, — since the claim is not backed by "authority." Almost without exception, these academic gentlemen refuse to read and study research in the disputed field since 1910.

The relationship between the Combs family at Stratford-on-Avon and the Combses (and Palmers and Archdales) of London seems apparent. I descend directly from those in

London. Well, then, I suppose I should brag about the associations between Shakespeare and the Combs at Stratford? Not a bit of it! Old John, the usurer, William and Tom — the records attest to the type of their dealings with Shakespeare.

But to the point: absolutely no literary tradition concerning any associations between that impostor, Will Shakspeare, and any of my family has ever come to light in recent generations. The reasons are obvious. I believe that old "Ten-in-a-hundred" (John Combs) was quite aware of the fact that his mediocre townsman, Shakspeare, was NOT the author of the great plays. As to the genuine authorship, John was perhaps ignorant, as were many others of his time.

I am glad to see the Fredericksburg myth blasted by Mr. William Kent, in the January number of your QUARTERLY. But Mr. Kent is in error when he writes:

"There was no white settlement in Virginia in 1618, and probably Dr. Helder died whilst on an exploring expedition."

The latter part of the statement is doubtless correct, since the country around Fredericksburg had not been settled at the time: but — in 1618 there was a flourishing settlement in and around Jamestown, in the Colony of Virginia. Its population at the time was around 4,000, up and down the James River, largely, Yankees, and most Englishmen, will never admit that the settlement at Jamestown preceded that at Plymouth, Massachusetts, by thirteen years!"

The Playwright Earl Publishes "Hamlet's Book"

Facts Regarding Edward de Vere's Personal Interest In a Work which Stimulated "Shakespeare's" Creative Genius

By CHARLES WISNER BARRELL

AMONG THE MANY revealing circumstances that identify the poet-dramatist Earl of Oxford as the personality behind the pen-name of "William Shakespeare," none is more telling than the fact that books which are intimately associated with Oxford's intellectual development are clearly traceable in the great plays and poems. There are more than a dozen such books — amply certified as unquestionable Shakespearean source material — which contemporary records show the Earl owned, or which were publicly dedicated to him. Many others were written by his personal friends, relatives or known protégés.

One of these key exhibits which Lord Oxford took a personal hand in bringing to the attention of Elizabethan readers in the year 1573 is a small blackletter translation from the Latin which bears the title of *Cardanus Comforte*. While Ward's *Seventeenth Earl of Oxford* gives an adequate account of the young nobleman's connection with the launching of the English version of the *Comforte*, Ward makes no direct claim for its connection with the Shakespearean creative arcana. It may surprise certain readers, then, to learn that this work of Renaissance philosophy has long been recognized by accredited investigators as the source from which the author of *Hamlet* drew inspiration for memorable scenes and striking passages in the play — including practically the whole second and much of the metaphorical treatment of the famous soliloquy.

Hardin Craig, well known Professor of English at Stanford and the University of North Carolina, has made a careful study of the relationship between *Cardanus Comforte* and the creative background of *Hamlet*.¹ And although he has always been considered most correctly orthodox in his views on the Shakespeare authorship problem, Professor Craig is so convinced that the mysterious Bard's mind was saturated with the philosophy of the *Comforte* when he created his greatest play

that Craig calls his essay on the subject "Hamlet's Book."

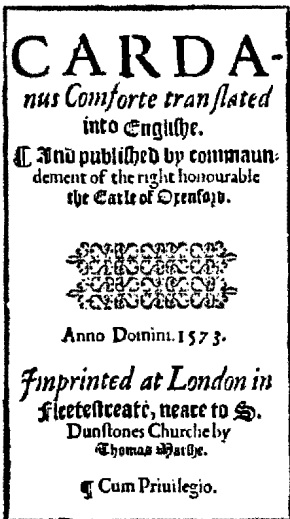
Of course there is no personal evidence that William of Stratford ever owned a copy of this stimulating work — or any other of the many books that the real man behind the pen-name knew so intimately. Oxford, on the other hand, seems to be the only Elizabethan poet and dramatist of contemporary reputation whose intellectual association with "Hamlet's Book" is clear-cut and unquestionable.

In point of fact, the Earl not only impelled his friend, Thomas Bedingfield, to complete the translation of the *Comforte* into English, but wrote both prose and versified introductions to speed its acceptance by Elizabethan readers, found a printer to put it into type "by commaundement" (as the accompanying typography of the original title-page shows) and without doubt paid all costs incurred thereby.

Yet Professor Craig, by adroit suppression of these interesting facts, has managed to write his study of *Cardanus Comforte's* relationship to *Hamlet* without giving the slightest hint that Lord Oxford took any part whatever in introducing so important a work to the intelligensia of the Shakespearean Age! Perhaps the good Professor was afraid that if he mentioned Oxford as the prime mover in giving "Hamlet's Book" to the same public that was later to hear so many of its ideas immortalized on the stage, he might be accused by his Stratfordian brethren of gratuitously adding fuel to the flame of the Oxford-Shakespeare heresy that has already scorched their articles of faith so seriously.

However that may be, Professor Craig has our sincere thanks for drawing the attention of present day students to the many significant parallels between Hamlet's ethical reflections and those of the *Comforte* which the literary Earl enthusiastically sponsored. Not that Craig is by any means the first to cite these remarkable parallels. Francis Douce appears to be entitled to the honors of

¹ See "Hamlet's Book" by Hardin Craig, *Huntington Library Bulletin*, No. 6, pp. 17-37.



Title-page typography of the original edition of Jerome Cardanus De Consolatione, translated into English as Cardanus Comferte by Thomas Bedingfield and "published by commandment" of his friend, the Earl of Oxford, in 1573.

priority in this respect. More than a hundred years ago — in the 1839 edition of his *Illustrations of Shakespeare* — Douce pointed out the striking similarities between passages in the *Comferte* and Hamlet's soliloquy. He ends his comments as follows:

"There is a good deal on the subject in *Cardanus Comferte*, a book which Shakespeare had certainly read."

Again, in 1845, the Reverend Joseph Hunter's *New Illustrations of Shakespeare* verified the findings of Douce regarding the playwright's indebtedness to the Renaissance philosopher. Hunter sums up the *Comferte* with this striking statement (which has the warrant, we gather, of ancient English stage tradition):

"It seems to be the book which Shakespeare placed in the hands of Hamlet."

A more modern commentator, Dr. Lily B. Campbell of Los Angeles, gifted author of an illuminating work on *Shakespeare's Tragic Heroes* (1930), also stresses the relationship between the youthful Oxford's favorite work of philosophy and Hamlet's views on life and death. She says:

"It is easily seen that this book of Cardan has long been associated with Hamlet. I should like to believe that Hamlet was actually reading it or pretending to read it as he carried on his baiting of Polonius."

Thus we have four able Shakespearean scholars of the past and present in virtual agreement that Oxford's own printing of *Cardanus Comferte* is preeminently "Hamlet's Book."

Such a situation may mean nothing at all to professional defenders of the Stratford myths, who have grown hoarse and irritable in advocating their surmises at the expense of more realistic documentation. But to those who have followed development of the Oxford-Shakespeare claims without prejudice, it will cast another floodlight of corroboration upon the fact that Oxford's mental reactions and creative idiosyncrasies are exactly those we should expect to find in the real life author of *Hamlet*.

Bearing in mind the vital implications of this promise, let us now consider in a little more detail the book known as *Cardanus Comferte*, together with the playwright Earl's interest in its subject matter, and some of the significant passages that connect this work with thoughts and situations so masterfully developed by the spokesman of the English Renaissance.

Written in Latin — then the international language of European scholarship — by Girolamo Castellione Cardano of Milan, the book was first



AVTHORIS CARMEN.

Non me terra reget, caelo sed raptus in alto
 Illustis vitam docta per ora virum:
 Quicquid venturis spectabit Phœbus in annis,
 Cardanus nocet, nomen & usq; meum.

Wood-cut portrait of Jerome Cardan, one of the great minds of the Italian Renaissance and author of the work now recognized as an essential source of Hamlet's philosophy.

published at Venice in 1542 by Girolamo Scoto, one of the famous printers of the period. The Latin title of the 264 page volume is *De Consolatione*, and the title-page bears Cardan's personal motto, *Fiat Pax in virtute tua* (Let Peace come of your virtue).

Jerome Cardan, as he is now designated by English writers, was one of the most learned and at the same time refreshingly human of the creative minds that gave verbal expression to the Revival of Learning. The illegitimate son of Facio Cardano, an eminent jurist of Pavia, Cardan was born in 1501 and died in 1576. He was well educated by his father and encouraged to seek knowledge in various fields, with the result that during his lifetime he won considerable renown as physician and astrologer — the two callings being then closely allied. His more enduring talents as mathematician, philosopher, autobiographer and poet are such that he would undoubtedly be better known to modern readers were it not that so few of his writings have been translated from the original Latin. Cardan's autobiography, *De Vita Propria Liber* (*The Book of My Life*), which was not available in modern English until 1930 when Jean Stoner's edition was published by E. P. Dutton & Co., gives a much truer and more understandable account of an intelligent man's life during the Italian Renaissance than the sensational *Magadocio* of Benvenuto Cellini. Several of Cardan's treatises on the workings of the human mind under abnormal stress would also still be of interest, we are told, to modern students of psychology and psychiatry.

Much trouble dogged the footsteps of the scientifically inclined philosopher throughout his career. He intimates that he wrote his *Consolatione* (*Comforte*) for the purpose of rationalizing some of the many bitter disappointments he had already experienced, and by way of personal fortification against meeting future griefs and inhibitions.

"This work," he says, "was at first called *The Book of the Accuser*, because it contended against the vain passions and false persuasions of mankind: afterwards it was changed to *Consolation*, because it appeared that there were a far greater number of unfortunate men needing consolation, than of fortunate ones in need of blame."

The human sympathy which Cardan expresses in this one passage is typical of his general outlook. By the same token, it is also typical of Shakespeare who rarely fails to give even his



Edward de Vere, 17th Earl of Oxford and Lord Great Chamberlain of England, engraved from a sketch made by Marcus Gheerhaedts the Elder in 1573, the same year in which the twenty-three year old playwright peer sponsored Cardan's *Comforte*. Oxford is shown bearing the Sword of State before Queen Elizabeth at Windsor. This picture has significant associations with the Hampton Court portrait of "Shakespeare" owned by the King of England.

deepest-dyed villains opportunity to air their grievances against fate. *Comfort*, *consolation* and their derivatives are words for which the Bard displays a significant partiality. They are used over and over again, in the same sense that the Cardan translation employs them, for a grand total of 237 times. Of the thirty-seven plays now attributed to Shakespeare, every one yields multiple examples. *Comfort* may be said, in fact, to be one of those words that "almost tell (the) name" of the man who composed Shakespeare's Sonnet 76 — an eventuality that he views as undesirable. In four of these autobiographical poems, the "fair, kind and true" young man who bears "name of single one" with the poet is described as the latter's predominating *comfort*.

Cardan's philosophy of consolation which made such a deep impression upon Shakespeare owes, in turn, a joint debt to Socrates, Plato, Catullus and Marcus Aurelius, but is shot through with the lively and realistic questionings of an active participant in the Revival of Learning. Wisdom

and wit go forward hand in hand. Neither does Cardan scorn to pause by the broad highway every now and then to chant a snatch of poetry appropriate to some phase of his commentary on the human journey.

It is a pity that no cheap reprint of this quaintly informative chronicle of "the intimate wisdom of things," as H. G. Wells defines philosophy, is not now available to general readers. For aside from its technical interest as basic Shakespearean source material, the book should delight anyone interested in studying a Renaissance mind in the making. As it is, the Bedingfield translation which Oxford put to press exists only in the few extant copies of the editions of 1573 and 1576. These are classed among the rarer Elizabethan items and cannot be consulted at first hand in this country except at such libraries as those of Yale and Harvard Universities, the Huntington in California and the Folger and the Library of Congress in Washington. Hardy souls, willing to risk eye-strain, can, however, view microfilm reproductions of the original blackletter *Comforte* at the New York Public Library and some of the other larger libraries. To alleviate the general inconvenience, perhaps some one of the American publishers who have expressed interest in the Oxford-Shakespeare case of late may see his way to the issuance of a new edition of this unique work. Printed in clear type with spellings modernized to match current versions of the Shakespeare plays, the undertaking could be made to pay for itself and would also serve the cause of good scholarship generally.

The letter addressed to the Earl of Oxford by Thomas Bedingfield, translator of Cardan's *De Consolatione*, which is printed at the beginning of the *Comforte*, is dated "From my lodging this first of January, 1571." This probably means in reality 1572, for the legal year then began on Lady Day, March 25th, although January 1st (curiously enough) was called "New Year's Day." And it was the custom for friends to exchange personal gifts at that time as is now the more general practice at Christmas.

In any event, Edward de Vere was still on the threshold of manhood when Bedingfield sent him the manuscript and covering letter which begins:

My good Lord, I can give nothing more agreeable to your mind and fortune than the willing performance of such service as it shall

please you to command me unto. And therefore rather to obey than to boast of my cunning, and as a new sign of mine old devotion, I do present the book your Lordship so long desired . . .

It thus becomes apparent that this work which is so definitely associated by scholars with the Shakespeare creative background was Bedingfield's New Year's gift to his aristocratic friend and fellow student.

Sure I am (the letter goes on) it would have better beseeemed me to have taken this travail in some discourse of arms (being your Lordship's chief profession and mine also) than in philosopher's skill to have thus busied myself: yet sith your pleasure was such, and your knowledge in either great, I do (as I will ever) most willingly obey you.

It speaks well for the character and mental proclivities of the young Earl of Oxford that he had encouraged or "commanded" Bedingfield to the accomplishment of this work of permanent, cosmopolitan interest. The situation, however, is all of a piece with Oxford's recorded career as an inspiring leader and generous supporter of so many of the scholars and literary innovators whose works are clearly reflected in the deep well of Shakespeare's knowledge. The catholicity of the Earl's interests set him apart from other noble men of his period. Even at the early age of fourteen we find dedicated to him by his uncle, Arthur Golding — not some boy's book of sport or extravagant adventure — but a translation of the *Historie of Trogus Pompeius*. In the dedication Golding states:

. . . it is not unknown to others, and I have had experience thereof myself, how earnest a desire your honour hath naturally graffed 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.

These first-hand comments on Oxford's intellectual curiosity, eagerness for discussion, flair for self-expression and energetic determination to give permanent form and substance to the ideas in which he and his fellows were interested are

of primary importance in understanding his personality. It would be indeed a foolish and prejudiced "authority" who would undertake to discount such evidence as we have from Golding and Bedingfield. For the qualities they attribute to the youthful peer are plainly consistent with the development of a great creative artist.

Thomas Bedingfield is one of the able and trustworthy Elizabethan soldier-scholars whose friendly admiration for Oxford helps offset the slanderous gossip and petty tittle-tattle that still passes for truth about the Earl in such works of reference as the *Encyclopaedia Britannica* and the *Dictionary of National Biography*.

The Bedingfields of Oxborough, Norfolk were one of the famous Roman Catholic families of the period — highly respected by friend and foe alike. Thomas was the second son of Sir Henry of Oxborough, Knight Marshal of the army of Mary Tudor, Governor of the Tower of London and member of the Privy Council. When Mary's half-sister Elizabeth was imprisoned, Sir Henry Bedingfield acted as her jailer and incidentally as the future ruler's incorruptible protector — a service which earned him Elizabeth's undying regard. Thus young Thomas Bedingfield became one of Gloriana's Gentleman Pensioners or personal bodyguard. He appears Oxford's senior by ten years or more, having been admitted as a law student at Lincoln's Inn in March, 1556. Bedingfield's deprecation of his translation of Cardan's philosophy and later disapproval of the Earl's determination to publish his work — all fully covered in Ward's reproduction of their correspondence — need not be taken very seriously. It was a well established custom for gentlemen in Court circles to disclaim any serious intent as authors. Moreover, despite his protestations, Bedingfield continued to dally with the quill. In 1584 he published a translation of Claudio Corte's *The Art of Riding*, another book that Shakespeare "is believed to have read," for scholars now quote the Corte translation in tracing contemporary authority for the "points" of a good horse so realistically described by the author of *Venus and Adonis*.

Again in 1595 Bedingfield issued a translation of *The Florentine Historie written in the Italian tongue by Niccolo Macchiavelli*. In his valuable new work on *Shakespeare's History Plays*, Dr. E. H. W. Tillyard states his belief that the dramatist had the same thorough knowledge of Macchia-

velli's writings that the foremost Elizabethan politicians possessed. He adds the weak surmise that the man of Stratford had picked up this knowledge as a member of "the Southampton circle." Oxfordians, it seems hardly necessary to observe, will view the matter in an entirely different light.

Bedingfield retained the Queen's favor for many years, and in 1603 was appointed Master of the Tents and Toils for life. He died in 1613 and was buried in the Church of St. James Clerkenwell, London. This brief outline of his career is included here because Thomas Bedingfield's name and best known literary work are destined to become increasingly familiar to all students of the actual Elizabethan background out of which a masterpiece such as *Hamlet* took form and expression.³

Reproduction and discussion of the introductory letter addressed to Bedingfield and the verses signed by Oxford which follow it in *Cardanus Comforte* must be reserved for another time. Both of these contributions are crammed from beginning to end with thought-patterns, words and phrases of the most direct and striking Shakespearean quality. Two or three such parallels have been pointed out in the past by J. T. Looney in his *Poems of Edward de Vere* (1921), by Percy Allen in his *Life Story of Edward de Vere as "William Shakespeare"* (1932) and more recently by Forrest S. Rutherford in these pages.⁴ But full treatment of so important a branch of the evidence requires additional time and space. As a challenge to the most skeptical eye that may light upon these lines, I will only say at this time that in his personal contributions to the 1573 *Comforte*, Oxford employs certain words and phrases, *first literary use of which is attributed to Shakespeare* by no less an authority than Murray's *New Oxford Dictionary* which is supposed to be the last word in chronological accuracy.

Getting back to early identifications of Cardan's *Comforte* with the text of *Hamlet*, we find Hunter quoting most of the Italian philosopher's remarks in the section headed "*Death resembled to sleep*" in comparison with the distraught Prince's meditations. Hunter remarks that "the following passages seem to approach so near to the thoughts

3. *Hint to Research Workers*. If any of the personal memoranda or correspondence of Oxford's Thomas Bedingfield has survived the ravages of time and war, it should be well worth studying for further Shakespearean associations.

4. See Mr. Rutherford's "Daniel Frohman Introduces the Great Unknown" in the January, 1946 *QUARTERLY*.

of Hamlet that we can hardly doubt that they were in the Poet's mind when he put this speech (the soliloquy) into the mouth of his hero":

CARDAN

... what should we account of death to be resembled to anything better than sleep . . . most assured it is that such sleeps be most sweet as be most sound, for those are best where in like unto dead men we dream nothing. The broken sleeps, the slumber, the dreams full of visions, are commonly in them that have weak and sickly bodies . . . But if thou compare death to long travel . . . there is nothing that doth better or more truly prophecy the end of life, than when a man dreameth that he doth travel and wander into far countries . . . and that he traveleth in countries unknown without hope of return . . .

Hamlet

Act III, Scene 1.

To die; — to sleep; —

No more; — and by a sleep to say we end
The heart-ache, and the thousand natural shocks
That flesh is heir to, — 'tis a consummation
Devoutly to be wished. To die; — to sleep; —
To sleep! perchance to dream; ay, there's the rub,
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,
Must give us pause . . .
But that the dread of something after death, —
The undiscover'd country, from whose bourn
No traveller returns, — puzzles the will, —
And makes us rather bear those ills we have,
Than fly to others that we know not of.

The echoes here are indeed clear. As Hardin Craig points out, such parallels are much more numerous and "of a more fundamental character than even Hunter seems to have realized . . . since the philosophy of Hamlet agrees to a remarkable degree with that of Cardan."

Thought after thought, reference after reference and heading after heading throughout the *Comforte* will arrest the attention of any alert reader of Shakespeare, recalling not only passages from *Hamlet*, but many of the other plays, poems and sonnets.

"Adversity some time the mean of good hap" is a caption that should not be overlooked. It covers a line of thought that Cardan elsewhere tells of expanding into a fuller study of "the uses

of adversity." This later essay was not translated into English during the Shakespearean Age, but the Bard most certainly had it in mind when he wrote that familiar passage in *As You Like It*. Who was most likely to have had access to Cardan's original publications — the bookless man of Stratford, or the intellectually insatiable Earl whose entire interest in Cardan's work cannot be questioned?

Anecdotes and allusions to historical characters that we find in the *Comforte* also suggest stimulating influences thereby set working in the mind of Oxford, the future dramatist:

"Cassius and Brutus did aid Julius Caesar to fight against his country, but being made Emperor they slew him."

* * *

"The death of Lucretia is well known who violently bereft of her honor, stucked herself."

* * *

"Cleopatra although she might have lived in honor, yet because she would not be carried about in (a) triumph, caused a Serpent to bite her body and thereof willingly died."

* * *

"Portia, the daughter of Cato . . ."

And so we might continue to fill many pages with names and allusions familiar to every school-boy.

Returning to some of the other thoughts that bring the *Comforte* and *Hamlet* into realistic proximity, the passage in the former work which is headed "Old men's company unpleasant" immediately recalls Act II, Scene 2 of the play, where the Prince, book in hand, tries to escape Polonius' questionings by turning upon the aged and garrulous courtier a cutting paraphrase of Cardan's remarks on senile bores:

"Their senses serve not their bodies, their bodies obey not their minds . . . How many old men have been, for whom it had been better to have died in youth . . ."

The suggestion that Hamlet actually carried a copy of the Cardan volume, which Oxford published, when he appeared in this scene in Elizabethan times seems inescapable.

Hardin Craig's essay does not cover many of the parallels we have listed up to this point, but it should be read in its entirety for further proof that "Cardan's *De Consolatione* is preeminently 'Hamlet's Book.'"

Specifically (says Craig) it may have thrown light on Hamlet's character as the author conceived of it, by identifying Hamlet's pessimism with that of Jerome Cardan, thus making of *Hamlet* a slightly less personal tragedy and a more broadly human tragedy as the great Shakespeare in the great Renaissance thought of such a work. *Hamlet* becomes, from this point of view, the story of a hero struggling against the totality of man's earthly tribulations, and in so doing revives the major question of antiquity.

. . . belief in the therapeutic power of books was characteristic of Renaissance students. If a hero found himself stricken with grief, as Hamlet did, it was natural that he should resort to a work on consolation.

Returning to Hamlet's soliloquy, we find an illuminating interpretation of one of its otherwise obscure passages in this line of reasoning by Cardan:

. . . we are assured not only to sleep, but also to die . . . wherefore to bear every thing resolutely, is not only the part of a wise man, but also of a man well advised . . . Homer feigned Altea the Goddess of Calamity to be barefooted, as one that could not touch anything sharp or hard, but walked lightly upon the heads of mortal man. Meaning that Calamity durst not come near any but such as were of base mind, simple and subject to effeminacy. But among such as were valiant and armed with virtue, she durst not come . . . only honesty and virtue of mind doth make a man happy, and only a cowardly and corrupt conscience do cause thine unhappiness.

This passage deserves emphasis because it offers the first accurate interpretation of one of *Hamlet's* arguments with himself which has seemed abstruse to generations of orthodox commentators:

Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought;
And enterprises of great pith and moment,
With this regard, their currents turn away,
And lose the name of action.

Cardan has made the point that when our consciences keep reiterating that we are too cowardly and corrupt to present a valiant stand against mis-

fortune we sink into an indolent acceptance of fate. And this is exactly the thought that Hamlet repeats in immortal paraphrase.

On another page of the *Comforte* Cardan compares the mentality of men and animals, with this conclusion:

"Beasts therefore be able for one only art by memory, not perceiving reason at any time."

This same observation reverberates from Hamlet's outcry at his mother's callousness in marrying her husband's murderer:

O God! a beast that wants discourse of reason,
Would have mourn'd longer.

Hamlet's loss of an admired father has frequently been cited as the young Earl of Oxford's dramatization of his own bereavement. One of Cardan's passages quite certain to have touched a responsive chord reads:

"This book shall be thought less needful in no part, than in comforting the sorrow which chanceth by the death of parents . . ."

. . . also serving, it may be superfluous to observe, to provide a leading motive for the play

. . . whose common theme

Is death of fathers.

Again, in Act IV, Scene 5 of *Hamlet*, when the King remarks:

When sorrows come, they come not single spies
But in battalions . . .

the thought appears to be a poetic rendering of Cardan's

"Private calamities manifold we account those when a man by many mishaps at one instant is molested."

Cardan also wrote:

"This worldly stage was purposely prepared that God the father might secretly behold us . . ."

many years before Shakespeare transformed it into:

All the world's a stage . . .

Dr. Lily B. Campbell's expert analysis of the *Comforte*, proving it to have been one of the Bard's best-thumbed treasuries of ideas and creative suggestions, should also be read in full by all who are interested in the Oxford-Shakespeare identification. For against the realistic setting of such accumulated evidence will emerge more clearly than ever the figure of the poet-dramatist nobleman whose personal regard for these same ideas

and suggestions first made them known to English readers.

As perhaps the foremost living American research worker in the field, and one who has amply demonstrated her right to such an opinion, Dr. Campbell remarks that a complete study of Shakespeare's scholarship would be the work of a lifetime.

Edmund Wilson and other popular but ill-informed critics and commentators who persist in picturing the dramatist as an intellectual vagabond with no firm grasp whatever on the best thought of his age, would do well to ponder Dr. Campbell's convincing work.

A single *precis* of ideas which she reprints from the 1573 *Comjorte* can be shown to have influenced Shakespeare's thinking profoundly:

A man is nothing but his mind: if the mind be discontented, the man is all disquiet though all the rest be well . . . (Cardan then proceeds to enumerate the chief evils which men encounter.) The first within us and our minds, with which temperancy do mete. The second without us, and they by wisdom are prevented. The third are those, that albeit they be indeed without us, yet are they inevitable, and against them none other defence we have than fortitude . . .

Who so doth mark it well, shall find that for the most part we are causes of our own evil . . .

(Finally the philosopher turns to the stage to point up his argument.) . . . the tragical poets have feigned the tragedies and furies to be only in kings courts, and the comedies and pleasant plays in private houses.

The palaces of princes are ever open to great evils, neither are these monsters at any time from thence: as envy, hate, grudge, poison and persecution.

Yet the prince's mind is the seat of all these, whereby it is neither suffered to sleep quietly by night, nor rest by day . . .

Pausing over the above reflections of the wise old Renaissance philosopher, a veritable chorus of Shakespearean echoes assails the memory:

From *Hamlet*:

. . . for there is nothing either good or bad but thinking makes it so.

From *King Lear*:

When the mind's free, the body's delicate.

* * * *

Who alone suffers, suffers most i' the mind.

* * * *

From *The Taming of the Shrew*:

Our purses shall be proud, our garments poor;
For 'tis the mind that makes the body rich.

* * * *

From *Twelfth Night*:

In nature there's no blemish but the mind.

* * * *

From *3 Henry VI*:

Let thy dauntless mind
Still ride in triumph over all mischance.

* * * *

Though fortune's malice overthrow my state,
My mind exceeds the compass of her wheel.

* * * *

From *Julius Caesar*:

Men at sometime are masters of their fates.
The fault (dear Brutus) is not in our stars,
But in our selves that we are underlings.

* * * *

From *Othello*:

Utter my thoughts? Why, say, they are vile and false,

As where's that palace, whereunto foul things
Sometimes intrude not?

* * * *

From *Titus Andronicus*:

The Emperor's court is like the house of Fame,
The palace full of tongues, of eyes and ears.

* * * *

From *2 Henry IV*:

Then, happy low, lie down:
Uneasy lies the head that wears a crown.

* * * *

It is no reflection on Shakespeare to believe, as many will readily believe, (says Hardin Craig) that he read and was influenced by Cardan's *Comjorte*. Cardan was a very great man, and his book, though long neglected and little known, is a very great book.

Many will also readily believe that the reason why "Shakespeare" was so deeply influenced by Lord Oxford's publication of the *Comjorte* was because the author of the plays and poems and the man who introduced Cardan to English readers was one and the same person.

False Shakespearean Chronology

Contemporary Records vs. Later Assumptions Regarding the Date of "King Henry VIII."

BY LOUIS P. BÉNÉZET, A.M., Pd.D.

THE ACHILLES' HEEL of the whole Stratfordian story is found in the chronology of the plays. Strongly conscious of this, its adherents snatch eagerly at every straw that tends to set forward to the period following the death of the Earl of Oxford¹ the date of any of the plays, the while studiously ignoring evidence which tends to push whole groups of them into the 1580's.

Henry VIII is one of the plays that has been a chronological rock of refuge for the Stratfordians, for according to all the "authorities" it was played for the first time, as a new play, at the Globe Theater on June 29th, 1613.

Dr. Joseph Q. Adams in his *Life of William Shakespeare* (p. 435) tells how the public must have looked forward to seeing it, a play by "the memorable worthies of the time, Mr. John Fletcher and Mr. William Shakespeare, Gent." He goes on to tell us that "Shakespeare himself, it appears, took special pains to instruct the actors in their parts."

This is a good example of the stuff of which Shakespeare biographies are constructed. *Henry VIII* was included in the plays of the First Folio by the "grand possessors" who owned the Shakespeare manuscripts as early as 1609. But so was *Henry VI*, which many critics claim includes very few scenes from the hand of the Master. The purpose of writing these Chronicle Plays, as the historians Hallam and Marriot have said, was to solidify the English people behind their Queen in her war with Spain. It is absurd to think that the Bard, the chief ornament of the Elizabethan stage, should wait until his royal mistress had been dead ten years before writing the scene in which her shining virtues and glorious reign are predicted by Cranner, words which must have filled her breast with pride and satisfying joy. Also it is foolish to picture this play as the Master's valedictory to his auditors, his *magnum opus*, the supreme flowering of his genius. In some of the scenes the blank verse is halting and unmusical. The German critic Hertzberg says (with some

¹ June 24, 1604.

exaggeration, it is true), the play is "a chronicle-history with three and a half catastrophes, varied by a marriage and a coronation pageant, ending abruptly with the baptism of a child."

No, in my opinion this play is a product of the "Workshop" presided over by the Earl of Oxford, after he began to draw his pension from the crown, as what we would call today, Director of Propaganda. It probably does represent a collaboration, but not with Fletcher, nor with Massinger, as some have insisted. They were too young. The proof comes not only from the logic of dating the play from the Spanish War and the reign of Elizabeth, but from the list of costumes left by Edward Alleyn. This is not dated, but is admitted, even by J. Payne Collier, to belong with "the early part of his career." This means not later than 1592. Alleyn lists a "Harry the VIII gown" and "a Cardinal's gown" among his properties.

Here undeniable testimony bolsters up the logic that sets this play back among the early collaborations, the era of the Spanish War and the Elizabethan O.W.I.

Coming back to Dr. Adams. His quotation about a play by Fletcher and Shakespeare, which would give the casual reader the idea that it was *Henry VIII* that was so advertised, is from an edition of *The Two Noble Kinsmen* printed in 1634. This was another one of the numerous piracies of London printers. Fletcher had been dead nine years, and as for Shakespeare, his name had been used with impunity from 1597 on.

Dr. Adams tells us how Shakespeare himself, solicitous over the success of Fletcher's play, to which he, according to Mr. Spedding whose verdict has been meekly accepted by most of the "authorities," contributed only three scenes, "took special pains to instruct the actors in their parts." In other words, instead of sitting on top of the literary world, his fortune made and his reputation impregnable, enjoying in his bookless house in Stratford the stimulating company of his illiterate daughter and the grocers, grain dealers and money lenders of the village, he hurries out of

retirement in order to coach Burbage, Heminge, Condell and the others so that this final product of his genius shall not prove a flop. It is time to insert "(laughter)." The source for this deduction of the genius of Adams is a story of the revival of *Henry VIII* fifty odd years later, told by the prompter of the Restoration play house where it was produced. This man writes that "the part of the King" was excellently "done by Mr. Betterton, he being instructed in it by Sir William (Davenant) who had it from old Mr. Lewin, that had his instructions from Mr. Shakespeare himself," etc. Under the magic touch of Dr. Adams the 1708 gossip of the prompter Downes to the effect that Betterton was coached by Davenant who had been coached by Lowin who had been coached by Shakespeare how to play the part of bluff King Hal becomes authority for the statement that the Stratford man "took special pains to instruct the actors" for the performance of June 29th, 1613.

Dr. Adams fails to tell his readers that in the same account Downes says that for Hamlet Betterton was coached by Davenant who had been coached by Taylor who had been "instructed by the Author, Mr. Shakespear." The reliability of Downes is rather weakened by the revelation that Taylor's career as an actor at the Globe began three years after the Stratford man's death.

There are several accounts of the Globe fire. One is that of the chronicler, Howes, who says "the house being filled with people to behold the play, viz. of *Henry the Eighth*."

Another is found in a letter from the noted diplomat and writer, Sir Henry Wotton, to a friend. He tells how "The King's Players had a new play, called *All is True*, representing some principal pieces of the reign of Henry the Eighth,"

etc. There is also a reference to "King Henry making a masque at the Cardinal Wolsey's house."

"A Sonnet upon the Pitiful Burning of the Globe Playhouse in London," dates from the same period. It is a ballad of nine stanzas each of which ends with the line: "Oh sorrow, pitiful sorrow, and yet all this is true," which seems to confirm Wotton's "*All is True*" title.

To sum up: Howes speaks of the play as if it were an old and well known one, "the play of Henry the Eighth." Wotton and the writer of the ballad indicate that the play was not called *Henry the Eighth*, but *All is True*. What is more, the ballad tells of a fool among the characters. There is no fool in the First Folio play of *Henry VIII*. Wotton says that the play was a new one, but none of the other witnesses indicate this. And finally, the Prologue to the play, as we have it, indicates clearly that its first performance took place at Blackfriars Hall, where there was a select audience, at a shilling or more each. General admission at the Globe was only twopence, and it was open to the public.

So the "new *Henry VIII*, by Fletcher and Shakespeare" with actors coached by the Bard himself, vanishes, and in its place arises an old collaboration, dating back to the Spanish War period, first played at the Blackfriars and acted in by the famous Ned Alleyn, in the early days of his career. To real "Shakespeare authorities," plays like *Hamlet*, *King Leare*, *Caesar* and *Harry the Vth*, produced by Henslowe in the early 1590's, "must be" early pieces which the Bard used as a basis for his later dramas, while a new play with a fool among its characters named *All is True* "must be" the premiere of his crowning work, his last contribution to posterity.

"Shakespeare Authorship Fraudulent"

IN OUR APRIL ISSUE we printed a brief account of the talk on the Oxford-Shakespeare case which Dr. Bénézet gave before the student body of the Clark School for boys at Hanover, New Hampshire, earlier in the year. Below we print a report of this lecture as it was written by one of the reporters for the *Clark Clarion*, the lively little newspaper published by the undergraduates of the school. The description of Dr. Bénézet's platform presence will be especially appreciated by all of our President's personal friends.

* * *

Having pondered for many hours on the fate of "Willy the Shake" after the lecture on William Shakespeare by Professor Bénézet on Friday, February 22, it seems I find my thoughts wandering again and again to the almost too conclusive proof of the lecturer.

The informal lecture gained momentum and interest from the first line of "I always feel at home with boys like you" to the final line of, "I know how anxious you are to get back to your studies."

Although the first statement made us feel more at ease, I doubt the veracity of the latter, for the lecture which I and many more were prepared to dislike and proclaim boring, ended all too soon for most of us.

While taking notes for this article, although I really haven't the aspects of an intellectual, I found myself absorbing point after point of why Edward de Vere, Earl of Oxford, was supposed to have written the Shakespearean plays and sonnets, and not a poor country boy called Bill Shackspar, who was proclaimed the great writer of England. Much to mine and all romanticists' disappointment, the lecturer made us believe, practically against our will, that the Earl of Oxford definitely wrote the Shakespearean stories; and now I am wondering in confusion whether it is myself who is writing this somewhat unintelligible article or some fellow whom I have yet to hear of.

During the lecture the professor continually stressed the fact that "the man who wrote Shakespeare" was a man of great intelligence, a man who knew the languages of many foreign countries and had a wide knowledge of Latin. Reciting case after case from the plays and sonnets where the writer used his knowledge of law, music, soldiery, the aristocracy's way of living, terms of the sea and battlefield, and knew the theatre and stage well, he proved that definitely the writer was a

man of great education, travel, and had a great amount of *savoir faire*. He then compared the lives of Bill Shackspar and Edward de Vere, pointing out the poor country town and little education that Bill was born into, while Edward had all the advantages of education and travel and graduated from Cambridge with a degree at the great age of fifteen. You are then asked the self-explanatory question of which of these two had the ability to write stories such as the Shakespearean plays and sonnets. (And if your answer wasn't the same as mine, I'll eat your hat.) This is the professor's main point although the episode of the X-rayed pictures is also an interesting factor in the final clinching conclusion.

Professor Bénézet, who gave the same lecture at Clark last year, is from the Department of Education at Dartmouth College here in Hanover. His hobby is this same theme which his lecture covered, and he states that he read many volumes of Shakespeare before the age of twelve and then when older kept on reading, finally finishing up with twelve years of Latin at Dartmouth, where he also went to college. In my opinion the professor himself would make a marvelous Shakespearean actor. A sweeping cloak would be the only necessary addition to his countenance to make him a convincing and certainly earnest trouper of John Barrymore's caliber.

Proof of the Pudding . . .

And the Maker Thereof

THE OLD VIC THEATRE COMPANY of London which featured the rarely seen *First* and *Second Parts of Henry IV* in their six weeks of repertory at the Century Theatre, New York, earlier in the summer, proved again that Shakespeare is the all-time monarch of box-office magicians when properly interpreted.

During their all too brief run, the Old Vics played to an audience that grossed something like 355,000 tinkling American dollars — which undoubtedly represents a new high in appreciation of the classics.

The laudatory reviews which were given the interpretations of Laurence Olivier, Ralph Richardson and their fellow artists by almost all the leading critics would have kept the company playing to crowded houses for many times six weeks — had not previous contractual commitments prevented.

Only one incident marred the QUARTERLY's editorial delight in the Old Vic Company's visit. That was the resignation of our colleague, Burton Rascoe, from his position as Dramatic Editor of the *New York World-Telegram* following a difference of opinion between Mr. Rascoe and the Managing Editor of the *World-Telegram* regarding certain unfavorable criticisms which Mr. Rascoe had written on the production of *I Henry IV*. So unflattering were these that his newspaper refused to publish them. Our friend's resignation eventuated. Entirely aside from his personal reactions to the Old Vic's production of the *Henry IV* plays — which were quite different from our own — we consider Mr. Rascoe's retirement from the *World-Telegram* a serious loss to American dramatic criticism.

As for ourselves, we found the Old Vic's renditions of *Henry IV* absorbingly colorful and hu-

manly understandable. Details of costume, armorial device, setting and furniture which are frequently skimped or erroneously set forth by careless producers, were all the more effective because of their accuracy. And while the players worked together with that fluidity which only homogeneous familiarity with their subject matter makes possible, each characterization bore the stamp of life-like individuality. George Relph's impersonation of the Earl of Worcester in *I Henry IV*, for instance, gave us the portrait of a medieval British political conspirator unforgettable in every lineament and idiosyncrasy of voice and action. And Mr. Relph was but one of half a dozen other remarkably fine character actors that brought *Henry IV* to life.

An important fact amply demonstrated to various persons by the Old Vic Company is that Shakespeare's histories act more effectively than they read. Walt Whitman, who had a keener understanding of the Bard's art and creative personality than most other American writers, pointed this out many years ago.

In his prose work, *November Boughs*, the Good Gray Poet makes the following clairvoyant statement:

We all know how much *mythus* there is in the Shakespeare question as it stands today. Beneath a few foundations of proved facts are certainly engulf'd far more dim and elusive ones of deepest importance — tantalizing and half suspected — suggesting explanations that one dare not put into plain statement. But coming at once to the point, the English historical plays are to me not only the most eminent as dramatic performances . . . but form, as we get it all, the chief in a complexity of puzzles. Conceiv'd out of the fullest heat and pulse of European feudalism — personifying in unparallel'd ways the medieval aristocracy, its towering spirit of ruthless and gigantic caste, its own peculiar air and arrogance (no mere imitation) — only one of the "wolfish earls" so plenteous in the plays themselves, or some born descendent and knower, might seem to be the true author of those amazing works — works in some respects greater than anything else in recorded history.

So it was that old Walt struck to the heart of the authorship mystery with unerring aim more than half a century ago.

British Activities

Taking up its work of publicizing the Oxford evidence again after the devastating years of war, THE SHAKESPEARE FELLOWSHIP of Great Britain has interesting news to report.

Open meetings were held during the past winter which corresponded to what we might call "Information, Please" sessions, questions from the audience being answered by THE FELLOWSHIP'S "Brains Trust." These resulted in much worth while discussion in which Messrs. William Kent, J. J. Dwyer, Percy Allen, T. L. Adamson and others represented the Oxford point of view.

Mr. Adamson also gave a lecture on the Oxford authorship evidence before a class at the City Literary Institute with notable success.

* * *

As a result of the interest aroused by his talk, the first of two hotly contested debates was staged with the Baconians in which Mr. Allen was principal representative of the Oxford side, while Mr. R. L. Eagle, best known of the modern advocates of Sir Francis Bacon, was chief speaker for the latter. Audience reactions to both of these debates — the second being held at the Forum Club in Grosvenor Place, London — were so markedly favorable to the Oxford arguments that the editors of the *Baconian Quarterly* end a somewhat biased account of the affairs in their July issue with the following comment — which carries its own admission of the neat shellacking their cause sustained:

"To tell the truth we are becoming rather disinclined to provide a regular forum for the Oxfordian group who appear only too anxious to air their views by *basking in the brilliant radiations of Francis Bacon by too many fictitious pretences.*" (We add our own italics to the concluding prevarication.)

* * *

The British FELLOWSHIP NEWS-LETTER, now under the editorship of Mr. J. J. Dwyer, formerly a valued contributor to our own pages, has also taken on a new lease of life. Mr. Dwyer's well-grounded scholarship, coupled with his sense of fair play, guarantees a continued widening of influence for our parent publication.

In the March issue, latest to hand, Mr. Allen's review of Dr. G. B. Harrison's recent book, *Elizabethan Plays and Players*; Mr. Shera Atkinson's careful restatement of the recorded facts relating to "The Shakespeare Monument" in the church at Stratford-on-Avon; Admiral Holland's "Shakespeare and Contemporary Plays"; and Mr. Dwyer's commentary on the documentation proving "Honest Ben Jonson" a Jacobean religious spy — obviously deep in double-faced political intrigue — are all worthy of close attention. In particular, the facts retold by Mr. Dwyer are of outstanding value to Oxfordians in showing how pliable a witness Jonson could be for any side that served his own opportunities best. *As chief prop of the whole Stratfordian case, Jonson's credibility suffers a serious decline as a result of these sidelights on his real character.*

* * *

An early summer meeting especially enjoyed by members of THE FELLOWSHIP in London featured an informal talk by the Rev. Dr. V. A. Demant, Canon and Chancellor of St. Paul's Cathedral. One of the most progressive of modern English Church scholars and sociologists, Dr. Demant as a boy attended the school at Newcastle-on-Tyne where J. Thomas Looney taught classes in English. Young Demant soon developed a sincere admiration and affection for his teacher and now attributes certain of his interests to ideas and principles first expounded to him by this remarkable man. Their friendship continued down the years, and Dr. Demant was one of the first to whom Dr. Looney disclosed his great discovery of Edward de Vere as the long-sought "Shakespeare." In his talk to FELLOWSHIP members and their friends, Dr. Demant drew a character sketch of the founder of the Oxford-Shakespeare movement which should be permanently preserved. We hope to be able to print a transcript of his remarks in these pages later on.

* * *

In our next issue we intend to devote an appropriate amount of space to a review of Laurence Olivier's great Technicolor film production of *Henry V* which has been creating such a stir at the City Center and Golden theatres here in New York. Meanwhile, we can do no better than advise all members of THE FELLOWSHIP and their families and friends to see this magnificent work of art — again — and again — and again.

Bound Volume VI Ready

SUBSTANTIALLY BOUND in black cloth, stamped with gold, Volume VI of the QUARTERLY is now ready for delivery at \$2.10 postpaid.

The book contains some 35,000 words of interesting research, special articles and items furthering development of the case for Edward de Vere as the real Shakespeare. It should make a valuable addition to any intelligent reader's library.

Among the papers featured in Volume VI which aroused widespread interest when published during 1945 are:

Dr. Louis P. Bénézet's three-chapter account of the impeachment of William of Stratford by the very authorities who claim to represent him. Bearing the general title of "The Stratford Defendant Compromised by his Own Advocates," these articles show the hollow sham behind the whole Stratford facade. On the other hand, Dr. Bénézet's study of "The Remarkable Testimony of Henry Peacham" on behalf of Oxford, is an effective piece of constructive evidence by one of the Earl's most reliable contemporaries.

Mrs. Eva Turner Clark's memorable contribution, "Lord Oxford's Shakespearean Travels on the European Continent" represents this fine scholar at her best, while covering a unique and fascinating field of research. Her two-part article, "Lord Oxford's Letters Echoed in Shakespeare's Plays" also opens up a field that is bound to attract attention for many years to come.

James McKee's brief but significant "Forehorse to a Smock" is a piquant continuation of the Oxford-Sidney evidence in the plays, first brought to light by the incomparable J. T. Looney.

Mrs. Dorothy Ogburn's psychological cameo, "The Wounded Name of Truth" is a moving plea for better understanding of the personality of Oxford, as revealed in his Shakespearean roles.

Charles Wisner Barrell's contributions along the line of Elizabethan research, throw new light upon Oxford's literary career, and feature previously disregarded facts that explain much of the mystery surrounding the man himself. They include: "The Sole Author of Renowned Victorie" — an interpretation of Gabriel Harvey's attack upon Oxford the dramatist; an account of the unique Cornwallis manuscript anthology which

contains the "Earliest Authenticated 'Shakespeare' Transcript . . . With Oxford's Personal Poems;" an article on Geoffrey Gates' rare volume of military propaganda which was sponsored by the Earl and issued by the same man who published *Venus and Adonis*; and a discovery relating to Lord Oxford's Court office of water-bearer, adumbrating this aristocratic genius with startling clarity as "The Wayward Water-Bearer Who Wrote 'Shakespeare's' Sonnet 109."

In addition to these, Volume VI of the QUARTERLY contains more than twenty commentaries and unpublished letters by such notables as Walt Whitman, J. Thomas Looney and Gelett Burgess, interesting short articles and Oxford-Shakespeare news digests. New members of THE FELLOWSHIP, in particular, should find this volume worth owning.

* * *

In fact, a complete file of our publication is now considered an essential by all well-posted Oxfordians, and interested students of the greatest of literary mysteries.

Throughout the seven years that have passed since our publication was first issued as a bi-monthly NEWS-LETTER in December, 1939, down to the present time, the same general typographical format has been maintained. The thirty-two issues that make up the six bound volumes contain nearly a hundred special articles of original research and highly informative commentary. Most of this material is not otherwise available in printed form. In recognition of its unique value and distinctive literary merit, a great many of the foremost university, college, public and scholars' libraries of the United States and Great Britain have taken pains to acquire complete files of the NEWS-LETTER and QUARTERLY for permanent reference.

* * *

Of the separate volumes we have bound up for the convenience of FELLOWSHIP members and their friends, only two or three copies each of Volumes II, IV and V remain. These can still be had at the originally published price of \$2.00 each, postpaid. For those who wish to do their own binding, an Index for each Volume from I to VI may be secured from our New York office at 10 cents apiece.

Although small in size, the QUARTERLY wields an influence in the field of Shakespearean research and criticism that is now definitely recognized, and which grows wider with each passing year.

THE SHAKESPEARE FELLOWSHIP

QUARTERLY

—A Continuation of the NEWS-LETTER—

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Official organ of The Shakespeare Fellowship in the U.S.A. the QUARTERLY is the only publication now printed which is devoted chiefly to the perpetuation of documentary evidence that Edward de Vere, 17th Earl of Oxford (1550-1604) was the real creative personality behind the plays and poems of "Mr. William Shakespeare."

Meetings of The Shakespeare Fellowship for educational and allied purposes will occasionally be held, in which members will be asked to cooperate. Membership dues are \$2.50 per year—U.S.A. money—which sum includes one year's subscription to the QUARTERLY. Special rates of subscription to the publication which do not include membership in The Fellowship may be arranged for student groups and libraries.

The Shakespeare Fellowship executives will act as an editorial board for the publication of the QUARTERLY, which will appear four times a year, i.e., in January, April, July and October.

News items, comments by readers and articles of interest to all students of Shakespeare and of the acknowledged mystery that surrounds the authorship of his works, will be welcomed. 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 that of The Shakespeare Fellowship as a literary and educational corporation.

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Passing the Word About

One of the progressive editors who reads the QUARTERLY these days is Bennett Cerf of Random House and *The Saturday Review of Literature*. In the department headed "Trade Winds" which he conducts for the well read weekly, Mr. Cerf reproduced—in the issue dated August 3rd—the piece entitled "Signifying Nothing?" from our January issue. We are gratified to have our merits recognized, and trust that other editors will feel free to reprint any uncopyrighted material that appears in these pages whenever it suits their convenience.

* * *

The Washington, D. C. *Times-Herald* for July 21st is another journal of influence that gave the Oxford-Shakespeare case an appreciative boost recently when their columnist Peter Carter ran a digest of Mr. Forrest Rutherford's memorable account of his introduction to the true Bard under the guidance of Daniel Frohman.