



Shakespeare Oxford Fellowship Conference

Mark Twain House and Museum

Hartford, Connecticut

October 17-20, 2019

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SOF Conference—Schedule of Events

THURSDAY: October 17, 2019

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| 12:45–1:00 | Welcome and Announcements |
| 1:00–1:30 | Shelly Maycock: Floating “the Sweet Swan of Avon”: An Oxfordian Reading of Jonson’s First Folio Metaphor |
| 1:30–2:00 | Marty Hyatt: A Mullet is Born |
| 2:00–2:45 | Steven Sabel: Shakespeare: Playwright and Stage Director—The Brilliance of the Bard’s Stage Directions to Actors |
| 2:45–3:15 | <i>Coffee/Tea Break</i> |
| 3:15–4:00 | Heward Wilkinson: Oxfordians Need to Become Post-Modernists |
| 4:00–4:45 | William Boyle: Why One Word, in One Sonnet, Matters |
| 4:45–5:30 | Hank Whittemore: The Launch of the Pen Name: Who Knew What & When? |
| 5:30–7:00 | <i>Opening Reception</i> |

FRIDAY: October 18, 2019

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| 8:00–9:30 | SOF Annual Meeting |
| 9:30–10:00 | <i>Coffee/Tea Break</i> |
| 10:00–10:15 | Jan Scheffer: Tribute to Ron Hess |
| 10:15–10:30 | Tom Regnier & Alex McNeil : Tribute to Justice Stevens |
| 10:30–10:40 | Ben August: Some Words on de Vere’s Herodotus Volume |
| 10:40–10:45 | John Hamill: Update on Research Grant Program Results |
| 10:45–11:15 | Stephanie Hughes: Why Is It Taking So Long to Get the Truth Out? |
| 11:15–12:15 | James Warren: Keynote Address: Reclaiming the Oxfordian Past |
| 12:15–2:15 | <i>Lunch (in lobby)</i>
<i>Tours of Twain House: 12:15, 12:25, 12:45, 12:55, 1:15, 1:25 (sign-up)</i> |
| 2:15–3:00 | Sky Gilbert: Double Falsehood: Was Shakespeare Don Quixote? |
| 3:00–3:45 | James Norwood: A New Way of Looking at Shakespeare’s Stagecraft |
| 3:45–4:30 | Mark Anderson: The Unlikely Bardographer |
| 4:30–5:00 | <i>Coffee/Tea Break</i> |
| 5:00–5:30 | John Hamill: Southampton and the Devereux Family |
| 5:30–6:15 | Rick Waugaman: Did Shakspere Write Shake-Speare? Internal and External Meanings of Pen Names |
| 6:15–7:00 | Tom Regnier: What did Shakespeare mean by “Kill All the Lawyers”? |

SATURDAY: October 19, 2019

- 9:00–9:15 *Announcements*
- 9:15–10:45 Alice Eaton & Student Panel: **Teaching the Shakespeare Authorship**
- 10:45–11:00 *Coffee/Tea Break*
- 11:00–11:45 Roger Stritmatter: **‘O What a Tangled Web’: Oxfrauds, Misfits, and the Shakespeare Birthplace Trust in 21st Century Shakespearean Discourse**
- 11:45–12:30 Don Rubin: **The New ‘Field’ of Shakespeare Authorship Studies: A Critical Look at the Work of Taylor, Leahy, Florio and de Vere**
- 12:30–1:30 *Lunch (in lobby)*
- 1:30–2:00 Bryan Wildenthal: **Early Shakespeare Authorship Doubts**
- 2:00–2:45 Cheryl Eagan-Donovan: **The Lives of Poets in Late 16th and Early 17th Century London**
- 2:45–3:15 Ted Lange: *The Cause, My Soul, The Prequel to Othello*
- 3:15–3:45 *Coffee/Tea Break*
- 3:45–4:15 Earl Showerman: **Shakespeare and the Greeks Revisited**
- 4:15–4:45 Marc Lauritsen: **Mapping the Authorship Arguments**
- 4:45–5:30 James Norwood: **Mark Twain and “Shake-Speare”—Soul Mates**
- 5:45–7:15 *Reception: Build-Your-Own Baked Potato*
- 7:30–9:30 Keir Cutler: **Is Shakespeare Dead?**



SUNDAY: October 20, 2019

- 9:00–9:45 Bonner Cutting: **Connecting the Dots: How Shakspere Became Shakespeare**
- 9:45–10:30 Peter Dickson: **The Politics of *Venus and Adonis***
- 10:30–11:00 *Coffee/Tea Break*
- 11:00–11:45 Bob Meyers: **Was It Really William?**
- 11:45–1:00 **“Shakespeare” Identified 100 Session:**
Reports—K. Sharpe, L. Bullard, H. Wilkinson, E. Showerman & cast
Strategy panel—J. Warren, R. Stritmatter, B. Wildenthal, B. Meyers
- 1:00–2:30 *Banquet, Awards, and Open Mic*

Many thanks to the efforts of the Syllabus Committee: Bonner Cutting, Tom Regnier, Earl Showerman, Don Rubin, John Hamill, and Lucinda Foulke (layout & graphics).

Presenter Biographies, Titles, and Abstracts

(In order of presentation)

THURSDAY: October 17, 2019

Shelly Maycock teaches Composition and Professional Writing as an Instructor at Virginia Tech. She has two MAs in English literature and Creative Writing from Virginia Tech and Hollins University. She developed authorship skepticism as an English Literature major and grad student fascinated with Elizabethans but disenchanted with the traditional view of Shakespeare. She developed a strong interest in the Oxfordian position after teaching *Hamlet*, and reading Mark Anderson's "*Shakespeare*" by *Another Name*, and has been a member of the Fellowship since 2013.

Title: Floating "the Sweet Swan of Avon": An Oxfordian Reading of Jonson's First Folio Metaphor

Abstract: This presentation will examine the available evidence to argue that Jonson's use of "sweet swan," in the encomium to the 1623 Shakespeare First Folio may also refer to Oxford. Waugh argued in his 2014 *Oxfordian* article that "Avon" was an old name for Hampton Court where dramas were staged to entertain international guests to the royal court. To complete the Oxfordian significance of Jonson's metaphor, it is possible to link the 'swan' and his complex use of its symbolism to Oxford through contemporary allusions, classical meanings, its troubadour legends known to Elizabethans, and through the Oxford family's historical heraldry.



Martin Hyatt is a biologist with degrees from Harvard University and the University of Pittsburgh.

Title: A Mullet is Born

Abstract: What is the origin of the heraldic star of the Earls of Oxford? The often-cited story for the de Vere star comes from the antiquary John Leland and involves an incident during the 1st Crusade. Unfortunately, Leland's account contains errors about the early de Veres and their participation in Crusades. These errors continue to propagate in the literature. Another version of the star story comes from the Rotheley poem found on the binding leaves at the front of the Ellesmere Chaucer. There is a published transcription of this, but it's a difficult read for 21st century eyes, so I've produced a modern-spelling version with notes to explain difficult points. The first recorded owner of the Ellesmere Chaucer was John de Vere, the 12th Earl of Oxford. Later in the 15th century, the Oxford star came to play a significant role at the Battle of Barnet, where confusion between badges in the fog probably changed the course of the War of the Roses. The origin of the Oxford heraldic star may remain obscured in the fog of the historical record, but my hope is to provide a more reliable account of the early de Veres and to bring the Rotheley poem to wider attention through a modernized and annotated version.



Steven Sabel is the Producing Artistic Director of Archway Theatre Company, Burbank, CA, Director of Public Relations and Marketing, Shakespeare Oxford Fellowship, and the host of the “Don’t Quill the Messenger” podcast series. He was the founder of the Redlands Shakespeare Festival, and served as producing artistic director of that organization for nine successful seasons before moving to the Los Angeles area. He has produced nearly 60 full-scale Shakespearean productions in both classical and conceptualized styles, including 23 different titles in the Shakespearean canon. The full extent of his classical theatre production repertoire includes plays by Marlowe, Ford, Molière, Machiavelli, Goldoni, Sheridan, Wilde, Shaw, and the Greek masters.

Title: Shakespeare: Playwright and Stage Director—The Brilliance of the Bard’s stage directions to actors

Abstract: The works of Shakespeare are often critiqued for their absence of written stage direction. Sans the more than 3500 entrances and exits, some 250 alarums and flourishes, and 23 instances of “They fight,” the Bard’s works are devoid of any specific instruction to actors. Or are they?

In a canon that is best known for the famous stage direction—”Exits, pursued by a bear”—is there any evidence that the author of the works had experience as a stage director, or even understood the importance of proper stage direction when it came to the performance of the plays?

This presentation will analyze the plays of Shakespeare from a performance perspective, using various guidelines to acting Shakespeare that have been established over the centuries as a key to the works and the stage directions which are incorporated into the texts of the plays. The presentation will also have detailed examples of how the author uses the meter of his verse, various punctuation, enjambment, shared verse lines, elision, stressed syllables, and specific word choices to convey to actors the correct way of delivering the lines of the characters presented. Details about the timing of entrances and exits, action points, the rate of speech, particular emphasis, and even the familiarity and relationships between certain characters are all revealed within the text of the lines, avoiding the need for literal written stage directions beyond those we find in the quartos and folios that are often credited to editors and type setters.

This evidence serves to further reveal the genius behind the works of Shakespeare, as not only a playwright, but also as an experienced and talented stage director well versed in the art of performance.



Dr. Heward Wilkinson is a practicing psychotherapist (working in Scarborough UK), a literary scholar, a pupil of FR Leavis (whose paradigm was ‘the Shakespearean use of language’), and a philosopher and theologian. He has been an Oxfordian since 1989, when he discovered Charlton Ogburn’s book *The Mysterious William Shakespeare*. Heward’s book *The Muse as Therapist* (2009), and related work pursuing his Doctorate in Psychotherapy, was organized around the Shakespearean ‘organic’ use of language, which he used as a basis for developing the enactive poetic paradigm for psychotherapy, with the Shakespeare Authorship question at the center of the enquiry. He was Senior Editor of *International Journal for Psychotherapy* from 1994-2004, and a frequent contributor to SOF and De Vere Society Conferences. Heward’s present enquiries are directed towards further articulating the philosophical understanding of Historicity, as a paradigm of understanding the human world, rather than one primarily leaning on the sciences. Massive historical anomalies, such as the Shakespeare Authorship Question, are central cases in this enquiry.

His literary passion is especially in Shakespeare, and philosophically he particularly explores deconstructionist, existential-phenomenological, and Hegelian interests.

Title: Why Oxfordians Should be Post-Modernists

Abstract: Post-modern usage of inherent ambiguity and irreducible cross-referencing is near universal in our culture, also in Shakespeare, and in the Shakespeare Authorship Question, e.g., right in our face, the *Droeshout Portrait*. Hank Whittemore and Jim Warren have made significant antithetical interventions in this question. I illustrate first through Dickens, in whom there is no dispute about factual relationship between life and work. I suggest that the life versus art antithesis is a false one which does not at all negate post-modern insights.

I then explore the unfathomable complexities of the first awesomely post-modern drama, *Hamlet*, via the paradox that the Wells and Taylor Oxford Edition of *Hamlet* of 1986/2005, in the name of down-to-earth commonsense, no-nonsense realism, ends up with a *Hamlet* which is pure ‘deconstruction of the author’, which I illustrate by their use of Act 4 Scene 4 in the Second Quarto version of *Hamlet*. I contrast this with the Oxfordian *Hamlet*, which and who is pure post-modernism, post-modernism which is not at all incompatible with the massive presence of the life in the work. Therefore, I recommend that this is a false antithesis, harmful to our cause, with which authorship sceptics definitely need not shackle ourselves.



William Boyle, a retired librarian, graduated from Lake Forest College (BA, English) and SUNY-Albany (MA, Library Science). In the 1990s he founded and managed websites on the authorship question, including the Shakespeare Oxford Society Home Page in 1995, and The Ever Reader in 1996. He then served as editor of the *Shakespeare Oxford Newsletter* from 1996–2001 and *Shakespeare Matters* from 2001–2005. In 2006 he founded the New England Shakespeare Oxford Library (www.shakespeareoxfordlibrary.org), which manages the Shakespeare Online Authorship Resources (SOAR) catalog-database of Shakespeare authorship materials and publishes authorship-related books through its Forever Press imprint.

Title: Misprision or Bust—Why One Word, in One Sonnet, Matters

Abstract: It was exactly twenty years ago that a new theory on the basic subject matter of the Sonnets was put forward by Hank Whittemore. The Monument Theory, as it came to be called, was unprecedented in its scope and completeness, positing a real documented moment in time (the Essex Rebellion and its aftermath) as the subject of the middle one hundred sonnets, and the identification of the key figures as the 17th Earl of Oxford (the Poet), the 3rd Earl of Southampton (the Fair Youth) and Queen Elizabeth (the Dark Lady).

In my presentation I would like to revisit this core issue of the Monument Theory, i.e., that the sonnets are about real events in the lives of actual people, and that the real event in this case was indeed the Essex Rebellion of February 8, 1601, and the two years immediately following. There is one word in one sonnet (“misprision” in Sonnet 87) which, I believe, illustrates this point better than any other in the whole sonnet sequence.

“Misprision” is a word that has only two definitions, one broad and general, and the other narrow and legal, and most usually associated with “treason.” Understanding the difference between “treason” vs. “misprision of treason” is the key to understanding the significance of this word in Sonnet 87. Simply put, treason is an overt act that results in the death penalty while “misprision of treason” is an “act of omission” that results in a sentence of life imprisonment.

The history of the Tudor dynasty includes many instances of “treason” vs. “misprision of treason” being at the center of famous legal cases, and more than once suspects and/or convicts found their lives hanging in the balance between the two. In the case of the Essex Rebellion, six persons were executed over a four-week period; but the rebellion’s co-conspirator/co-leader, Southampton, although tried, convicted of treason, and condemned to death with Essex, was spared execution, and eventually pardoned.

So the key to understanding the presence of the word “misprision” in Sonnet 87 is to see that it may well be an open, overt, legally correct reference (not a veiled or coded word to be interpreted) to what must have been the legal mechanism by which Southampton was spared. This was, after all, how the Tudors had been doing business in such cases for one hundred years.



Hank Whittemore was introduced to the authorship question in 1987 and became active at Oxfordian conferences from 1991 to the present. He has delivered papers on numerous occasions, also writing articles for the Newsletter. In 2005 he published *The Monument*, presenting a “macro” theory of the language, structure and biographical/historical context of the 154 consecutively numbered verses. (In 2008 he began performing *Shakespeare’s Treason*, a one-man show based on *The Monument*, written with director Ted Story.) An “expanded introduction” to the Monument (2010) was titled *Shakespeare’s Son and His Sonnets*; and a collection of his “Year in the Life” columns on Oxford for the Newsletter was published as *Twelve Years in the Life of Shakespeare* (2011). His more recent book, *100 Reasons Shakespeare was the Earl of Oxford*, published in late 2016, grew out of posts on *Hank Whittemore’s Shakespeare Blog* online. In 2017 the Shakespeare Oxford Fellowship named him Oxfordian of the Year. Hank is also an Associate Member of the Shakespearean Authorship Trust (S.A.T.) in London and is continuing to work on new projects related to Edward de Vere.

Title: The Launch of the Pen Name

Abstract: In this talk, Hank will focus on five key people who surrounded the launch of “Shakespeare” in 1593. The main question is: “*Who Knew What and When? or What Did They Know and When Did They Know It?*” After setting forth the basic evidence for the five key individuals with personal and professional interest in *Venus and Adonis* of 1593 and its launch of “Shakespeare,” Hank offers his conclusions for one of the most profoundly seminal moments of world literature (not to mention the event that kicked off the Authorship Question in the first place):

- 1) John Whitgift, Archbishop of Canterbury, Elizabeth’s “little black husband” and chief censor, who reviewed the manuscript and, rather than pass on the final responsibility to his staff, issued the license for publication in his own hand.
- 2) Richard Field, printer and publisher, who also published Protestant works for Lord Burghley, to whom in 1589 he dedicated *The Arte of English Poesie*, which reprinted an Oxford poem and cited the earl as foremost among the courtier poets.
- 3) Henry Wriothesley, Earl of Southampton, the dedicatee, who was being pressured by Burghley to marry his granddaughter Elizabeth Vere.
- 4) William Cecil, Lord Burghley, who with his son Robert Cecil operated a web of informants and had important personal and political interests in *Venus and Adonis*, starting with its authorship and the poet’s dedication to Southampton.
- 5) Queen Elizabeth, to whom William Reynolds, an early reader of *Venus*, wrote directly that the poem contained a parody of her Majesty. In a separate letter, to Burghley, he wrote that he was offended by this portrait of an “old” but “lusty” queen trying to seduce a young man.



FRIDAY: October 18, 2019

Jan Scheffer was trained as a psychiatrist and neurologist at the University of Utrecht and subsequently as a psychotherapist and psychoanalyst (Freudian, Lacanian). He worked for twenty-five years in forensic psychiatry and held various offices in the psychoanalytical community. Having been introduced to Ogburn's *Mysterious William Shakespeare* in 1994, he joined the DeVere Society and in 2004-2007 organized four Authorship conferences in the Netherlands. He spoke at the Ashland SOF conference in 2015 on *Oxford Captured by (Dutch) Pirates* and had joined papers with Ron Hess at the SOF conference in 2016, in 2017 in Chicago, *Shakespeare's Sonnets, Platonism and Desportes* and in 2018, in Oakland on *Commedia Erudita and Sinister Politics in 1575*. This year Ron and he would have had a presentation on the Joust about Oxford who wielded his lance as well as his pen. He lives with his family in Utrecht where he has a psychoanalytical practice.

Title: In Memoriam Ron Hess, a great Oxfordian scholar



Alex McNeil, a retired lawyer, is a graduate of Yale University (B.A.) and Boston College Law School (J.D., *cum laude*). He worked as Court Administrator of the Massachusetts Appeals Court in Boston from 1974 to 2010. His interest in the SAQ began in 1992, after reading Charlton Ogburn, Jr.'s *The Mysterious William Shakespeare*. He was a trustee and president of the Shakespeare Fellowship. Since the merger of the SOS and the SF he has served as editor of the *Shakespeare Oxford Newsletter*. He is the author of *Total Television*, a reference book on TV programming, four editions of which were published by Penguin Books between 1980 and 1996. For the last twenty years he has hosted the Friday edition of *Lost and Found* on WMBR-FM in Cambridge, Mass. (wmbr.org), a show that explores lesser known music of the 1960s and early 1970s.

Tom Regnier (see page 15 for Tom's bio)

Title: In Memoriam United States Supreme Court Justice John Paul Stevens

Alex and Tom (with two other Oxfordian attorneys) presented the Oxfordian of the Year award to U.S. Supreme Court Justice John Paul Stevens in 2009. Alex will speak about their meeting with Justice Stevens in his chambers at the Supreme Court, and Tom will present a response to James Shapiro's recent *New Yorker* article on Justice Stevens' authorship doubts.



Ben August: After reading Mark Anderson's, "*Shakespeare*" by *Another Name*, recognized that it was time to remove the traditional Shakespeare bust from his library shelf. Later he realized he wanted a de Vere bust and, not finding one, he resolved to have one sculpted. This led to his commissioning the bronze bust of Edward de Vere, sculpted by Paula Slater. As a committed promoter of de Vere as "Shakespeare," Ben has placed an original bronze bust at Castle Hedingham. Since then, Ben has become a vintner based in Napa. His Cabernet and Merlot wines are marketed under his "Earl 17" label. In order to keep de Vere's own copy of Herodotus in Oxfordian hands, Ben purchased it when it was auctioned in London this year, and he will present information about it in his talk.



Stephanie Hopkins Hughes has been a member of the SOS/SOF since the early 90s when she first assisted Charles and Bill Boyle with their annual birthday lunches at the Harvard Club in Boston. Her first paper, on the similarities between the lives of Lord Byron and the Earl of Oxford, was given at the 1994 SOS Conference in Boston. By 1997 she had been appointed by the then-President, Charles Beauclerk (Earl of Burford), to create and edit *The Oxfordian*, the annual journal still published by the SOF, where authorship scholars, denied access to academic journals, could publish in-depth accounts of important research. Her blog, *www.politicworm.com*, initiated in 2009, has been garnering hits from all over the world ever since. Having put her thirty years of research into three books, the first two to be available shortly in hardback, softcover or kindle, she hopes to have time for the first question that struck her after reading Ogburn's biography back in 1986, what was Oxford's connection to the University Wits.

Title: Why Is It Taking So Long to Get the Truth Out?

Abstract: After 400 years, why is it still so hard to get the truth about the Shakespeare authorship accepted? Why lie about it in the first place? Why continue to lie long after both the purported author and the real author were dead? Why continue to lie long after it became known that the purported author of the world's greatest works of English literature could not so much as write his own name the same way twice? Why, when the universities finally got around to creating their English Departments, did they people them with philologists whose interest to this day remains focused on the structure of his language as they continue to ignore the grandeur of his dramas, their poetry, their passion, and their rather obvious connections to the events and personalities of his time? There must be some central overriding reason why four centuries of fascination with Shakespeare continues to stall on the question of his identity. Indeed, there is. Perpend, sweet chucks, perpend.



James A. Warren has brought the foundational work of the Oxfordian movement—J. Thomas Looney's "*Shakespeare*" *Identified*—back to life with a new edition as the work approaches its centenary in 2020. He is the editor of a new book, "*Shakespeare*" *Revealed*, which revolutionizes our understanding of Looney by bringing to light 43 long-lost articles and published letters showing just how intense Looney's involvement in the Oxfordian movement was after the publication of "*Shakespeare*" *Identified*; of a new annotated edition of Esther Singleton's charming novel, *Shakespearian Fantasias*, and of four editions of *An Index to Oxfordian Publications*, which he created. He is also the author of the novel of ideas, *Summer Storm*, in which a professor and his students wrestle with how we know what we know about, among other things, the authorship of "Shakespeare's" works.

Title: Reclaiming the Oxfordian Past

Abstract: This talk highlights some of the many interesting things I've come across in the past year in my research on J. Thomas Looney and the first quarter century of the Oxfordian era, 1920–1945—research that included three trips to England for research at the British Library, the Oxfordian Archives at Brunel University, the Katharine E. Eggar Archives at the University of London, the Canon Gerald H. Rendall Archives at the University of Liverpool, and several other institutions. It will also introduce current and forthcoming publications in which more detailed findings will be presented and assessed, including the already-published

collection of 53 of Looney's shorter writings, "*Shakespeare*" *Revealed*; the forthcoming *Database of Oxfordian Ephemera in Publicly-Held Collections in England* that lists more than 3,000 items; a 120-page chronological listing of important events & publications during the first twenty-five years of the Oxfordian era; a collection of more than 150 letters exchanged between prominent early Oxfordians and more than 80 *SF Circulars* and *Notices* sent to members of the Shakespeare Fellowship; and two books currently underway, *J. Thomas Looney and "Shakespeare" Identified: The 100th Anniversary of the Book that is Revolutionizing Shakespeare Studies*, and a full-scale biography of J. Thomas Looney.



Sky Gilbert is a poet, novelist, playwright, filmmaker, theatre director, and drag queen extraordinaire. He was co-founder and artistic director of Toronto's Buddies in Bad Times Theatre—one of the world's largest gay and lesbian theatres—from 1979 to 1997. He has produced more than 40 plays, written 7 critically acclaimed novels and three award-winning poetry collections. He has received three Dora Mavor Moore Awards as well as the Pauline McGibbon Award and The Silver Ticket Award. There is a street in Toronto named after him: 'Sky Gilbert Lane.' His play about the criminalization of AIDS—*It's All Tru*—will be published by Playwrights Canada Press in 2020. The workshop of his one-act opera: *Shakespeare's Criminal* (with music by Dustin Peters) was performed in April 2019 to critical acclaim (<https://barczablog.com/2019/04/27/workshop-of-shakespeares-criminal/>) and his accessible yet well documented analysis of the appeal of Shakespeare—*Shakespeare: Beyond Science* (not just another Shakespeare book!)—will be published by Guernica in 2020. Dr. Gilbert is a professor of creative writing and theatre at the University of Guelph.

Title: *Double Falsehood: Was Shakespeare Don Quixote?*

Abstract: "No one has ever considered De Vere as one of Cervantes' early character inspirations. Yet if de Vere's Sicilian exploits do ring with the mock bravado of Falstaff—perhaps future scholars will find within them snapshots of Don Quixote as well."
—from Cheryl Eagan-Donovan's *Nothing is Truer than Truth*

Recently, *Double Falsehood*, written by Lewis Theobald, has been the center of discussion. Some Stratfordians theorize that its origins are in a script by Shakespeare, promoted by Theobald. This lost play—entitled *The History of Cardenio*—was listed as performed by The King's Men in 1613. Cardenio is a character in Cervantes' novel *Don Quixote*, which was first published in Spanish in 1605, after the death of Edward de Vere. My paper will seek to expose the ridiculousness of the Stratfordian claim that Shakespeare wrote a play based on a chapter in Cervantes' *Don Quixote*. Instead I suggest, through my stylistic analysis of both Shakespeare's and Cervantes' work—as well as my research into the relationship to chivalry and Shakespeare—that Shakespeare did not collaborate with Cervantes, but instead may have been a model for the character of Don Quixote. In 1654 Edmund Gayton called *Don Quixote* "The Shakespeare of La Mancha." I would suggest that Gayton references Shakespeare in the context of Cervantes—not because Shakespeare wrote a play inspired by *Don Quixote* (as Stratfordians suggest)—but because the character of Don Quixote, if not directly inspired by Shakespeare himself, was likely a lovingly romantic caricature of the poet-courtier of the early modern period, a man like de Vere, who was obsessed with the seductive, bewitching language of dreams.



James Norwood earned B.A. degrees in Drama & French from the University of California at Irvine and M.A. and Ph.D. degrees in Dramatic Art from the University of California at Berkeley. For twenty-six years, he taught humanities and the performing arts at the University of Minnesota. For a decade, he taught a semester course on the Shakespeare authorship question. He wrote the foreword to the paperback edition of Charles Beauclerk's *Shakespeare's Lost Kingdom* and served as a consultant for the documentary film *Last Will. & Testament*. An earlier version of "Mark Twain and 'Shake-Speare': Soul Mates" was published in *Brief Chronicles* in 2015 and was subsequently translated and published as an introduction to Twain's *Is Shakespeare Dead?* in German and Russian language editions.

Title: A New Way of Looking at Shakespeare's Stagecraft (Friday, 3:00-3:45)

Abstract: Theater designers in the modern age easily recognize Shakespeare's meticulous attention to detail in naturalistic environment with explicit instructions contained within the dialogue of the plays for scenic, costume, and lighting design. But orthodoxy adamantly maintains that the author Shakespeare was a man of the theater who wrote for the large, neutral, and bare stage of the public theater of London where there were only minimal opportunities for theater design. This presentation challenges the longstanding "two boards and a passion" thesis with a new way of looking at Shakespeare's stagecraft. Too many of the Shakespearean plays point to an intimate spatial environment that would be more in keeping with courtly spectacle than either the public or private theaters of London. Examples will be drawn from a range of plays with *Twelfth Night* as a prime example of looking at Shakespeare through the prism of his stagecraft. In the process, a new paradigm emerges about the theatrical conditions and the audience for whom Shakespeare was writing.



Mark Anderson has been researching and writing about the Shakespeare authorship question since 1993. He is the author of "*Shakespeare*" by *Another Name: The Life of Edward de Vere, 17th Earl of Oxford, The Man Who Was Shakespeare* (Gotham Books/Penguin, 2005). This talk is adapted from a memoir now in progress.

Title: The Unlikely Bardographer

Abstract: It started as simply a feature story for a weekly newspaper and ended up as a 598-page book, the world's first mainstream, literary biography of the leading alternative "Shakespeare" candidate, Edward de Vere, the 17th Earl of Oxford. "*Shakespeare*" by *Another Name: The Life of Edward de Vere, Earl of Oxford, the Man Who Was Shakespeare* (Gotham Books/Penguin, 2005) received global praise and was the basis for an acclaimed documentary.

Speaker Mark Anderson was a child of the '70s and '80s, growing up in Minneapolis, Minnesota, a byproduct of the city's vibrant arts scene. He attended Carleton College in the greater Twin Cities area before "emigrating" to western Massachusetts. Where, by chance, he met Roger Stritmatter, a graduate student at the University of Massachusetts, Amherst, who was working on a PhD dissertation about Edward de Vere's Geneva Bible. Stritmatter got his doctorate. Anderson created what he couldn't find elsewhere—a biography of the Bard that factually related the man's life to his writing. "The Unlikely Bardographer" tells the story of a science-educated freelance journalist who wrote the first popular literary biography ever of the man who, more and more evidence now suggests, was "Shakespeare."



John Hamill is the President of the Shakespeare Oxford Fellowship and Chair of the Research Grant Program. A retired U.S. Environmental Protection Agency Project Manager in San Francisco. John attended the University of Puerto Rico, California State University, and the University of California. He holds a Masters in Historical Geography and is an independent scholar with articles appearing in *The Oxfordian* and the *Shakespeare Oxford Newsletter*. John was instrumental in unifying the Shakespeare Oxford Society and the Shakespeare Fellowship in 2013 and became the first president when the organizations merged to become the Shakespeare Oxford Fellowship. He received a special award from the SOF in 2016 for his role in unifying the two organizations and establishing the Research Grant Program.

Title: Southampton and the Devereux Family

Abstract: Many know of Henry Wriothesley, Third Earl of Southampton, as the person to whom Shakespeare dedicated his two long narrative poems, *Venus and Adonis* and *The Rape of Lucrece*. Southampton is also acknowledged by many scholars as the “Fair Youth” of Shakespeare’s Sonnets, in which he is addressed in the most loving terms. The Sonnets also have a “Dark Lady,” with whom the Author and “Fair Youth” both are having an affair, and a “Rival Poet” for the Youth’s affection. Aside from the Author, these are the three characters in the Sonnets. What many are not aware of is Southampton’s very close connection to Robert Devereux, Second Earl of Essex and Queen Elizabeth’s cousin, and his sister, Penelope Devereux, who was married to Robert, Third Lord Rich. In the 1590s, Southampton fought with Essex against Spain. During his military campaign in Ireland, Essex made Southampton his Master of the Horse over the Queen’s furious objections. Both Essex and Southampton seemed to have had homosexual activities with an officer in Ireland in 1599. In addition, Essex was also rated a gifted poet by his contemporaries.

At the Essex and Southampton trial in 1601 for treason against Queen Elizabeth, Southampton remained loyal to Essex, refusing to denounce him. Essex was executed, but Southampton was later given a life sentence and pardoned under King James in 1603. When Southampton was not with Essex, it seems that he spent his time with Penelope at Essex house in London and elsewhere. Penelope had five children with her husband Lord Rich. Penelope was also having an affair at the time with Lord Mountjoy, with whom she had six children, and developed a reputation as a loose woman. She was also referred to as “Dark” or “Black” because of her morals and her preference for black clothes and furnishings. Penelope was left alone much of the time by both her husband and lover. But, Southampton was a frequent visitor in the summer of 1592. There is a suggestion that Henry Wriothesley, Earl of Southampton and Penelope had a child together in 1593—Henry de Vere, who became the 18th Earl of Oxford. A portrait of Henry de Vere is actually a portrait of Southampton but with the typical left hand of a bastard holding a baton displayed across his chest, demonstrating his parentage. To complete this infatuation with the Devereux family, Southampton married Essex and Penelope’s first cousin, Elizabeth Vernon, in 1598. Southampton named their first daughter Penelope. Henry Wriothesley had two sons with Elizabeth, but neither was named Henry. For these and many other reasons, several scholars have identified Robert Devereux, Earl of Essex as the Rival Poet and Penelope Rich as the Dark Lady. It is curious that there is no known relationship or correspondence that has survived between Oxford and the three characters of the Sonnets—Essex, Penelope or even Southampton. All of this adds up to an explosive scandal that had to be covered up and would be a major reason for the authorship cover-up.



Richard Waugaman, M.D. is Training and Supervising Analyst, Emeritus at the Washington Psychoanalytic Institute. He is also Clinical Professor of Psychiatry at Georgetown University, where he has been a volunteer faculty member for 40 years. Georgetown University asks that he identify Shakespeare as his hobby. He is Adjunct Professor of Psychiatry at the Uniformed Services University of the Health Sciences in Bethesda, Maryland. He caught the Oxfordian bug by reading the 2002 *New York Times* article about Roger Stritmatter's pivotal research on de Vere's Geneva Bible. That led to Rick's own research at the Folger Shakespeare Library. With Roger's generous collaboration, he discovered a major new literary source for Shakespeare's works in the marked psalms bound at the back of de Vere's Bible, in the musical Whole Book of Psalms. That discovery led to some of his 80 articles, book chapters, and book reviews about Shakespeare and the authorship question. He has another 100 publications on psychoanalysis and on psychiatry.

Title: Did Shakspere Write Shake-Speare? Internal and External Meanings of Pen Names

Abstract: In his talk, Rick will try to demystify Oxford's use of pen names and allonyms (or publishing his work under another person's name). These probably include not only Shakespeare, but Ignoto, Anomos, Arthur Golding, and Thomas Browne. Marcy North has documented just how common pen names and anonymous authorship were in the Renaissance, especially among the nobility. Rick will give many examples of the various internal and external reasons that have motivated many authors of fiction to disguise their authorship. A pen name can help distance the author from traumatic experiences that lie behind their writings. Writers create one or more self states that do their writing. If this sounds implausible, just compare it with the nocturnal self states that invent your dreams, which have much in common with works of fiction.

Samuel Clemens offers us a valuable perspective on the psychology of pseudonyms in his always uneasy relationship with Mark Twain. For one thing, his pen name seemed to help assuage his severe, lifelong feelings of guilt. He could distance his serious side from the entertaining buffoon who earned his living, through books and public lectures. His biographer Justin Kaplan writes of "Mark Twain's chameleon identity as a writer."

Søren Kierkegaard used a variety of pen names for half his works and explained that "Like a person who does not have a happy home...prefers to be out of it," he chose to write under alternate identities. Coriolanus says "as if a man were author of himself"; pen names enact the writer's related fantasy of creating herself. As Carmela Ciuraru puts it, "the motives that lead writers to assume an alias are *infinitely* complex, sometimes mysterious even to *them*."



Tom Regnier is an appellate attorney with his own practice in the South Florida area. He received his J.D., *summa cum laude*, from the University of Miami School of Law, and his LL.M. from Columbia Law School, where he was a Harlan F. Stone Scholar. In the past, he has taught as an adjunct professor at the University of Miami School of Law (including a course on Shakespeare and the Law) and at Chicago's John Marshall Law School. Tom has frequently spoken at authorship conferences on aspects of law in Shakespeare's works, and he contributed chapters to the books *Shakespeare Beyond Doubt?* and *Contested Year*. He has performed in nine Shakespeare productions and recently played Oberon in *A Midsummer Night's Dream* with Peter Galman's Shakespeare Troupe of South Florida. His YouTube video, "Did Shakespeare Really Write Shakespeare?" was taped at South Florida's GableStage and introduced by award-winning director Joseph Adler. His talk on "*Hamlet* and the Law of Homicide: the Life of the Mind in Law and Art," also on YouTube, was selected by the Dade County, Florida Bar Association to inaugurate its Thurgood Marshall Distinguished Lecture Series. He was president of the Shakespeare Oxford Fellowship from 2014 to 2018 and was named Oxfordian of the Year in 2016.

Title: What did Shakespeare mean by "Kill All the Lawyers"?

Abstract: Dick the Butcher, a character in Shakespeare's *Henry VI, part 2*, urges his fellow conspirators in the Jack Cade rebellion to "kill all the lawyers." But does that statement reflect Shakespeare's view toward lawyers? This question must be addressed by examining Dick's statement in the context of the rebellion as it is presented in the play.



SATURDAY: October 19, 2019

PANEL: Teaching the Shakespeare Authorship

Alice Knox Eaton, a Professor of English, has served as Chair of the Humanities Department at Springfield College in Springfield, MA. She has published work on novelists Toni Morrison and Nadine Gordimer, and finds time to explore the Authorship Question when she can.

Student Panelist Molli Mowry is a senior majoring in English and Elementary Education at Springfield College and a member of Sigma Tau Delta, the undergraduate English Honors Society. She is a facilitator for Springfield's Leadership Training Conference, planning and leading a three-day conference for the second time this fall.

Title of Molli's paper: Edward de Vere: The True William Shakespeare

Student Panelist Emily Van Horn is a senior majoring in English and Elementary Education at Springfield College and a member of Sigma Tau Delta, the undergraduate English Honors Society. She has presented work at the Conference on College Composition and Communication on her work as a writing tutor.

Title of Emily's paper: Oxfordian Theory and Purposeful Play Within a Play

Abstract: In this session, Professor Alice Eaton of Springfield College will discuss her experience teaching a Shakespeare seminar for English majors from an Oxfordian perspective. Two of her students will also participate, sharing the papers they wrote. The students in the class were all new to the Authorship Question, and found the evidence for Oxford compelling, though several articles supporting the traditional biography were assigned. Professor Eaton will discuss how she juggled the needs of the students, most of whom were training to be either educators or journalists, to gain a stronger grounding in the Shakespeare canon with a deeper understanding of how conflicting versions of the author's biography illuminate the works themselves.



Roger A. Stritmatter is a Professor of Humanities and Literature at Coppin State University who has studied the Shakespeare question for almost thirty years. He has been a member of the Shakespeare Oxford Society since 1990 and became a founding member of the Shakespeare Fellowship in 2000. With Gary Goldstein, in 2009, he established *Brief Chronicles: An Interdisciplinary Journal of Authorship Studies* and served as general editor 2009-2016. The 2017 fourth edition of the *Index to Oxfordian Publications* identifies 116 authorship related articles by him (1990-2017), many in orthodox academic journals, including *The Shakespeare Yearbook*, *Review of English Studies*, *Notes and Queries*, *Critical Survey*, and (with R. Waugaman) the *Scandinavian Psychoanalytic Review*. He is the author, with Lynne Kositsky, of *On the Date, Sources, and Design of Shakespeare's The Tempest* (McFarland 2013) and, with Alexander Waugh, *A New Shakespeare Allusion Book: Literary Allusions to Shakespeare, 1584-1786 from Historical Principles* (forthcoming, 2020) and has appeared in two authorship documentaries, *Last Will. And Testament* (2012) and *Nothing is Truer than Truth* (2018).

Title: “O What a Tangled Web”—Oxfrauds, Misfits, and the SBT in 21st Century Shakespearean Discourse

Abstract: Making use of the wit and wisdom of the American satirist and post-Stratfordian Mark Twain, this lecture examines the unholy alliance connecting the Shakespeare Birthplace Trust (SBT) through the Birthplace’s online contractee, The Misfits (<https://www.studiomisfit.co/>; <https://misfit.co/>), to the online special interest and anti-Oxfordian group known as the “Oxfrauds.” Following the Misfit playbook, the Oxfrauds seem to believe that implied threats of violence and public shaming against skeptics are a legitimate way to discuss Shakespeare. Up until now, they have been tolerated on social media sites like Facebook, Twitter, Wikipedia, and Amazon reviews. Using online clips, screenshots, and other non-traditional documentary sources, the lecture examines the strategic nexus, including public endorsements by former SBT Trustee and affiliate Sir Jonathan Bate, an Oxford University Professor and former provost of Worcester College, that links the SBT to the “Oxfrauds.” As numerous statements attest, these overlapping organizations share a primary mission to counter Oxfordian discoveries, misrepresent the historical record about the authorship question, sow chaos in online discussion forums, and generally conduct an organized smear campaign against persons sympathetic to the post-Stratfordian or Oxfordian argument.



Don Rubin is Professor Emeritus of Theatre at Toronto’s York University. The Series Editor of Routledge’s six-volume *World Encyclopedia of Contemporary Theatre* and Managing Editor of the online web-journal *Critical Stages* (critical-stages.org), he is a former President of both the Canadian Centre of the International Theatre Institute and the Canadian Theatre Critics Association. Until his retirement, Professor Rubin taught courses on the authorship question at York University. Elected to the Board of the SOF three times, he is currently serving as the organization’s Second Vice President. He is a Trustee of the Shakespeare Authorship Coalition.

Title: A Critical Look at Taylor, Leahy, John Florio and Edward de Vere

Abstract: The final chapter of William Leahy’s recent volume, *My Shakespeare*, suggests that “the authorship of the plays and poems traditionally attributed to Shakespeare of Stratford is an enormously complex issue, rife with uncertainty and ambiguity...it is a field in which it is difficult to speak with any kind of authority.” Long a believer that the name Shakespeare was actually a pseudonym for someone or some many, Leahy now feels that his view has been justified by the latest edition of Oxford University Press’s multi-volume edition of “Shakespeare’s Works” because the distinguished team of Oxford editors led by Professor Gary Taylor is now claiming these works were created by a multiplicity of authorial hands. Certainly Edward de Vere’s name remains strong in that conversation but, with other voices being proposed, could the Italian linguist John Florio have been involved as well? The fact is, Florio’s name has been getting a huge amount of attention in the last year or two in France. This paper will look at both this arguably under-appreciated sea-change in academic attitudes toward the whole authorship question and whether Florio—despite significant francophone support—should really be in the conversation.



Bryan H. Wildenthal is Professor of Law Emeritus, having taught for many years at Thomas Jefferson School of Law (San Diego), and also as a Visiting Professor at Chicago-Kent College of Law and the University of Nice (France). His scholarly interests in law span several areas, most notably constitutional history. He received his A.B. (with honors) and J.D. (with distinction) from Stanford University, where he was an editor on the *Stanford Law Review*. After law school he clerked for U.S. Court of Appeals Judge Frank M. Johnson, Jr. (in Montgomery, Alabama), and Chief Justice Michael F. Cavanagh of the Michigan Supreme Court, and practiced law with a leading firm in Washington, D.C. He is the author of a law textbook, *Native American Sovereignty on Trial* (2003), numerous law review articles (including one cited by the U.S. Supreme Court in 2010 and 2019), and most recently (in June 2019) published a major new book on the Shakespeare authorship question, *Early Shakespeare Authorship Doubts*. He was elected in 2016 to the Shakespeare Oxford Fellowship Board of Trustees and currently serves as First Vice President of the SOF.

Title: Early Shakespeare Authorship Doubts

Abstract: Defenders of the traditional Stratfordian view, with regard to the Shakespeare authorship question (SAQ), are deeply invested in the demonstrably false (yet widely repeated) claim that nobody had any doubts about the author's identity until hundreds of years after Shakespeare's time. Professor Wildenthal's new book (published June 2019), building on decades of published scholarship by dozens of skeptical and orthodox Shakespearean scholars, demonstrates that doubts about the identity of "this author" (as, for example, the 1609 Preface to *Troilus and Cressida* referred to him, never by name!) were, in reality, an authentic and integral part of the very time and culture that produced the Shakespeare canon. Dozens of expressions of doubt were published before Shakespeare of Stratford died in 1616. These doubts began appearing *more than 30 years before* the Stratfordian theory itself was first published (in very curious and ambiguous fashion) in the Folio of 1623. Professor Wildenthal presented a preliminary outline of his book at the 2017 SOF Conference in Chicago, and he now follows up by highlighting the book's most significant findings and its most important implications for the future of the SAQ.



Cheryl Eagan-Donovan is a writer, director, and producer whose new documentary, *Nothing Is Truer than Truth*, premiered at the Independent Film Festival Boston in 2018 and is now available on Hulu and Amazon Prime. Her debut documentary *All Kindsa Girls* screened at film festivals and art house theaters in London, Toronto and throughout the U.S. Eagan-Donovan served on the Board of Directors of Women in Film & Video New England, The Next Door Theater, and The Shakespeare Oxford Fellowship. She is a frequent lecturer at conferences and teaches writing, film, and literature at Lesley University, Northeastern University, Lasell University, and Grub Street Center for Creative Writing. Eagan-Donovan has published articles about screenwriting and film in journals and magazines, appeared on several podcast series, and is currently working on a book for screenwriters, *Shakespeare Auteur: Creating Authentic Characters for the Screen*, and a book about De Vere's bisexuality and *The Sonnets* in collaboration with SOF President John Hamill.

Title: The Lives of Poets in Late 16th and Early 17th Century London

Abstract: *As the soule of Euphorbus was thought to liue in Pythagoras: so the sweete wittie soule of Ouid liues in mellifluous and hony-tongued Shakespeare, witnes his Venus and Adonis, his Lucrece, his sugred Sonnets among his priuate friends, &c.*

—Francis Meres, *Palladis Tamia*, 1598

In *Shakespeare Sex & Love*, Stanley Wells quotes Mary Bly, whom he credits with discovering “fascinating evidence, centering on plays performed by the Whitefriars company of boy actors in early seventeenth century London, of the existence of what she calls a ‘self-aware homoerotic community in early modern London’”. Wells then states that he believes that Southampton belonged to a similar group of poets in the 1590s. Wells identifies Southampton as “the only person to whom Shakespeare personally dedicated any of his writings” and one “who has often been thought to figure in the supposed back story of Shakespeare’s Sonnets.”

John Hamill’s research has produced extensive evidence that Southampton was part of a group of homosexuals and bisexuals which included several writers in the 1590s in London: brothers Francis and Anthony Bacon, Robert Devereux, Earl of Essex, Roger Manners, Earl of Rutland, Sir Charles Danvers, Sir Anthony Standen, Lord Henry Howard, and the notorious Don Antonio Pérez. This circle also included Penelope Devereux Rich. Hamill explains: “Essex was rated a gifted poet by his contemporaries. Essex wrote poems for specific occasions, he penned his verses only for his own circle and the Queen, and very little of his poetry survives.” There is an extant poem attributed to Southampton, apparently written when he was in the Tower of London awaiting trial for treason for his involvement in the Essex rebellion. Writing about this manuscript, Lara M. Crowley concludes, “Investigating texts such as ‘The Earle of Southampton prisoner, and condemned to Queen Elizabeth’ within their manuscript contexts also can afford valuable insights into the composition and circulation of literary works and can offer discoveries, including ‘new’ Renaissance authors.”

A new play commissioned by Shakespeare’s Globe Theatre, currently running in London’s West End, *Emilia*, imagines the title character, Emilia Bassano Lanier, as the poet who inspired Shakespeare and also provided him with some of his best one-liners. She shares her poems with friends, patrons, and fellow poets including Susan Bertie, Countess of Kent; Mary Sidney Herbert, Countess of Pembroke; Lady Arbella Stuart; Lucy Harrington Russell, Countess of Bedford; Margaret Russell Clifford, Countess of Cumberland; Katherine Howard, Countess of Suffolk, and Anne Clifford, Countess of Dorset, Pembroke, and Montgomery.

What is known about these poets writing and sharing their work in the late 16th and early 17th century London, and how does it help identify Edward de Vere as Shakespeare? In 1598, Francis Meres suggests that Shakespeare’s “sugared” Sonnets were meant for a small, private group of friends and fellow poets. What other evidence exists to corroborate this idea and what does it tell us about the author and his work? This paper will attempt to answer these and other questions about De Vere’s poetry, the poems attributed to Shakespeare, and the workshop method.



Ted Lange, an actor, director, author and educator, came to national prominence as an actor playing bartender Isaac Washington on the television series *Love Boat*. A graduate of London's Royal Academy of Dramatic Arts, he has been most active in recent years as a playwright and director, and is the author of some 25 plays, including *The Cause, My Soul, The Prequel to Othello* which was presented at the Odyssey Theater in Los Angeles in 2016. His play *Born a Unicorn* is a rock 'n' roll musical depicting the life of the black Shakespearean actor Ira Aldridge. Ted has been the recipient of the NAACP's "Renaissance Man Theater Award" as well as the Paul Robeson Award from the Oakland Ensemble Theatre. He has been interested in the authorship question for many years. This is his first SOF conference.

Title: *The Cause, My Soul, The Prequel to Othello*

Abstract: In his presentation, Ted Lange will discuss his play, *The Cause, My Soul, The Prequel to Othello*, which he wrote to mark the 400th anniversary of the death of Shakespeare. It received rave reviews at its opening at the Odyssey Theater in 2016.



Earl Showerman, M. D., graduated from Harvard College and the University of Michigan Medical School, and practiced emergency medicine in Oregon for over 30 years, where he has been a longtime patron of the Oregon Shakespeare Festival. After retiring from medicine in 2003, he enrolled at Southern Oregon University to study Shakespeare and begin his research on the authorship question. Over the past decade Earl has presented a series of papers at conferences and published on the topic of Shakespeare's Greek dramatic sources and his remarkable medical acumen. Earl contributed the chapter on Shakespeare's medical knowledge in *Shakespeare Beyond Doubt?—Exposing an Industry in Denial* as well as several topics in *Know-It All-Shakespeare*. He is an associate of the Shakespearean Authorship Trust of London and past president of the Shakespeare Fellowship.

Title: *Shakespeare and Greece Revisited: A Review of Recent Literature*

Abstract: Professor Jonathan Bate's *How the Classics Made Shakespeare* (2019) begins with the claim, "Shakespeare was steeped in the classics. Shaped by his grammar school education in Roman literature, history, and rhetoric, he moved to London, a city that modeled itself on ancient Rome. He worked in a theatrical profession that had inherited the conventions and forms of classical drama, and he read deeply in Ovid, Virgil, and Seneca, that, more than any other influence, the classics made Shakespeare the writer he became."

No Oxfordian would fail to recognize the truth in Bate's assertion about the preeminence of the classical influence on the canon, but would naturally be skeptical of Bate's gross overestimation of the quality of the classical collection that the Stratford grammar school would have possessed in the 16th century. More importantly, he belies the verity of his title by completely neglecting to include Greek drama as likely sources of inspiration for Shakespeare.

Far more important is Brooklyn College's Professor Tania Pollard's study, *Greek Tragic Women on Shakespearean Stages* (2017). Pollard deservedly won the Roland Bainton Book Prize for this study, which posits a radical rethinking of Shakespeare and Ben Jonson "encountering and Englishing Greek plays." Pollard's chapters include the history of Greek play publications and performances in England, "Queen of Troy," "What's Hecuba to Hamlet?," "Iphigenia in Illyria," "Bringing Back the Dead," and "Parodying Shakespeare's Euripides."

Pollard employs the OUP co-authorship theory to promote the concept that Shakespeare was influenced by George Peele, who translated Euripides' tragedy, *Iphigenia*, and further wrote *The Tale of Troy* (1580) and *The Arraignment of Paris* (1581). Pollard states, "He brought his Greek dramatic training to a collaboration with the younger writer William Shakespeare on *Titus Andronicus* (c. 1592), a play that frames its depictions of loss, grief, and rage with self-conscious allusions to Hecuba, the period's most prominent representative of Greek tragedy." This presentation will briefly critique Bate's methodology and then chiefly focus on the importance of Pollard's arguments and what this means for scholarship on Shakespeare and the Greek drama.



Marc Lauritsen is a Massachusetts lawyer and educator who helps people work more effectively through knowledge systems. He has taught at five law schools, done path-breaking work on document drafting and decision support systems, and run several software companies. More information about Marc is at <http://www.linkedin.com/in/marclauritsen>.

Title: Mapping the Authorship Arguments

Abstract: More and more raw material pertinent to the Shakespeare authorship question is online and easily searchable. Bits of relevant evidence and associated claims continue to pile up. Yet we seem no closer to conclusive answers that more than one 'camp' can embrace. The arguments themselves and their relationships often remain buried in arcane texts. How might we get beyond "words, words, words"?

Scholarship on the structure and dynamics of argumentation has long been part of work in places like the international Artificial Intelligence and Law community. Building on a tradition of argument maps or diagrams (https://en.wikipedia.org/wiki/Argument_map) researchers seek to faithfully model the attack and support relationships among evidence and inferences via formalisms such as 'Bayesian belief propagation networks.' But even simple diagrams and conventional databases can elucidate complex debates. The discipline of articulating the implicit premises and cascades of inferences behind an argument can be productive.

Maps and other structured approaches of this sort do not appear to have been used extensively in the authorship world. Perhaps they could help. Are there insights we might gain from the 'forest' that have eluded us because we've been too focused on the trees? For example, the very plasticity of the overall evidence vis-à-vis a given theory may be significant. False premises, holes in reasoning, and unspoken assumptions (such as that dark lady references in the sonnets are all to the same person) can be more obvious when arguments are decomposed and diagrammed.

There are often arguments on multiple sides of any important issue, and once in a while, some are so demonstrably wrong that even their proponents can be moved to abandon them if approached respectfully. We'd all welcome a place to check before making such an argument.

This talk will review ideas raised in an AI & Law paper (<http://www.capstonepractice.com/s/Intelligent-Tools-For-Managing-Factual-Arguments.pdf>) that explored the idea of a 'simple holistic argument kiosk' (a SHAK)—one that could serve as a shared framework for collecting and reacting to the accumulating material in an open-spirited and mutually respectful fashion. We will touch on questions such as these:

- Would such an environment be useful and desirable?
- Is it feasible? Who might build and maintain such a thing?
- Could it help promote greater civility among the contending factions? Or at least make it easier to counter common fallacies? (Here's the best put-down of the canard that doubts about authorship didn't arise until the 1800s ...)

Might side-by-side, fine-grained depictions of the contending narratives yield new ways to assess their relative merits?



James Norwood (see bio on page 12)

Title: Mark Twain and “Shake-Speare”: Soul Mates (Saturday, 4:45–5:30)

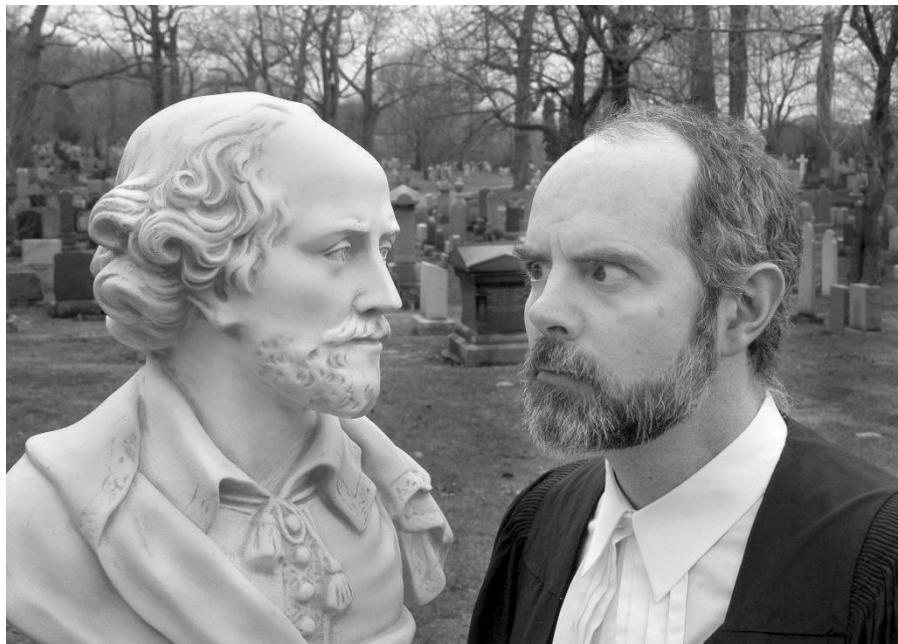
Abstract: Mark Twain intuitively recognized a kindred spirit in the Elizabethan author who had miraculously transformed the English language in the same way that Twain was reinventing the American idiom in the nineteenth century. This presentation draws on Twain's vision of literary creativity and how he came to view himself as the incarnation of Shakespeare in modern America. It also recounts what inspired Twain to write his final book, *Is Shakespeare Dead?*; why he wanted it included in his monumental autobiography; and why the editors of the 2,000-page, three-volume edition at the University of California Press chose not to include *Is Shakespeare Dead?* in their printed version. In the autobiography, Twain allows us a glimpse of his soul as a literary artist, the understanding of which may bring us closer to the identity of the true author of Shakespeare's works—whoever the author may be.



Keir Cutler (playwright and performer) has been performing his solo shows across Canada, the US, and UK since 1999, a veteran of more than 85 fringe festivals. He is the playwright performer of 10 original monologues and several plays. He is best known for his award-winning *Teaching Shakespeare* and his adaptation of Mark Twain's *Is Shakespeare Dead?* He has been called "formidably delightful" (Off-Off Broadway Review, NY) "gloriously funny," (Orlando Sentinel), "one hell of a storyteller!" (Vue Weekly, Edmonton), and "a masterful entertainer," (Winnipeg Free Press). Keir is a graduate of the National Theatre School of Canada (playwriting), and has a PhD in theatre from Wayne State University in Detroit. Four of his solo shows have been broadcasted on television by BRAVO!/CANADA. Keir has performed at Shakespeare's Globe complex in London, UK before theatrical royalty, Sir Derek Jacobi and Sir Mark Rylance. Keir's website is <http://www.keircutler.com>

Title: *Is Shakespeare Dead?*

Abstract: Mark Twain published his Anti-Stratfordian book, *Is Shakespeare Dead?* in 1909, and Keir Cutler debuted his monologue adaptation of the work at the Montreal Fringe Festival in 2002. Despite Twain's controversial premise, that the man from Stratford did not write the works of Shakespeare, Twain's biting humor and Cutler's sharp delivery have made this theatre piece popular with audiences across North America. The *Winnipeg Free Press* reviewed his performance in 2003 and wrote, "Everyone will leave convinced the English-speaking world's greatest playwright is a hoax ... a witty and compelling show;" the *Orlando Weekly* review in 2014 said, "Keir Cutler is offering one of the smartest, most thought-provoking shows." The YouTube video version of his performance gets thousands of viewings a year all over the world.



SUNDAY: October 20, 2019

Bonner Miller Cutting is a frequent speaker at Shakespeare authorship conferences and gives introductory talks on the authorship question to community organizations, literary groups and book clubs. In her recently published book, *Necessary Mischief: Exploring the Shakespeare Question*, Ms. Cutting reveals new information on ten authorship-related subjects including the Last Will and Testament of William Shakspeare of Stratford-upon-Avon, the £1,000 annuity that Queen Elizabeth I gave to Edward de Vere, and the naughty subject (to write about): did the Virgin Queen have a child? The Shakespeare Oxford Fellowship has four of Ms. Cutting's YouTube presentations posted on its website, and she has made podcasts for the SOF "Don't Quill the Messenger" series.

Title: Connecting the Dots—How a Man Who Could Scarcely Write his Name Became Revered as the Greatest Writer in the English Language?

Abstract: Those of us who have examined the historical evidence know that only six scrawled signatures exist in the handwriting of William Shakspeare, the glover's son from Stratford-upon-Avon. There is not a shred of evidence that this historical individual ever went to school: no teacher that he might have had took note of him; no classmate recalls him. No one (so far as we know) ever received a letter from him. No literary person of the time (or anyone else) ever wrote him a letter with the exception of a Stratford neighbor who asked him for a loan of money. (But this letter was not sent). In spite of the many seditious topics and politically dangerous materials in the plays published under the moniker "William Shakespeare," the government authorities were completely uninterested in making his acquaintance. When he died, no one noticed. But, as the centuries rolled on, this person became the inspiration for a multi-billion dollar/pound industry. In fact, he has been called "the greatest of all Englishmen." Moreover, he has become the focal point for the cultural identity of the English people! How did this happen with no evidence to support it? How did we get to this place? In this presentation, Bonner Cutting offers answers to these questions.



Peter Dickson, a resident of the Washington metro area, is a retired CIA political-military analyst whose specialty was European security issues and threats posed by the proliferation of nuclear weapons programs. He graduated from Kenyon College in 1965 and has three Masters degrees from Georgetown, Harvard and Michigan, respectively. Since 1991 he has been engaged in the similar but older dispute over Columbus' true origins, and actively engaged in the Shakespeare authorship dispute since 1997. His in-depth archival research into the politics of the First Folio project during the Spanish Marriage Crisis prompted him to monitor, document and analyze the implications of the deep schism among Stratfordians concerning the mounting biographical evidence that their Bard was an outwardly conforming crypto-Catholic.

Dickson's major works are two companion volumes: *Bardgate: Shake-speare and the Royalists Who Stole the Bard* (2011) and *Bardgate: Shakespeare, Catholicism and the Politics of the First Folio of 1623*. His conclusion is that while Oxford still appears to be the major contributor to the canon, his literary legacy became intertwined with that of the Stanley brothers (more Ferdinando than William) at the time of the creation of the Lord Chamberlain's Men in May 1594 and then deepened with the de Vere-Stanley marriage in January 1595. This complexity he feels is conveyed by the phrase: "the Shakespearean Double Helix."

Title: The Politics of *Venus and Adonis* (1593)

Abstract: Traditional Shakespeare biographers (the Stratfordians) have long struggled with the inaugural literary work, *Venus and Adonis*, published in 1593. Both Stratfordians and anti-Stratfordians (including Oxfordians) have never provided a credible explanation for the impetus, motivation and the precise timing of its publication. The need for a second literary work, *The Rape of Lucrece*, with a more heart-felt, even amorous dedication remains mysterious. And there is the endless dispute about what message Southampton was supposed to grasp when reading *Venus and Adonis*.

Dickson reviews five Stratfordian attempts, all of which have serious problems, to explain the motivation behind this poem. More valuable is Patrick Murphy's astute essay, "Wriothesley's Resistance: Wardship Practices and Ovidian Narratives in Shakespeare's *Venus and Adonis*" (1997). He notes "disparagement" over suspicions of illegitimacy was a legitimate way for Southampton to thwart the proposed marriage with Burghley's granddaughter, who was Oxford's daughter. Murphy notes the alleged adultery of Mary Browne (the Earl's mother) in the late 1570s, but is silent about her pregnancy when Southampton's father was in the Tower.

Stratfordians who are Catholic Bard advocates and British historians with no stake in the authorship dispute have helped to illuminate the paranoid Tudor regime's increasingly ruthless campaign from late 1591 onward to persecute English Catholics. Given this situation, Southampton's ultra-Catholic Browne-Wriothesley family, which included and harbored numerous, notorious conspiratorial Catholics, made the Earl into a crucial pawn in a power struggle between Burghley and the Earl's grandfather, Lord Montagu.

Montagu felt he had assured the Queen that he at least would remain a "loyal Catholic." But *Venus and Adonis* went on sale just weeks after a new draconian Statute against Catholics. Furthermore, the strong bond between Burghley and the printer (the zealous Protestant Richard Field) guarantees that the poet (whoever that was) not only had prior regime approval, but was likely a hired pen.

Oxford remains a plausible author, but the Browne's family bonds with his mortal enemies, the Howards, the Southwells and especially Charles Arundel—suggests he was also opposed to the marriage. Also, lines 997 to 1010 in the poem are hard to reconcile with an Oxford in favor of the union.

Setting aside the authorship issue, Southampton's right to delay his "Final Answer" until his birthday on October 6, 1594, posed problems for Burghley and the Queen. They were more eager to match William Stanley to Oxford's daughter, following the assassination in April 1594 of the legal heir to the throne, William's older brother, Ferdinando. Dickson suggests Burghley quickly offered to waive the huge fine (for which there is no documentation), if Southampton agreed not to delay his "Final Answer" until October. This Double Waiver can help explain the need for another work, *The Rape of Lucrece*, dedicated to the same Earl, and why its more sincere, heart-felt dedication amounted to the regime's "thank you" note to the Earl for being more cooperative.



Bob Meyers served for 19 years as president of the National Press Foundation, and two years as director of its Washington Journalism Center. He retired in 2014. From 1989 to 1993 Meyers was director of the Harvard Journalism Fellowship for Advanced Studies in Public Health. He is a former reporter for *The Washington Post*, and a former assistant city editor at the *San Diego Union*.

As a stringer for The Post he worked on the Watergate investigation from Los Angeles, focusing on the “dirty tricks” campaign that was a part of the paper’s Pulitzer Prize winning Public Service package. As a Post staffer he was nominated twice for the Pulitzer Prize. He has written two books, *Like Normal People* and *D.E.S.: The Bitter Pill*. *Like Normal People* is the story of his mentally handicapped younger brother and the family’s efforts to help him lead a normal life. It was turned into a made-for-TV movie in 1979 and was nominated for a National Book Award. *D.E.S.: The Bitter Pill* was the story of a widely used anti-miscarriage drug that had enormous social and medical consequences. It received the Award for Excellence in Biomedical Writing from the American Medical Writers Association.

At the National Press Foundation Meyers expanded the foundation’s U.S.-based programs, and originated its international programs, called Journalist-to-Journalist™, which have focused on HIV/AIDS, tuberculosis and lung disease, and other topics.

Educated in the New York City public school system and at UCLA, he was awarded an academic fellowship at Harvard’s Center for Health Communication in 1987-88. He is a member of the Fellowship Advisory Board of the Rosalynn Carter Fellowships for Mental Health Journalism. He has lectured at Harvard’s Kennedy School of Government, Tsinghua University in Beijing, and in Jamaica, Lithuania, Poland and Estonia, among other places. Bob Meyers can be contacted at robertmeyers5@me.com.

Title: Was It Really William?

Abstract: Bob has recently edited a series of articles for the Shakespeare Oxford Fellowship’s website to give people who have become interested in the Shakespeare Authorship Question the opportunity to share their stories. In “How I Became an Oxfordian,” people discuss how they learned about the authorship question and became convinced by the case for Edward de Vere, the 17th Earl of Oxford. In this talk, Bob will show how to use narratives and visuals to present the Oxfordian position to audiences unfamiliar with the issue, and encourage presenters to tell Oxford’s story, as well as discuss their own involvement with authorship discussions. In addition to his articles on “How I Became an Oxfordian,” Bob’s talk will include “Gut-wrenching Issues of the Time,” “Theatre During the Elizabethan Reign,” “Skeptics From the Start,” and the “Important Work of J. Thomas Looney.”



Shakespeare Identified-100 Committee Session:

March 4, 2020 is the 100th anniversary of the publication of J. Thomas Looney’s groundbreaking work, *“Shakespeare” Identified in Edward de Vere, Seventeenth Earl of Oxford*. The SOF Board appointed the “*Shakespeare*” Identified 100 Committee (SI-100) to highlight Looney’s achievement in a year-long celebration. In this session members of the SI-100 Committee will present their work in 2019 and preview activities in 2020, followed by a panel discussion on Oxfordian strategy for 2020 and beyond, with audience participation.

Overview of the Work of the SI-100 Committee and Preview of 2020

Kathryn Sharpe: Overview of the SI-100 Committee’s work in 2019, including specific requests for funds and how we are spending funds already raised.

Linda Bullard: “*Shakespeare*” Identified Centennial Launch on March 4, 2020—national event program, objectives and media strategy; March 4th local events campaign.

Heward Wilkinson: “*Shakespeare*” Identified 100th Anniversary Events in the U.K.

Earl Showerman: SOF’s 2020 conference in Ashland marks conclusion of Looney Centennial; 6-week course “‘*Shakespeare*’ Identified & *Shakespeare Suppressed*.”

Sneak Preview of a dramatic presentation from the March 4th Event



Panel Discussion with audience participation on strategy

Moderator: Bob Meyers

Panelists: SI-100 Committee members Jim Warren, Bryan Wildenthal and Roger Stritmatter

Jim Warren: Calling attention to the Oxfordian claim—lessons learned from the experiences of early Oxfordians in the founding decades of the Oxfordian era, 1920-1945.

Theme of discussion: How SOF can leverage the 100th anniversary of the publication of J. Thomas Looney’s “*Shakespeare*” Identified to bring about a major breakthrough for Edward de Vere in the Shakespeare authorship debate and grow the organization. What could be the tipping point? How much time do we have? How to engage academia, the media, influencers, and the general public. A strategic look at the 2020 Centennial and beyond.

Kathryn Sharpe is a second-generation Oxfordian and chair of the “*Shakespeare*” Identified Centennial and Data Preservation committees. Now a retired communications specialist at the University of Washington, she is realizing her dream of traveling and painting landscapes in oil and watercolor. She is an active member of the Seattle Shakespeare Oxford Society.

Linda Bullard is a newcomer to the Shakespeare Authorship Question, but she’s trying hard to make up for lost time by serving on the SI-100 Committee as coordinator of the March 4, 2020 launch of the “*Shakespeare*” Identified Centennial. She is a 6th-generation Texan who majored in French and lived most of her adult life in Europe, working on political, environmental and agricultural issues. She now resides on her ranch in the Texas Hill Country.



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