

Welcome to the Ashland Authorship Conference, the sixth annual joint conference of the Shakespeare Fellowship and the Shakespeare Oxford Society. Nearly 100 scholars, teachers, writers, performers and theater patrons will be joining you over the next four days. Our program includes over 30 lectures, dramatic performances and special events and features presentations directed toward the plays in production this season at the Oregon Shakespeare Festival. OSF Artistic Director, Bill Rauch, and Executive Director, Paul Nicholson will also both address the conference and company actors will be joining us for panel discussions on *The Merchant of Venice*, *Hamlet*, and *1Henry IV*.

All conference events will take place in the Ashland Springs Hotel ballrooms and our opening reception and buffet lunches will be served in the adjacent conservatory and garden. A no-host wine bar will be available during the opening reception and during the awards banquet on Sunday afternoon. Coffee and tea will be available during conference breaks, however the continental breakfast being served on the Ashland Springs Hotel mezzanine is reserved for hotel guests only. Bathrooms are conveniently located at the east end of the conservatory. During conference sessions, please silence your cell phones and refrain from texting out of respect for our presenters.

Your tickets to all OSF productions and to our own Saturday afternoon program are included in your registration envelopes. On Saturday afternoon, OSF's Robin Goodrin-Nordli will present her original show, *Bard Babes*, and Dr. Keir Cutler perform his adaptation of Mark Twain's satire, *Is Shakespeare Dead?* with musical interludes for this special occasion provided by the award-winning duo, Mignarda, featuring lutenist Ron Andrico and vocalist Donna Stewart. That afternoon, which will be open to the general public, will conclude with a signing ceremony of the *Declaration of Reasonable Doubt* which will be videotaped for an Oxfordian documentary, *Nothing is Truer Than Truth*.

Although the OSF theatres are only one block from the Ashland Springs, shows always begin on time and patrons must be in their seats by the time the curtain rises. Be sure to dress warmly for the outdoor Elizabethan Theatre where we will see two shows during the conference. Pillows and blankets may be rented at the Elizabethan Theatre but the evenings in mid-September are often cool and require extra clothing.

Dining in downtown Ashland is a wonderful experience. Among the finest restaurants in town is Lark's in the Ashland Springs Hotel. Dining options located within two blocks of the hotel and theatres include Dragonfly, Pasta Piatti, Pangea, Taboo, Chateaulin, Thai Pepper, Martino's, Macaroni's Ristorante, Alex's, The Black Sheep, Kobé, Monet, Grilla Bites, Hana Sushi, Greenleaf, Sesamé, Standing Stone, and Brothers. Espresso drinks are available nearby at Starbucks, Eve's Café and the café at Bloomsbury Books.

We hope your educational, theatric and dining experiences in Ashland will leave you with no regrets at having journeyed here for our program in authorship studies.

Program Committee

Bonner Cutting

John Hamill

Earl Showerman

The Ashland Authorship Conference – 2010

Schedule of Events

Thursday: September 16

10:00 – 10:15 Welcome and Introductions

10:15 - 11:15 Mignarda: Ron Andrico and Donna Stewart

11:15 – 12:00 Tom Gage: The Bone in the Elephant's Heart

12:00 – 1:00 – No-Host Lunch in local restaurants

1:00 – 2:00 - Tom Hunter: The Invention of the Human in Shylock

2:00 – 2:45 - Earl Showerman: Shakespeare's Shylock and the Strange Case of Gaspar Ribeiro

2:45 – 3:00 – Break

3:00 – 3:45 - Cheryl Eagan-Donovan: Shakespeare's Ideal: Sexuality and Gender Identity in *The Merchant of Venice*

3:45 – 4:30 - Marty Hyatt: Teaching Heavy Ignorance Aloft to Fly

4:30 – 5:00 - Mignarda

5:00 – 7:00 - Opening Reception - Ashland Springs Hotel Conservatory & Garden

8:00 – *Merchant of Venice* at OSF Elizabethan Theatre

Friday: September 17

8:00 – 9:00 - Shakespeare Fellowship Annual Meeting

9:00 – 9:45 - Richard Whalen: 'Goats and Monkeys!' Othello's Outburst Recalls a Fresco in Bassano, Italy

9:45 – 10:30 - Frank Davis: The "Unlearned" versus the "Learned" Shakespeare

10:30 – 10:40 – Break

10:40 – 11:10 - Jack Shuttleworth: *Hamlet* and Its Mysteries: An Oxfordian Editor's View

11:10 – 12:00 - *Merchant of Venice* Panel: Tom Hunter, Tom Regnier & OSF Actors

12:00 – 1:00 – Hosted Lunch – Ashland Springs Hotel Conservatory & Garden

1:00 – 2:00 – Welcome by Bill Rauch, Artistic Director of OSF and Director of *Hamlet* and *Merchant of Venice*

2:00 – 2:45 - Roger Stritmatter: The “Little Eyases” and the “Innovation” of 1589

2:45 – 3:15 - Katherine Chiljan: Twelve "Too Early" Allusions to Shakespeare's *Hamlet*

3:15 – 3:30 – Break

3:30 – 4:30 - Tom Regnier: *Hamlet's* Law

4:30- 4:40 - Break

4:40 – 5:20 - Sam Saunders: The Odds on Hamlet's Odds

5:20 – 6:00 –Helen Gordon: The Symbols in *Hamlet* and in Portraits of Oxford and Southampton: An Oxfordian Revelation

8:00 – *Hamlet* at OSF Bowmer Theatre

Saturday: September 18

8:00 – 9:00 - Shakespeare-Oxford Society Annual Meeting

9:00 – 9:40 - Hank Whittemore: The Birth and Growth of Prince Hal: Why Did Oxford Write *The Famous Victories of Henry the Fifth*?

9:40 – 10:20 – Marie Merkel: "In the Fit of Miming": A brief history of Sir John Falstaffe and the "whole school of tongues" in his belly

10:20 – 10:30 – Break

10:30 – 11:10 - Lynne Kositsky: The Young Adult Novel *Minerva's Voyage* and its Relationship to *True Reportory* and *Minerva Britannia*

11:10 – 12:00 - *Hamlet* panel: Ren Draya, Jack Shuttleworth & OSF Actors

12:00 – 1:00 – Hosted Lunch – Ashland Springs Hotel Conservatory & Garden

1:10 – 1:15 – Ashland Authorship Conference Entertainment Introductions

1:15 – 1:30 - Mignarda

1:30 – 2:30 - Robin Goodrin Nordli: *Bard Babes*

2:30 – 2:45 – Break

2:45 – 3:00 – Mignarda

3:00 – 4:00 - Keir Cutler: *Is Shakespeare Dead?*

4:00 – 5:00 - *Declaration of Reasonable Doubt About the Identity of William Shakespeare* Signing Ceremony - John Shahan, James Newcomb & Paul Nicholson

8:00 – *1Henry IV* at OSF Elizabethan Theatre

Sunday: September 19

8:00 – 8:45 - William Ray: Proofs of Oxfordian Authorship in the Shakespearean Apocrypha

8:45 – 9:30 - Bonner Cutting: Let the Punishment Fit the Crime

9:30 – 9:45 – Break

9:45 – 10:30 - John Hamill: Bisexuality, Bastardy, Avisá and Antonio Perez Revisited

10:30 – 11:00 - Michael Cecil: Revisiting the 1st Baron Burghley's *Precepts for the Well Ordering and Carriage of a Man's Life*

11:00 – 12:00 - *Henry IV* Panel: Felicia Londré & OSF Actors

12:00 – 12:15 – Break

12:15 – 2:00 – Annual Joint Conference Awards Banquet

2:00 - Conference Closing

The 2010 Ashland Authorship Conference has been supported by a grant from the Shakespeare Fellowship Foundation through the Caldwell Trust Company, and the appearance of Mignarda by a grant from the Mary Ausplund Tooze Trust.

Cover design by Julie Young based on the copyrighted logo of the Shakespeare Authorship Coalition.

Ashland Springs Hotel Conference Menus

Thursday – Opening Reception Hors d'Oeuvres

House Made Beef Meatballs with LARKS Barbeque Sauce
Antipasto Platter with Artichoke Hearts, Roasted Garlic, Prosciutto, Salami, Olives
Marinated Vegetables with Crackers
Large Selection of Handcrafted Artisan Cheeses with Crackers and Baguette
Roasted and Grilled Vegetables Platter with Red Pepper Aioli and Crostini
Smoked Steelhead Platter with Tarragon Cream Cheese, Onions Caper and Toasted
Crostini
Seasonal Fresh Fruit Platter

Friday – Blue Enchanted Deli Buffet

Local Organic Field Greens, Dried Cranberries and Candied Hazelnuts with a
Marionberry Vinaigrette
Sliced Meats and Cheeses to include: Ham, Turkey Breast, Pastrami, Tillamook
Cheddar, Swiss and Monterey Jack Cheeses
Assorted Bread and Condiments
Potato Salad
Bowl of Kettle Chips
Desert: Fresh Baked Assorted Cookies and Brownies
Beverage: Iced Tea

Saturday - Daffodil Hill Buffet

Classic Caesar Salad with Crisp Romaine, Aged Parmesan Cheese and Rosemary
Croutons
Penne Pasta with Roasted Chicken and Spinach in a Sundried Tomato Cream Sauce
Fresh Seasonal Vegetables
Fresh Baked Rolls and Butter
Desert: Fresh Baked Assorted Cookies and Brownies
Beverage: Iced Tea

Sunday - Award's Banquet - Lithia Creek Buffet

Local Organic Greens, Dried Cranberries, Candied Willamette Valley Hazelnuts,
Marionberry Vinaigrette
Organic Baby Spinach with Crisp Bacon Crater Lake Blue Cheese, Shaved Onion and a
Honey – Balsamic Vinaigrette
Rosemary Chicken with Chardonnay Cream Sauce
Oven Roasted Salmon with Herb Vinaigrette
Herb Roasted Potato
Fresh Seasonal Vegetables
Fresh Baked Assorted Rolls and Butter
Dessert: Fresh Berry Shortcake Sweet Biscuit with Vanilla Bean Whipped Cream and
Seasonal Fruit
Beverages: Coffee, Tea and Decaf

Speaker & Performer Biographies, Titles and Abstracts

Michael Cecil is the 18th Baron Burghley (also Earl of Exeter and Marquess of Exeter). William Cecil, the first Baron, Queen Elizabeth's closest counsellor and ally, was a long ago grandfather. Michael was born in Canada and went to school in England at Eton, living with his Grandparents on the Burghley estate while growing up. He moved to Ashland 11 years ago from Canada and became interested in the Shakespeare authorship question soon after. A long way back Edward de Vere was his uncle by marriage. He sees in Shakespeare's *Hamlet* a biography of the author's character and life - a man obsessed, part brilliant, part mad, driven by ghostly influences and surrounded by the influential people in his life. Clearly not Will!

Title: Revisiting the 1st Baron Burghley's *Precepts for the Well Ordering and Carriage of a Man's Life*

Abstract: William Cecil's *Precepts* was first printed in a non-book form about 1616. These maxims were first written out for William's second son Robert while he was in his late teens, probably about 1582. In his book *The Cecil's of Hatfield House*, David Cecil refers to the *Precepts* as written by a "worldly Burghley", shrewd and observant. This is in contrast to his stern lecturing to Thomas, his elder son and my ancestor, as a "religious Burghley" in other writings. While this is a slight diversion from my main thoughts on the *Precepts*, it is of note that Edward de Vere, who was brought up in William's household from age 12 to 21 was probably viewed by him and his wife Mildred much like Thomas. Like Thomas as a young man, it seems Edward reacted to the rules of society in a similar wild and wanton way. In reference to his son-in-law, Burghley stated at one point "No enemy I have can envy me this match."

Now, when we look at the first page of the book, which announces what it contains, we see introduction first of the well known 10 Precepts of Lord Burghley. But then "Also some other precepts and advertisements added, which sometimes was the jewel and delight of the right Honourable Lord and Father to his Country, Francis, Earl of Bedford, deceased." Then on the pages that list "The Contents of this Book" is "An addition of some short Precepts, and sentences, not impertinent to the former." And the reason this part of the book is so interesting to me is that the first additional precept reads as follows: "Go as thou would be met, sit as thou would be found, Wear thy apparel in a careless, yet decent way: for affectedness in anything is commendable in nothing; and endeavour to be so far from vainglory, that thou strive in everything rather to be in substance without show, than in show without substance." This has a very familiar ring to it in *Hamlet*: "This above all: to thine own self be true,/ And it must follow, as the night the day,/ Thou canst not then be false to any man." Simplifying the convoluted and labored, making poetry out of profundity, this is the wonderful ability of the writer of *Hamlet*. In my view these are the words of Edward de Vere.

Francis Russell, Earl of Bedford, either wrote what follows Burghley's ten *Precepts* or at the very least embraced such words. Francis (for whom Francis Drake was named - Bedford was his godfather) and William were close friends and allies. Their religious and moral views matched. The two men both sat on the Queen's Privy Council. Bedford was Burghley's neighbor. David Cecil writes, "Besides an army of dependents, chaplains, librarians, grooms, efficient, orderly servants....he kept open house to a throng of guests: relations, courtiers, men of learning....the conversation was of a high level and ranged over a great variety of subjects. Politics were barred; they might lead to indiscretion and in any case Burghley needed mealtimes to be a break in the day from his work....he would turn to relax in talk about science and history and antiquities and theology and the classics." It is not hard to imagine exchanges at mealtime between Burghley and his friend and neighbor Bedford on "the well ordering and carriage of a man's life", in the hearing of those nearby.

Who but an associate or intimate of the Cecil family would have heard or seen these words prior to their initial public printing in 1616? Many critics have written on the similarities between the precepts of Polonius and those of Burghley, but I have not seen anywhere reference to this precept and Polonius, and I see such a strong relatedness here. Of course, Polonius had a different name in Q1 (1603): Corambis, which reads from Latin: Cor = heart; ambis = from the same root as ambiguous. Thus "An ambiguous heart", a pretty obvious swipe at our family motto: *Cor Unum, Via Una* (One Heart, One Way). I personally am proud to associate with such a sentiment today, and see it not a statement of rigidity, but of wholehearted commitment to Truth, whatever that might prove to be. "This above all: To thine own self be true!"

Katherine Chiljan received her degree in history at U.C.L.A. and is an independent scholar who has studied the Shakespeare authorship question for twenty-five years. She has given many talks on this subject, and has debated English professors at the Mechanics' Institute in San Francisco and at the Smithsonian Institution. She has written several articles for the newsletter of the Shakespeare-Oxford Society, was its editor, and is a former Society trustee.

Title: Twelve 'too early' allusions to Shakespeare's *Hamlet*

Abstract: Shakespeare professors usually date Shakespeare's play, *Hamlet*, at "circa 1600-1601." Yet the play was alluded to in works dating from 1588 to 1597, and in twelve instances, which are detailed in this paper. Most of the allusions were to specific lines in Shakespeare's play, ruling out the need for the existence of an earlier lost play, today known as "ur-Hamlet." The professors usually explain away "too early" allusions as evidence that Shakespeare was a derivative author, or simply a plagiarist. They must take this view, because if accepted, these "too early" *Hamlet* allusions would destroy the orthodox composition dates for the entire Shakespeare canon. This paper also takes a fresh look at Thomas Nashe's line, "whole Hamlets," in his 1589 letter of literary criticism. These "too early" allusions, and many more, are featured in Chiljan's new authorship book, *Shakespeare Suppressed*.

Keir Cutler, Ph.D. is an actor and playwright who has performed his award-winning monologues across Canada, in New York City and four of his solo shows have been broadcasted on television by BRAVO!/CANADA. Keir has a Ph.D. in theatre from Wayne State University in Detroit, and a playwriting diploma from the National Theatre School of Canada. He is the playwright/performer of the multiple-award-winning solo play "Teaching Shakespeare" (French translation, "Fou de Shakespeare"), "Teaching Detroit," a monologue adaptation of "Mark Twain's Is Shakespeare Dead?" "Teaching Witchcraft," "Lunatic Van Beethoven," "Teaching As You Like It, and "Teaching the Fringe." Keir lives in Montreal, Canada with the love of his life, Evelyne.

Topic: Is Shakespeare Dead?

Abstract: Keir Cutler's hit solo show, "Is Shakespeare Dead?" is adapted from Mark Twain's hilarious (1909) debunking of the myth that William Shakespeare wrote the works of Shakespeare. Listing the handful of established facts of Shakespeare's life, Twain ridicules the fantasy that an uneducated youth could have wandered into London and, with virtually none of the necessary skills, became the greatest author in English literature. Cutler's "magnificently witty performance" (Winnipeg Sun) of "Is Shakespeare Dead?" debuted in 2002. He has performed the monologue in several Canadian cities and Houston, TX, and it was televised nationally in Canada on BRAVO!

Bonner Miller Cutting, a Trustee of the Shakespeare Fellowship, has presented papers at several previous conferences and is working to expand her paper "Shakespeare's Will Considered Too Curiously" into a book. She has recently organized an Oxfordian study group in Houston, TX, called the Lone Star Shakespeare Roundtable and regularly gives her presentation "Shakespeare's Cross-Examination" to schools, libraries, book clubs and civic groups. Ms. Cutting has a Bachelor of Fine Arts degree from Tulane University in New Orleans, where she was a member of Phi Beta Kappa, and a Masters of Music degree in piano performance from McNeese State University in Lake Charles, LA. She continues to concertize occasionally, and judges piano auditions for the National Guild of Piano Teachers, the National Federation of Music Teachers and other music organizations.

Title: Let the Punishment Fit the Crime

Abstract: Orthodox scholars approach with caution the study of government censorship in the Elizabethan and Jacobean periods. Taking refuge in the complex vocabulary of academia, Janet Clare notes in the opening of her book, *Art Made Tongue-Tied by Authority*, that "the comparative neglect of censorship in the power equation has resulted in untenable notions of absolutist theatricality and undue reliance on a critical paradigm of textual subversion as always and already contained." This sentence may seem a bit muddled, but it's standard fare for the academic mind-set that employs a vocabulary to mystify what it is afraid to clarify.

Nevertheless, most academic authorities of 16th and 17th century literature do show that they have a grasp of the basics of the censorship laws. They understand that the Stationers Company and the Master of the Revels were empowered to censor all written works prior to publication. They know that various writers who flouted the system by producing seditious plays, pamphlets and books were imprisoned. They acknowledge the government retaliation when the censorship rules were violated, such as the severing of John Stubbs hand in 1579, the frenzy over the Martin Marprelate controversy in the late 1580s, and the book burning order issued by the Archbishop of Canterbury in 1599.

That censorship plays a part in the publication of Shakespeare's plays is clear from the differences that exist between the quarto and folio editions of many of the plays. But orthodox scholars put on the brakes when it comes to recognizing the **relevance** of this censorship. Furthermore, when the biographies of the other prominent writers of the era are compared to the traditional "Shakespeare," it is apparent that, somehow, the author of the Shakespeare Canon is not being treated quite like his contemporaries. It begs the question: Why would "Shakespeare" be any different from Ben Jonson, Christopher Marlow, Thomas Nashe, John Marston, George Chapman, John Haywood, Samuel Daniel and Thomas Middleton? A solution to this mystery will be presented in this paper.

Frank Davis, M.D. did his undergraduate university work at Emory University and took his M.D. from Tulane University in 1960, being selected for the Alpha Omega Alpha Honor Medical Society. In 1968, he completed training in neurological surgery at New Orleans in the Tulane University program. Frank spent his entire medical career in the private practice of neurosurgery in Tallahassee, FL. Retiring in 1993, he became an active Oxfordian in 1994, after having become friends with Charlton Ogburn, Jr. Dr. Davis is past president of the Shakespeare Oxford Society. Previous Oxfordian papers and presentations include "Shakespeare's Knowledge of Medicine", "Revisiting the Early Dating of Twelfth Night", "Warbling Sting, Melody Not Malady", and "The Poem, 'Grief of Minde': Who Wrote It and Why Is it Important?" and "Henslowe's Diary and Its Significance to Oxfordians" and "The Relevance of Shakespeare's Signatures".

Title: The "Unlearned" versus the "Learned" Shakespeare

Abstract: Following a topic coined by Sir George Greenwood in his 1916 book, "Is There a Shakespeare Problem" this presentation is a historical review of the evolution of the changes in attitude regarding the knowledge of Shakespeare, a problem for Stratfordians that was self-inflicted. The Stratfordian dodge-and-faint handling of this problem is both amusing and informative. And still the effort to report "errors" in Shakespeare continues, such as Wikipedia currently noting that Shakespeare mistakes Giulio Romano, a painter, as a sculptor in the *Winter's Tale*. The presentation will also include the significant six poorly constructed autographs of Shakspeare and its implication of illiteracy.

Ren Draya, Ph.D. is Professor of British and American Literature at Blackburn College, and holds a doctorate in dramatic literature from the University of Colorado. She has written several plays and numerous articles on a range of theatrical topics. Ren is co-editor of a drama anthology and has recently, with Richard Whalen, completed the Oxfordian edition of Shakespeare's *Othello*. In her spare time, she writes poetry and has published a book of her abecedarians. In 2009 Ren was guest poet at Sussex Downs College in Lewes, England. She loves to travel and to work puzzles. She and her husband, Dan McCandless, live on 23 wooded acres in central Illinois along with their tabby cat and a host of winged and furry friends.

Jonathan Druid is an OSF acting company intern and this season plays Ensign Denny and Servant in *Pride and Prejudice* and Robin Nordli's assistant in *Bard Babes*. In one season at OSF, Jonathan has understudied roles in *Macbeth*, *The Servant of Two Masters* and *Dead Man's Cell Phone*. Other theatre credits include Condomine in *Blithe Spirit*, Berowne in *Love's Labour's Lost*, Romainville in *Ring Round the Moon*, Janek in *Hunting Cockroaches*, Valentine in *Arcadia*, Sandy in *The Philadelphia Story* and Georges in *Hotel Paradiso*. Jonathan is a BFA candidate at Southern Oregon University.

Cheryl Eagan-Donovan is a documentary filmmaker, whose debut feature *All Kindsa Girls* screened at film festivals and art house theaters in London, Toronto and throughout the U.S., is featured in Paul Sherman's book *Big Screen Boston*, and was short-listed for the PBS series POV. Eagan-Donovan serves on the Board of Directors of the nonprofits Women in Film & Video New England and The Next Door Theater in Winchester, MA. She studied Shakespeare and wrote poetry as a literature major at Goddard College, holds a BA in Finance & Business Administration from Boston University, and is currently pursuing an MFA in screenwriting at Lesley University. She has published articles about Shakespeare, screenwriting, and film in literary journals and magazines. She was recently awarded a grant from the Shakespeare Fellowship Foundation to support the production of her new feature length film, *Nothing is Truer than Truth*, based on the book *Shakespeare By Another Name*. Earlier this year she filmed an interview with scholar Richard Paul Roe, author of *The Shakespeare Guide to Italy: Then and Now*. In November 2009, Eagan-Donovan opened the Annual Shakespeare Authorship Conference in Houston with her lecture on *Oxford as Shakespeare in the Twenty-First Century*.

Title: Shakespeare's Ideal: Sexuality and Gender Identity in *The Merchant of Venice*

Abstract: In *The Merchant of Venice*, Shakespeare gives us cross-dressing women who are beautiful, extremely well educated, clever, and witty. They are defiant, but not for comedic effect, like Petruchio's Kate. They are bold, risk-taking, and determined, but never tragic. They weigh the consequences of their actions against their desires, and choose their destinies. Portia is portrayed as a worthy rival to Antonio, and an ideal partner for Bassanio. The dance that unfolds in *The Merchant of Venice* is second only to

Shakespeare's *Sonnets* for its overt deconstruction of traditional gender roles in society and in the bedroom.

This paper will present an overview of contemporary critical analysis of the themes of gender identity and sexuality in the play, as well as an exploration of the possible historical sources for the characters from De Vere's life. Do Portia, Antonio and Bassanio represent different aspects of the romantic ideal, conflicting aspects of the author's own identity, or both? The relationship between the three characters provides the key to Shakespeare's worldview, an allegory of love and truth and honor.

In his seminal work *Shakespeare By Another Name*, Mark Anderson makes the case for De Vere's life and loves as the premise for both plot devices and characters in *The Merchant of Venice*. Anderson notes that in 1597, de Vere and his second wife, Elizabeth Trentham, became involved in a lawsuit with interesting parallels to the case tried in the play, particularly as regards law versus equity.

While Mark Anderson is unquestionably the twenty-first century expert on the de Vere biography as it relates to Shakespeare, Stanley Wells has established a reputation as the go-to guy for all questions regarding Shakespeare and sex. In his latest book, *Shakespeare, Sex & Love*, Wells states that homosexuality was openly acknowledged in Shakespeare's time. Regarding the relationships portrayed in *The Merchant of Venice*, Wells concedes that the passion expressed by Antonio and Bassanio invites "subtextual readings."

In her essay "Love in Venice," from the collection *Shakespeare and Sexuality*, Catherine Belsey presents an analysis of *The Merchant of Venice* as an exploration of "a sexual politics, which is...the focus of feminist criticism and the cultural history of gender." Belsey concludes that not only does Portia break all the "rules of gender" in her dual roles as heiress and princess, but also that her wit and wordplay in Act 5 "celebrate a sexual indeterminacy, which is not indifference but multiplicity."

Marjorie Garber has written extensively on Shakespeare and contemporary interpretations, but she is also the author of *Vice Versa*, a comprehensive history of bisexuality. She notes that this theme "appears as an important motive and plot device in several of his plays" including *The Merchant of Venice*. Through these and other texts, I will seek to define Shakespeare's and de Vere's shared ideal of romantic love as revealed in *The Merchant of Venice*. Contact information for Cheryl Eagan-Donovan: eagandonovan@verizon.net

Sources:

Anderson, Mark. *Shakespeare By Another Name*, New York: Gotham Books, 2005
Wells, Stanley. *Shakespeare, Sex & Love*. New York: Oxford University Press, 2010 and *Looking for Sex in Shakespeare*, New York: Cambridge University Press, 2004
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Charnes, Linda. *Notorious Identity*, Cambridge: Harvard University Press, 1993

Tom Gage, Ph.D. is Professor Emeritus in English at Humboldt State University and serves on the faculty of the Osher Lifelong Learning Institute (OLLI). He earned three degrees at the University of California at Berkeley. During a half-century teaching career, Gage often taught works of Shakespeare and in the 1970s anthologized textbooks including the Bard's plays and sonnets. Of late, Gage has been teaching Shakespeare's plays at OLLI of Humboldt State University in conjunction with the Oregon Shakespeare Festival program. Since retirement, he has delivered papers at more than a dozen conferences - - state, national, and international, published in the Steinbeck Review, written chapters in books dealing with the Ottomans and the Nobel Laureate Orhan Pamuk, and is completing a book on the Sufi scholar M. Fethullah Gülen.

An old friend of Ashland, Gage has been responsible for many students coming to see dramas, and he continues to participate in joint University/Festival offerings. An acquaintance of the late Angus Bowmer, Gage chaired a three-day workshop for teachers at the Folger Shakespeare Library in Washington D C, at which Angus Bowmer spoke about his life's work in Oregon.

In the 1950s his wayfaring-by-thumb landed him in the Middle East, where Gage commenced an interest that predates his teaching. In 1983-4 as a Fulbrighter, he "to Aleppo gone" for an academic year in Syria. The Gages have made more than twenty trips to the Levant, as tourist, lecturer, and scholars, in Morocco, Tunisia, Jordan, Egypt, and Turkey. During these travels, he developed hypotheses that undergird his talk today.

Title: The Bone in the Elephant's Heart

Abstract: Shakespeare's debt to Arabo-Islamic influences has been overlooked by the critical tradition, a lack addressed in this discourse. This investigation will draw upon the methodology of Mikhail Bakhtin to advance a thesis that an Arabo-Islamic palimpsest imprinted significantly on the Bard's works. That this influence on European, particularly English, culture has been ignored reveals much about the geopolitical milieu and subsequent cultural cleansing. By first refuting the spotlight theory of history, the argument advances that Elizabethan *heteroglossia* was significantly Arabic. For over a half millennium the European High Middle Ages acquired from the Arabs modifications and improvements of ancient Greek intellectual inroads and during the Renaissance conflated these into a Classical Heritage.

Applying the concept of Orientalism, the paper differentiates and elaborates on categories of memory, of which Shakespeare's plays reveal the author's personal, conceptual, and habitual epistemology. Elizabethan clergy and subordinate dramatists fetishized the classical heritage to foster religious and nationalist identities, while concomitantly the

English appropriated from the superior material culture of the Other substantial contributions, evidenced in the Bard's plots, themes, ethics, and settings *mise en scene*, and characters.

With the fall of Constantinople, Europe acquired original Greek texts, jettisoning earlier upgrades and settled, in some cases, for retrogrades. The title of this paper alludes to one: the expunging of al-Razi's refutation of Galen's curious theory about elephants' hearts and returning, in Shakespeare's day, to the earlier osteoblast dogma. Shakespeare's literature reveals in scintillas, a strobe-light illumination of an ignored heritage, e.g. Portia's suitor, the Prince of Morocco in *Merchant of Venice* and historical figures in *Henry IV*.

Helen Heightsman Gordon, M.A., Ed. D., published five textbooks while a Professor of English at Bakersfield College. She has also published many articles, opinion pieces, and humor, in scholarly journals, newspapers, and professional newsletters. Her poetry has been published in such diverse publications as *Amelia*, *Gray's Sporting Journal*, and *Good Housekeeping Magazine*. She has made many presentations at conferences for educators, historians, and Oxfordians.

In 2008 Helen was a finalist in the *USA Book News* competition for "Best New Non-Fiction Books," for her second edition of *The Secret Love Story in Shakespeare's Sonnets*, in which she presents Oxfordian interpretations of the sonnets. She also deciphers the Dedication to the Sonnets of 1609, showing how Oxford used Rosicrucian codes and Freemason imagery to reveal the truth about his love affair with Queen Elizabeth. Gordon published her findings in the peer-reviewed *Rose Croix Journal* (Spring, 2007) titled "Shakespeare's Rosicrucian Revelations in the Dedication to the Sonnets." In July of 2010, she made a presentation to the international conference of AMORC (Rosicrucians). In 2007, Gordon won first prize in the "Best Historical Novel" category at *Hollywood Book Festival* for her first novel, *Voice of the Vanquished: The Story of the Slave Marina and Hernan Cortes*.

Title: The Symbols in *Hamlet* and in portraits of Oxford and Southampton : An Oxfordian Revelation

Abstract: Was Yorick's skull merely a "memento moire" to remind Hamlet of his mortality, or was it a symbol of resurrection, foreshadowing his dying plea to Horatio to tell his story, to report his cause aright to the unsatisfied? A Freemason would recognize the graveyard scene as an enactment of a Freemason ritual symbolizing death and rebirth into a new life committed to ideals of brotherhood and truth. Similarly, an Oxfordian might interpret the graveyard scene as an ancient ritual of rebirth, but also hear the voice of Edward De Vere pleading to have his life's work resurrected by future generations, when "all the breathers of this world are dead."

Symbols in Elizabethan-era portraits can also reveal what the written record has suppressed or obliterated. For example, the skull in one of De Vere's portraits indicates not only his anticipated immortality as a poet, but also a commitment to the life of the mind. The Marshall engraving printed in the 1640 edition of the sonnets shows "Shakespeare" in a black-and-white oval, wearing a nobleman's cape, holding a sprig of acacia in a gloved left hand. Through these Masonic symbols of enlightenment, eternal life, resurrection, and the dignity of work, the publisher John Benson informs us that Freemasons and Rosicrucians were keeping alive the work of Shakespeare in his previously suppressed sonnets, while also hinting at the submerged identity of the Bard.

Equally revealing are the numerous Rosicrucian symbols embedded in the Tower Portrait of the Third Earl of Southampton (painted in 1603, shortly after Queen Elizabeth's death). His *impresa* reveals his connection to royalty, thus suggesting he wanted to let the brethren know that he was Elizabeth's son. Other symbols in the painting proclaim that he took pride in his Freemason and Rosicrucian connections. He, too, may have expected to attain the immortality of literature promised to him by his natural father, Edward de Vere, using the pen name of "William Shakespeare."

Gordon will show her improved slides of the enigmatic Dedication to the Sonnets of 1609, in which Oxford imbedded the names and mottos of himself, Southampton, and Elisabeth Regina. The words "Twelfth Night," which were also embedded in the plaintext of the encrypted message, suggest that Oxford wanted his son to know that he was conceived during the magical celebration of Twelfth Night – January 6, 1573—thus assuring him that he was a child of love.

John Hamill is the President of the Shakespeare Oxford Society. He has written several articles for the SOS Newsletter and for *The Oxfordian*, and presented papers at several Oxfordian Authorship conferences nationwide, at Concordia University in Oregon, and at the Shakespeare Authorship Roundtable in Los Angeles. Hamill has also written a screenplay portraying Oxford as Shakespeare. Hamill comes from Puerto Rico and works for the Environmental Protection Agency in California.

Title: Bisexuality and Bastardy, Avisá and Antonio Pérez - Revisited

Abstract: There has been a polemical Shakespeare authorship debate that has lasted for over two centuries. Oxford, during his lifetime was considered the best playwright by his contemporaries, but was criticized for writing under an alias, which was never revealed. None of his plays have survived, at least under his name. I propose that the scandal of the bisexual love triangle, and its issue, reflected in *Shakespeare's Sonnets*, and repeated in *Willobie his Avisá*, may be the reason for the creation of an alias in 1593 – 1594.

These factors, in combination with *Willobie His Avisá* and Antonio Pérez, corroborate this theory. Who was Antonio Pérez? He was the former Secretary of State of Phillip II of Spain. He was openly parodied as Don Armado by Oxford in *Love's Labor's Lost*, and vilified as Iago in *Othello*. Clearly, Oxford did not like him. In addition, I identify

Antonio Pérez as one of the suitors in *Willobie His Avis* - Caveleiro. Pérez' presence in England confirms that *Willobie His Avis* was topical to 1594, and was not about Queen Elizabeth's suitors 40 years earlier. Thus corroborating, with the other details provided, that Avis was Elizabeth Trentham.

I provide information that demonstrates the author's interest in bisexuality in his plays, poems and sonnets. I also demonstrate that the author was erotically involved both with the Fair Youth and the Dark Lady at the same time. In the new Oxford Dictionary of National Biography (2004), Peter Holland acknowledges that the "explicit homoeroticism [of the Sonnets] suggests that Shakespeare's sexuality was consciously bisexual in its desires." Harold Bloom states that "The human endowment, Shakespeare keeps intimating, is bisexual."

The author was also interested in the subject of bastardy. Why? With Oxford, it is again clear. His half-sister accused him of being a bastard. For years he rejected paternity of his first wife's daughter Elizabeth, and it seems that his second wife's son, Henry, was sired by his lover Southampton. The pseudonym also protected the legitimacy of Henry de Vere as the Lord Great Chamberlain and 18th Earl, the most prestigious earldom in the kingdom, and prevented the scandal that could have destroyed the de Veres, Wriothesleys and Herberts.

This presentation corroborates the conclusions that: (1) Oxford was bisexual. (2) The motive for Oxford's Alias is a combination of his sexual affair with the Dark Lady and Southampton, and the bastardy of his son Henry, creating the need for the Alias for *Venus and Adonis* and *Lucrece* in 1593-94. (3) The Poem *Willobie His Avis*, printed in 1594, repeats this scenario and identifies Avis as Elizabeth Trentham, Oxford's wife. (4) Antonio Pérez' presence in England confirms the dating of these events to 1593-94 and (5) If Trentham is the Dark Lady, Oxford is the Author of the works of Shakespeare. These factors together provide a strong argument for the need for an Alias, and also create a comprehensive scenario that explains the reason why the Alias was maintained after Oxford's death.

R. Thomas Hunter, Ph.D. has been attempting to phase out of a financial planning career of 30 years to return to his first love, the systematic study of how great literature works. He has a Ph.D. in combined English and American Literature from Wayne State University in Detroit. His dissertation, *Black Naturalism*, is a study of naturalism as form and substance in novels by Afro-American authors in the first half of the 20th century. Tom taught at Wayne State 1968-1974 as a graduate assistant. A friend introduced Tom to Oxfordianism with a gift of Ogburn's *The Mysterious William Shakespeare*. Soon after, Tom became acquainted with the Oxfordian movement through Barbara Burris and the Oberon group of Southeastern Michigan. He has discovered, through the Shakespeare Fellowship, the Shakespeare Oxford Society, and conferences like this, independent research of high quality in an exciting frontier of literary history. His first published article, "Every Word in Shakespeare," a syntactical analysis of signatures which Oxford left behind in his poetry and plays written under the pen-name "Shakespeare," appeared

in *Shakespeare Matters*, Spring 2003. His presentations have since been heard at the 2004 De Vere Conference in Portland and the 2004 SF Conference.

Title: The Invention of the Human in Shylock

Abstract: By taking off the blinders, it is possible to see that *The Merchant of Venice* is quite simple and straightforward and not at all puzzling as centuries of traditional scholars have contended. Not only that, but the play is no anti-Semitic, sensational pander to London audiences whose purpose was purely to put butts in the seats so that Shakespeare could earn a buck or two and advance in the supposed competition with other playwrights. Quite the opposite, it is a deeply philosophical and moral allegory, cosmopolitan in its view, grounded profoundly in Renaissance humanism which holds mankind as perfectible and quite capable of living in peace with one another.

Its hero, we discover, if we pay attention to Shakespeare's words and not to our own spectacular prejudices, is not the evil Jew whose baseness springs from his rejection of Christian values. He is a Jew whose tragedy springs from his rejection of his own Jewish values. This is all in the play if we are willing to understand what we are reading and seeing. Dr. Hunter assembles a wide variety of scholarship and a detailed examination of the text to assist us in arriving at the author's true purpose as well as to discover the truly human drama of this play.

Martin Hyatt, Ph.D. is a biologist with degrees from Harvard University and the University of Pittsburgh. He may be uniquely qualified to speak about birds and Shakespeare. He has followed radio tagged homing pigeons from a small plane over Massachusetts and chased down gorged albatrosses from an inflatable boat off the coast of Argentina. He has had success finding roadrunners in the mountains and penguins in the desert. Last year, he visited England and was crapped on by a gull at the Tower of London.

Title: Teaching Heavy Ignorance Aloft to Fly

Abstract: The human fascination with birds is manifest from prehistoric cave paintings to the present day. A rich and varied use of bird imagery weaves its way through the art and literature of every age and society. Shakespeare and his contemporaries were no exceptions and they knew and used the precedents from renaissance, medieval, Roman, Greek, and biblical sources. The seemingly magical qualities of birds, particularly their flight, their song, and their seasonal rhythms, have had an extraordinary impact on the human imagination. These exceptional abilities are no doubt responsible for birds' frequent representations as augurs, souls, reincarnations, and gods. A notable and ancient literary tradition is the association of bird song and flight with poetry. Poetry has often been represented as melodious birdsong or soaring flight and poets have frequently been portrayed as birds.

Shakespeare makes extensive use of birds throughout his works. I have previously spoken on this topic and I will continue the discussion here, adding Shakespeare's contemporaries to the mix and focusing on authorship implications. It's not surprising that Shakespeare was compared to birds by his contemporaries. The two great bookends of Stratfordian literary biography are Greene's *Groatsworth of Wit* from 1592 and the prefatory material in the first folio of Shakespeare's plays from 1623. In both, Shakespeare was compared to a bird. Greene labelled him an "upstart crow," and, in the folio, Ben Jonson eulogized him as the "swan of Avon." Understanding the literary traditions involving birds reveals unexpected information about Shakespeare's authorship.

Lynne Kositsky is a Canadian poet and author, whose publications have earned her numerous honors, including the E.J. Pratt Medal and Award for poetry from the University of Toronto, *The Canadian Author and Bookman Award* for best poem of the year, the Canadian Jewish Award for Youth, and the White Raven Award, given by the International Youth Library in Munich to books that "contribute to an international understanding of a culture and people." Lynne's articles with Professor Roger Stritmatter on the dating and sources of Shakespeare's *Tempest* have appeared in *Review of English Studies*, *The Oxfordian*, *Critical Survey*, and the print edition of *Brief Chronicles*. A further article, "A Movable Feast: The Liturgical Symbolism and Design of *The Tempest*," is forthcoming in *The Shakespeare Yearbook*. Lynne was recipient of the Oxfordian of the Year award in 2006.

She has recently completed her newest novel, *The Plagues of Kondar*, her first foray into Science Fiction, and is now researching material for her next project, which concerns European Jews who escaped to Shanghai at the beginning of World War II. Lynne's new novel, *Minerva's Voyage*, is a mystery suspense for preteens and teens incorporating ciphers and emblems. Blackly comedic, it riffs on the Bermuda narratives of 1609 before taking a sudden leap into magic and murder.

Title: The Young Adult Novel *Minerva's Voyage* and its Relationship to *True Reportory* and *Minerva Britanna*

Reviews of *Minerva's Voyage*: "Lynne Kositsky has delivered an action-packed adventure that doesn't let up from its opening scene. The novel...speeds along at a breakneck pace, building cliffhanger upon cliffhanger..." says *Quill and Quire*. *Resource Links* gives *Minerva* its top rating, reporting that "the setting on both the ship and the tropical island are stunning. Readers will gasp with horror at conditions on the ship, tremble at the storm scenes and thrill to the tension around the solving of the puzzle. The pace of the plot is relentless and this book is impossible to put down." *Canadian Materials* gives the novel 4 out of 4 stars: "The book's greatest strength comes from the delightful character of Robin Starveling, someone whom the reader quickly befriends as he humorously battles against his own wickedness and the abuse of his disgusting employer...."

Felicia Hardison Londré, Ph.D. is Curators' Professor of Theatre at the University of Missouri-Kansas City, Honorary Co-Founder of Heart of America Shakespeare Festival, and dramaturg for Nebraska Shakespeare Festival. From 1978 to 2000, she was dramaturg for Missouri Repertory Theatre. She was the founding secretary of the Shakespeare Theatre Association of America.

The Enchanted Years of the Stage: Kansas City at the Crossroads of American Theatre, 1870-1930, Felicia Londré's twelfth book, was awarded the Theatre Library Association's 2007 George Freedley Memorial Award at Lincoln Center in New York. As editor of *Love's Labour's Lost: Critical Essays* (Garland, 1997; Routledge paperback, 2000), she included material on the authorship question. The most recent of her fourteen books are the *Historical Dictionary of American Theatre: Modernism* (with James Fisher, Scarecrow Press) and her play *Duse and D'Annunzio* translated into Korean by Sujin Kang with an introduction by Felicia in English.

Dr. Londré earned her B.A. in French at the University of Montana followed by a year of Fulbright study at the Université de Caen, her M.A. in Romance Languages at the University of Washington, and her Ph.D. in Speech-Theatre at the University of Wisconsin-Madison. Specializing in French, Russian, Spanish, and American theatre history of the 19th and 20th centuries, she has taught at UMKC since 1978, with visiting professorships at Hosei University in Tokyo and Marquette University in Milwaukee.

Felicia Londré received ATHE's Outstanding Teacher of Theatre in Higher Education Award (2001) and a University of Montana Distinguished Alumna Award (1998). She was inducted into the College of Fellows of the American Theatre at the Kennedy Center in 1999, elected to the National Theatre Conference in 2001, and inducted as a Fellow of the Mid-America Theatre Conference in 2002. She gave her Shakespeare authorship lecture at Ole Miss in 2008, at American University in Washington D.C. in 2009, as well as in Hawaii, Hungary, Tokyo, Beijing, and elsewhere.

Marie Merkel is a writer whose poems have appeared in *The Carolina Quarterly* and *The New Republic*. Her article "Ben Jonson & *The Tempest*: The Copie May be Mistaken for the Principall" (SOS Newsletter, Sept. 09) offers a new theory on the authorship of this critical play. Her book manuscript, *The First Mousetrap: Titus Andronicus and the Tudor Massacre of the Howards* (www.thefirstmousetrap.org) is a full-length study of that play's parallels with Howard family history. Marie's recent talk at the 2nd Shakespeare Symposium in Watertown, "Caliban's Dream & Shakespeare's Purge" linked the lampoon of Ben Jonson in *Satiromastix* with the portrayal of Caliban in *The Tempest*. She has been pursuing the case for Oxford as Shakespeare since 2000.

Title: "In the Fit of Miming": A brief history of Sir John Falstaffe and the "whole school of tongues" in his belly

Abstract: The trickster spirit of Falstaff, who is not only witty in himself but the cause that wit is in others, often seems even more of an authorial voice than Hamlet. Yet Falstaff's historical ancestry has been traced, inexplicably, to the Lollard martyr Sir John

Oldcastle (burned in 1417) and the East Anglian magnate and warrior Sir John Fastolfe (died in 1459, at the age of four score and upwards). His literary pedigree derives from early Elizabethan “Vice” characters such as “Jack Juggler” (from *Jack Juggler*, 1562) and “Ambidexter” (from *Cambyses*, circa 1569). His exploits on Gad’s Hill mirror similar notorious incidents, some carried out by Lord Cobham’s brothers, others by Lord Oxford’s servants.

Falstaff’s “school of tongues” includes Shakespeare’s fellow scribblers Lyly and Greene, and a crowd of political figures, from William Cecil, Lord Burghley to William Brooke, Lord Cobham. When we encounter Falstaff from the Stratfordian perspective, these historical and political echoes have little resonance with the life of William Shakspeare. With Edward de Vere, 17th Earl of Oxford as his creator, a high-voltage Falstaff, almost too real to bear, too subtle and complex to fathom, suddenly leaps from the page. Contemporary reactions to the fat knight’s jibes prove that those whom the author intended to offend duly took offense. Alternative Falstaffs turn up in the unpleasant characters of “Captain Tucca” (from Ben Jonson’s *Poetaster*, 1601), “Sir John Wrotham” (from *Sir John Oldcastle* by Munday, Drayton, Hathaway & Wilson, 1600) – and quite possibly in the “Prince Hal” of *The Famous Victories of Henry V* (1598).

Mignarda (Donna Stewart & Ron Andrico) is the preeminent duo for voice and lute in the US, and their fresh and engaging approach to historical music has set a new standard for interpretation, authenticity and musicianship. Based in rural upstate NY, they have produced seven critically-acclaimed CDs and a series of editions of historical music for voice and lute. Mignarda’s CD, *Divine Amarillis*, was awarded the 2009 JPF award for best classical vocal album. The duo's CD, *My Lord of Oxenford's Maske*, was initiated in collaboration with Earl Showerman when he invited Mignarda to present a lecture-recital on music in Shakespeare at the 2005 Ashland Authorship Conference.

Ron Andrico has been a professional performer of historical music and music in theatre for more than 30 years, discovering the lute while completing a degree in composition. He promptly divested himself of all modern musical trappings and set about researching the context and subtleties of early music, leading to publication of eight editions of historical music for lute and voice. Having presented lectures on music in Shakespeare's plays across the US, his latest publication, *Shakespeare's Lute Book*, includes historical music identified in several plays and includes music related to the 17th Earl of Oxford.

Donna Stewart apprenticed with a *schola cantorum* for more than a decade, singing Gregorian chant and polyphony from the middle ages onward in its liturgical context. Drawing on this unique experience, she developed an understanding of the use and form of historical sacred music, which lies at the very heart of early music. Known for her warm and crystalline delivery of text, Stewart has performed and recorded on the Koch and Onda labels with Apollo’s Fire, Cleveland’s renowned baroque orchestra, and is recognized as having the ideal voice for Renaissance lute song and crossover folk styles.

James Newcomb plays the Earl of Worcester in this year's production of the first part of *Henry IV* in addition to roles in *Pride and Prejudice* and *Throne of Blood*. Among the numerous characters Jamie has played in 13 seasons at OSF are the title role in *Richard III*, Richard in *Henry VI*, Bolingbrook in *Richard II*, Dogberry in *Much Ado*, Puck, Oberon and Theseus in several productions of *A Midsummer Night's Dream*, Laertes in *Hamlet*, Thersites in *Troilus and Cressida*, Polixenes in *Winter's Tale*, and most recently Henry Jekyll and Edward Hyde in *Dr. Jekyll and Mr. Hyde*. He served as fight director at OSF for seven seasons and has performed at the Globe Theatre, the Utah Shakespeare Festival, the Denver Center Theatre, Shakespeare Santa Cruz, San Diego Repertory, South Coast Repertory, and Berkeley Repertory. He has served as adjunct professor at UC San Diego and has received a Drama-Logue Award for Touchstone in *As You Like It*. Jamie has spoken at several joint authorship conferences and received an award for artistic excellence at the Ann Arbor conference in 2006.

Paul Nicholson assumed the position of Executive Director of the Oregon Shakespeare Festival in November 1995 and is responsible for all management aspects of the largest professional theatre in the United States, including strategic planning, budgeting, fund raising, public relations, marketing, education programs, personnel and Board relations. He joined the Festival in 1980, serving as General Manager for 16 years during a period of significant growth and development. Paul was for six years the Administrative Director of Downstage Theatre, New Zealand's largest and longest-established professional theatre.

Paul has a B.C.A Honors degree (the New Zealand equivalent of an MBA) from Victoria University, Wellington, New Zealand. He was the recipient of a New Zealand Arts Council grant to review theatre administration in Australia (1979) and has been a guest lecturer at Stanford University, Victoria University of Wellington, the New Zealand Insurance Institute, the New Zealand Department of Trade and Industry, the Oregon Educational Media Association, and the B.C. Touring Council for the Performing Arts. In the United States he has acted as a management consultant for many arts organizations, including the Roanoke Island (Lost Colony) Historical Association, Shakespeare Santa Cruz, the Tudor Guild, the Southern Oregon Historical Society, the Rogue Valley Symphony, Britt Festivals and Rogue Opera.

Paul is also actively involved in arts advocacy efforts for the state of Oregon, currently as President of the Oregon Cultural Advocacy Coalition. He was a founding faculty member of the Western Arts Management Institute, presenting classes on management principles, computer systems and financial management topics. In 1991 he was featured in the PBS series on management, "Nothing Ventured." He has served on many panels for the National Endowment for the Arts and is active in community affairs serving as Chair for the Ashland Community Hospital Board, as a prior director of Rotary, and for many years on the board of directors of the Ashland Chamber of Commerce.

Paul has worked with four different and dynamic artistic directors and the achievements of the company under Nicholson's leadership have been remarkable. Several years ago

Time magazine ranked OSF second only to the Goodman Theatre in Chicago. Paul is arguably the most successful and respected authorship doubter in the select world of Shakespeare Festivals.

Robin Goodrin Nordli, creator of *Bard Babes*, plays Mrs. Gardiner in *Pride and Prejudice* Maria in *Twelfth Night* this season. In 16 seasons at OSF Robin has played 49 roles in 38 productions, including Lady Macbeth in *Macbeth*; Hedda Gabler in *Hedda Gabler* and *The Further Adventures of Hedda Gabler*; Roxane in *Cyrano de Bergerac*; Olivia and Viola in *Twelfth Night*, Beatrice in *Much Ado about Nothing*, Margaret in *Henry VI, Part One, Parts Two and Three* and *Richard III*; and Portia in *The Merchant of Venice*.

At other theatres Robin has played Imogen in *Cymbeline*, Isabella in *Measure for Measure*, Rosalind in *As You Like It*, Viola in *Twelfth Night* (California Shakespeare Festival) and other roles in 49 productions of 28 plays attributed to William Shakespeare. Robin's other credits include Candida in *Candida* (Arizona Theatre Company); Alice in *You Can't Take It with You* (South Coast Repertory); Gretchen in *Faustus in Hell* (American Conservatory Theater). She has also performed at the Mark Taper Forum, Cincinnati Playhouse in the Park, Milwaukee Repertory Theater, Berkeley Repertory Theatre, the Grove and VITA Shakespeare Festivals. Her achievements include an Oregon Arts Commission 2009 Individual Artist Fellowship, and awards from Bay Area Theatre Critics, Drama-Logue and *Backstage West*.

Robin's education includes an MFA from American Conservatory Theater and a BME from the University of Tulsa. She also recently taught Shakespeare at Beijing University in China and at National Taiwan University and I Lan University in Taiwan. On November 20th and 21st, Robin will be performing with Michael Elich in "Shakespeare's Labor's of Love", a new work written and conceived for a benefit for Shakespeare Santa Cruz.

Bill Rauch has served as OSF Artistic Director for four years and this season directs both *Hamlet* and *The Merchant of Venice*. In eight seasons at OSF Bill has directed *Equivocation*, *The Music Man*, *The Clay Cart*, *Romeo and Juliet*, *The Two Gentlemen of Verona*, *The Comedy of Errors*, *Hedda Gabler*, *The Further Adventures of Hedda Gabler*, and *Handler*. He was co-founder and for 20 years served as artistic director of Conerstone Theatre where he directed more than 40 productions including a number of world premiers. Bill has directed productions at the Lincoln Center, Yale Repertory Theatre, South Coast Repertory, Guthrie Theatre, Arena Stage, Mark Taper Forum and Pasadena Playhouse. He was Claire Trevor Professor of Drama at UC Irvine from 2005-07. His awards include the Margo Jones Award (2009), U.S. Artists Prudential Fellow (2008), Drama-Logue and Helen Hayes awards for direction, and he has received Emmy and Ovation nominations. Bill is a graduate of Harvard College.

William J. Ray has studied the Shakespeare authorship issue since 2003. His website wjray.net contains a selection of his lyrics, poetry and essays including 'Rollett in Reverse' which he read at Concordia University last April. He lives with his wife Judith on the land they homesteaded with their children in the Eastern foothills of the Pacific coastal mountains.

Title: Proofs of Oxfordian Authorship in the Shakespeare Apocrypha

Abstract: Academic avoidance of who 'Shakespeare' must have been has led to institutional ignorance of the completely accessible linguistic evidence that Edward de Vere, 17th Earl of Oxford wrote at least four of the minor poems, which bear a close resemblance to Shakespeare's first work, 'Venus and Adonis'. This talk will concentrate on Sonnet IV of 'The Passionate Pilgrim', "Sweet Cytherea sitting by a brook".

In addition to identifying linguistic clues, the sonnet is consistent with Oxford's station, his love affair with Elizabeth I, and his immersion in learning and Nature. The poem's thematic features and dramatis personae are identical to those of 'Venus and Adonis'. The combined corroborative evidence confirms that Oxford was the mind behind the pseudonym Shakespeare.

Tom Regnier currently teaches at John Marshall Law School in Chicago. He is the author of "Could Shakespeare Think Like a Lawyer? How Inheritance Law Issues in *Hamlet* May Shed Light on the Authorship Question," published in the *University of Miami Law Review* and available on the Shakespeare Fellowship website at: <http://www.shakespearefellowship.org/virtualclassroom/Law/regnier.htm>.

Tom has taught a course on "Shakespeare and the Law" at the University of Miami School of Law. He worked as an actor before attending law school and has performed in seven Shakespeare plays, as well as other classics. In 2004, Tom received the award for outstanding scholarship at the Shakespeare Fellowship conference. He has also spoken on Shakespeare and the law at the Ashland, Ann Arbor, White Plains and Houston joint conferences. He is a member of the Academic Advisory Board of the Shakespeare Authorship Coalition, the Editorial Board of *Brief Chronicles*, and the Board of Trustees of the Shakespeare Fellowship.

Tom recently completed a clerkship for Judge Harry Leinenweber in U.S. District Court in Chicago. He earned his Master of Laws degree from Columbia Law School, where he was a Harlan F. Stone Scholar. Before that, he was a criminal appeals lawyer in the Public Defender's Office in Miami, Florida. He has also clerked for Judge Melvia Green in Florida's Third District Court of Appeal. He earned his B.A. in English, Phi Beta Kappa, from Trinity College in Connecticut, and his J.D., *summa cum laude*, from the University of Miami School of Law. He may be reached at Thomas.Regnier@gmail.com.

Title: *Hamlet's* Law

Abstract: We don't usually think of *Hamlet* as a play about law in the same way that we think of *Merchant of Venice* and *Measure for Measure* as legal plays. But if we dig beneath the surface of *Hamlet*, we will find it as rich in legal treasure as any of Shakespeare's works. R.A. Guernsey pointed out in 1885 that *Hamlet* displays a detailed knowledge of ecclesiastical law, as shown in the depiction of Ophelia's funeral. Thomas Glyn Watkin's 1984 article, *Hamlet and the Law of Homicide*, shows that Shakespeare was aware of an important evolution in the laws concerning murder and manslaughter. In *Hamlet*, the playwright modified the Belleforest story, which was one of his sources, in ways that show he understood the changes that the law of homicide was undergoing.

Additionally, J. Anthony Burton wrote a series of illuminating articles from 2000 to 2002 explaining the importance of property and inheritance law in *Hamlet*. Burton argued that, even though Hamlet did not become king when his father died, he still would have inherited certain lands from his father. Normally, his mother Gertrude, as King Hamlet's widow, would have had a possessory right to those lands for forty days after her husband's death. After forty days, she would be assigned one third of the lands (her "dower") for the rest of her life, and Hamlet, as the eldest son, would take possession of the other two thirds.

But something happened before the forty days passed (within "a little month"). Gertrude married Claudius. Because Hamlet had not yet taken possession of his inheritance, the marriage arguably gave Claudius a claim over lands still in his wife's possession, lands that would have gone to Hamlet. But who had the stronger claim – Hamlet or Claudius? The answer lies in a 1562 legal case called *Hales v. Pettit*, with which we know Shakespeare was familiar. We know this because the conversation between the two gravediggers in *Hamlet* parodies the lawyers' arguments in *Hales v. Pettit*. The reports of the case were available only in Law French, the archaic form of Norman-English that, in those days, was the official language of the law courts.

All of this is difficult to reconcile with the traditional view of the author of the plays as an untutored commoner who became a great playwright by way of a smattering of education and tons of genius. The legal sophistication shown by the author of *Hamlet* suggests that he had training in law that went well beyond what an intelligent amateur could have gathered through a haphazard acquaintance with the law courts. Furthermore, no one has yet suggested that the Stratford grammar school taught Law French along with "small Latin and less Greek." The author of *Hamlet*, whoever he was, had the ability to "think like a lawyer." He appears to have had the kind of training in legal studies that was given in Elizabethan days to noblemen at the Inns of Court.

Sam Saunders Ph.D. obtained his advanced degree in mathematics in 1956 and worked as a research specialist in reliability and durability at the Boeing Scientific Research Laboratories for seventeen years. He then was appointed a full Professor of Applied Mathematics at Washington State University which he left in 1997. At the time of his retirement in 2001, he had also served as a consultant to the Nuclear Regulatory Commission for 20 years and worked as a consultant at NIST for 10 years. He is a

member of the honorary societies, Phi Beta Kappa and Sigma Xi, and a Fellow of the American Statistical Association. He attended his first SARC in Portland in 2002 after seeing it advertised in the *New York Times*. The 2004 article on Hamlet's odds in the [London] *Times Literary Supplement* had left so much evidence un-adduced and un-discussed, he could not remain quiet. He has since become the primary organizer for the Seattle Shakespeare/Oxford Society.

Title: The Odds on Hamlet's Odds

Abstract: The redoubtable Sam Johnson opined that the duel in *Hamlet* was of dramatic importance but the rules, which he said he couldn't understand, were of no concern. But the odds governing Hamlet's duel with Laertes are entailed by the rules and an understanding of both is necessary to comprehend the drama fully. Commentators since 1759 have agreed the rules are problematical ; as Osric prescribed in act *V.ii*. "The King, Sir, hath laid that in a dozen passes between yourself and him, he shall not exceed you by three hits; he hath laid twelve for nine ..." Can it be that the consequent odds are incorrect or is it more likely this is another case of punctilious exactitude in the canon if the game is correctly understood? Did Shakespeare have sufficient experience at fence that he knew the odds? Could he have known of the seminal theory then extant in Italy which enabled probability computation? We argue that knowledge available in the 16th century, was sufficient for a cognizant person to have calculated the odds correctly. Shakespeare must have either guessed the correct odds, or figured them, or had extensive experience at swordplay. How could Shakspere have acquired the nuances of the dimicatory art which is evinced here?

John Shahan is founder and chairman of the Shakespeare Authorship Coalition, and principal author of the *Declaration of Reasonable Doubt About the Identity of William Shakespeare*. He is an independent scholar, with a bachelor's degree in Psychology, and a master's degree in Health Services Research, both from UCLA. He worked for many years as a health services researcher and planner with the State of California, Cedars-Sinai Medical Center and Kaiser Permanente of Southern California. His main areas of interest in the authorship controversy are strategic planning and advocacy, how paradigm shifts take place, and the nature of creativity and genius. He is a former vice president of the Shakespeare Oxford Society, and has served on the editorial board of *The Oxfordian*.

Earl Showerman, M.D. graduated from Harvard College and the University of Michigan Medical School, and for 30 years practiced emergency medicine in Oregon. In 2003, he enrolled at Southern Oregon University to study Shakespeare and to pursue his longstanding interest in the authorship question, and recently has taught several courses on Shakespeare at the Osher Lifelong Learning Institute affiliated with SOU. He has served as a trustee of the Shakespeare Authorship Coalition and is the president of the Shakespeare Fellowship. Earl has presented papers at previous authorship conferences on the topic of Shakespeare's "greater Greek", including the Greek literary sources in *Hamlet*, *The Winter's Tale*, *Pericles*, *Much Ado about Nothing*, *Timon of Athens* and

Troilus and Cressida. His most recent presentation, “The Queen and the Duke: A Monstrous Mockery” examined Shakespeare’s satiric treatment of the farcical romance between Queen Elizabeth and the Duke of Alencon. He is the executive producer of *My Lord of Oxenford’s Maske*, a project that grew out of his 2005 presentation on the Tudor classical interlude, *Horestes*.

Title: Shakespeare’s Shylock and the Strange Case of Gaspar Ribiero

Abstract: Shakespeare authorship studies of *The Merchant of Venice* demonstrate an author well-versed in the primary Italian source as well Venetian law, geography, architecture, customs and even personalities. Brian Pullan, a Professor at Manchester University and considered to be one of the world’s leading expert on the Inquisition of 16th century Venice, has argued that the public trials of Gaspar Ribiero, a Portuguese Jewish *converso*, could have provided a personality model for Shakespeare’s Shylock.

During 1567, Ribiero was sued and found guilty of making a usurious loan to a Jew in the principal amount of 3,000 ducats in connection with a shipping venture. After Ribiero was found guilty (like Shylock), his sentence was reduced. In a series of publications over the past 30 years, Pullan has detailed the many parallels between Ribiero and Shylock, including their love of precious stones, their publicly suspicious attitude towards their servants, and the involvement of their children in marriages that were mixed unions between Jews and Christians. Ribiero was a patron of the Santa Maria Formosa Catholic church where the Earl of Oxford was known to have attended in 1575.

Ribiero was deeply unpopular with the Jews of Venice, however, and Pullen reports how his pathologic meanness made him a “magnet for malicious testimony.” The Ribiero family dealt in pearls and rubies, and about 1570 Gaspar also managed the Venetian meat supply, which may be reflected in the theme of carnality and the economics of flesh that permeate *Merchant*. Shylock says, “A pound of a man’s flesh taken from a man, is not so estimable, profitable neither as flesh of muttens, beefs or goats” and Launcelot Gobbo refers to the conversion of Christians as driving up the price of pork. Is Shakespeare alluding to Ribiero’s control of the price of meat? Gaspar’s daughter, Violente, escaped from the family compound, like Jessica in *Merchant*, and caused quite a scandal by publically accusing her brother of abusing her.

The evidence linking Gaspar Ribiero to Shylock clearly provides a model for a greater understanding of Shakespeare’s troubling drama and its vengeful money-lender. The peculiar repetitive style of Shylock’s rhetoric seems to reflect a style associated with certain dementias, which may confirm Brian Pullen as Ribiero was quite arguably senile.

Sources:

Brain Pullen: *The Jews of Europe and the Inquisition of Venice 1550-1670* (1983), “Shakespeare’s Shylock: Evidence from Venice” in *The Jews of Italy: Memory and Identity* by Garvin and Cooperman (2008), and “The Inquisition and the Jews of Venice: The Case of Gaspare Ribiero, 1580-1581” in *Bulletin of the John Rylands University Library of Manchester* (1980)

Shaul Bassi and Alberto Toso Fei: *Shakespeare in Venice: Exploring the City with Shylock and Othello* (2007)

Richard Paul Roe: *The Shakespeare Guide to Italy: Then and Now* (2010)

Cecil Roth: *The History of the Jews in Venice* (1930)

“Fair Terms and a Villain’s Mind’: Rhetorical Patterns in *The Merchant of Venice*”, Jane Freeman, *Rhetorica: A Journal of the History of Rhetoric*: Vol 20, No 2 (Spring 2002)

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Title: *Hamlet* and Its Mysteries: An Oxfordian Editor’s View

Abstract: Mysteries abound in *Hamlet*, both in the text itself and in the central characters. This paper confronts the textual questions stirred by the existence (unique in the Shakespeare canon) of three substantive texts of the play: the First Quarto (1603), the Second Quarto (1604-5), and the First Folio (1623). It explores those differences to illustrate the vagaries of human error in setting the plays in type, the effect of production cuts, as well as how the choices editors make affect the audience’s understanding of the play. The paper offers several avenues for further exploration by Oxfordian students particularly in the relationship between Q1 and Q2. In dealing with the dating of the play, the paper argues that the alleged *Ur-Hamlet* is a fanciful creation of those confined by the Stratfordian chronology and that the *Hamlet* we know is the result of authorial revision over a period of more than 15 years. It further questions the significance of the unique and mysterious appearance of the royal Stuart coat of arms in the Second Quarto, offering as it does so still more opportunities for Oxfordian research. It concludes with a brief summary of the distinctive characteristics of an Oxfordian edition.

Sources: The enfolded *Hamlet* (www.hamletworks.org), Quartos online (www.quartos.org), Eddi Jolly, “Dating Shakespeare’s *Hamlet*,” *The Oxfordian* (vol 2, 1999), pp. 11-24. http://www.shakespeare-oxford.com/?page_id=90

Roger Stritmatter, Ph.D. is an Associate Professor of Humanities and Literary Studies at Coppin State University. Professor Stritmatter holds a Masters Degree in Anthropology from the New School for Social Research and a PhD in Comparative Literature with a concentration in early modern studies from the University of Massachusetts at Amherst. His 2001 dissertation, *The Marginal Annotations of Edward de Vere’s Geneva Bible*, was

nominated for the Bernheimer Award for the best dissertation in Comparative Literature. Stritmatter has published in a wide range of academic and popular contexts, including the Rocky Mountain Review of Language and Literature, Notes and Queries, University of Tennessee Law Review, and (with Lynne Kositsky) Review of English Studies and The Shakespeare Yearbook.

Title: The “Little Eyases” and the “Innovation” of 1589

Abstract: In a 1995 *Shakespeare Quarterly* article Roslyn L. Knutson effectively invalidates a 200 year tradition identifying the “little Eyases” passage of *Hamlet* 2.2.340-65 as a topical commentary on the 1601-2 “wars of the theatres.” Instead she argues that the passage refers to theatrical controversies which did not take place until 1605-8, and therefore reflects a late textual emendation made after the publication of Q2 (1604), which does not contain the passage. But whether the absence of the passage reflects manuscript cutting or later revision is not obvious from Knutson’s analysis. Surprisingly, moreover, Knutson’s survey of the literature on this topic ignores the 1936 analysis of Andrew Cairncross, who had long ago challenged the “wars of the theatre” interpretation and instead proposed that the passage referred originally to the political and theatrical controversy of the 1589 Martin Marprelate episode, over ten years earlier. Such an interpretation, argued Cairncross, was consistent with an abundance of evidence (recently reviewed by Jolly, 2001) suggesting an original composition date in the 1580s. “There seems no sufficient reason to doubt,” concluded Cairncross,

That this passage in *Hamlet* refers directly to the activities of the Puritans and the actors in 1589. It covers all the elements of the situation – the throwing about of brains, the competition of the children’s companies, the innovation, the inhibition, and the travels of the Queen’s men. (112)

This article proposes to revisit Cairncross’ theory in light of Knutson’s 1995 revisionism and supply an outstanding “missing link” for the 1589 theory. Commenting on Rosencrantz’ critical line, “their inhibition comes by way of the late innovation,” Cairncross admits that “the exact nature of the innovation we do not know” (112). The article supports Cairncross original theory not only by critiquing the flaws of Knutson’s argument, but by linking the concept of the “late innovation” to the Nov 12, 1589 Privy Council edict requiring, for the first time in the history of the English theatre, prior censorship of all theatrical play scripts before they could be performed. It is argued that much of *Hamlet* 2.2 conducts a discourse on censorship which responds to, and interrogates, this 1589 “innovation.”

Richard Whalen is co-editor with Ren Draya of Blackburn College of the Oxfordian edition of *Othello*, released earlier this year. With Dan Wright of Concordia University, Portland, Oregon, he is general editor of the Oxfordian Shakespeare Series, and the editor of *Macbeth* in the series. Whalen is also the author of *Shakespeare, Who Was He? The Oxford Challenge to the Bard of Avon*. (Greenwood-Praeger 1994 and still in print.) It’s billed as the only concise, balanced introduction to the authorship controversy. His

articles and book reviews have appeared in many publications, including *Harper's Magazine*, *The Tennessee Law Review*, *The Oxfordian*, and *Oxfordian* newsletters. He is a past president of the Shakespeare Oxford Society.

Title: 'Goats and Monkeys!' Othello's Outburst Recalls a Fresco in Bassano, Italy

Abstract: Enraged and frustrated, Othello cries, "Goats and monkeys!" as he storms off stage after striking Desdemona, falsely suspecting that she has cuckolded him.

Stratfordian editors have little or nothing to say about this peculiar, twinned epithet, but a Stratfordian professor recently traced a possible source for "goats and monkeys" to a large fresco in Bassano, 20 miles from Venice on the way to Padua. The 1539 fresco was on the façade of a wealthy art patron's house in the mid-1570s when Oxford was living in Venice and traveling around northern Italy, including Padua. Prominently in the fresco are a goat with a monkey crouched close under its chin. A strange pairing.

Bassano was also the home town of the extended Bassano family of musicians who were court musicians for Henry VIII and Queen Elizabeth. Emilia Bassano Lanier moved in the same circles as the Earl of Oxford. In the late 1580s, she became the mistress of the Baron Hunsdon, who established the Lord Chamberlain's Men acting company. She lived with countesses and was the first woman in England to have her poetry published. Notably, there is an Emilia in *Othello* and a Bassanio in *The Merchant of Venice*, the two Venetian plays.

A second possible source for "goats and monkeys" is a lavishly illustrated 14th century Psalter with ribald scenes of grotesques, monsters and obscenities, including a goat and monkey in a lewd embrace. The Psalter, done with gold and precious pigments, was unknown until it came up for auction in 2004. It was in the library of Shirburn castle in Oxfordshire. Curators suggest it was commissioned by the 8th Earl of Surrey, whose mother was the daughter of Robert de Vere, the 8th earl of Oxford.

The fresco and the Psalter, although conjectural at this point, are two of a half dozen significant discoveries by Stratfordian scholars that point to Oxford as the author of *Othello*.

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Hank Whittemore is the author of ten books issued by major publishers. These include *The Super Cops*, a bestseller made into a movie directed by Gordon Parks, and CNN: *The Inside Story*. He has written many award-winning documentaries for television and at least 100 cover stories for Parade magazine. In 2005 he published *The Monument*, demonstrating a new "macro" theory of *Shakespeare's Sonnets*. Since 2008 he has performed a one-man show based on that book entitled *Shake-speare's Treason*, which he co-wrote with director Ted Story. This year Hank began work on a multi-character novel spanning two decades, based on his experiences during more than two decades as an Oxfordian. Presumably, and allegedly, any resemblance to actual persons living or dead will be entirely coincidental.

Title: The Birth and Growth of Prince Hal: Why Did Oxford Write *The Famous Victories of Henry the Fifth*?

Abstract: The anonymous play *The Famous Victories of Henry the Fifth* can be viewed as a rough blueprint for the Shakespearean trilogy *1 Henry IV*, *2 Henry IV* and *Henry V*. Although *Famous Victories* was published first in 1598, it appears to have been performed by the Queen's Men in the 1580's. Some Oxfordians feel its initial version was written by Edward de Vere, 17th Earl of Oxford, most following B. M. Ward's suggestion that the earl wrote *Famous Victories* for Elizabeth I and her Court during Christmas of 1574-75.

Ward concludes Oxford wrote it to beg the Queen's forgiveness for fleeing to the Continent that summer, when it was feared he had joined the Catholic earls in exile. Oxford can be seen as using himself as the model for wayward Prince Hal, who will grow into the great monarch Henry the Fifth. This paper explores a wholly different reason why Oxford wrote *Famous Victories*, which was to warn Elizabeth against ignoring their unacknowledged royal son, the future Henry Wriothesley, 3rd Earl of Southampton, born earlier that year. The paper views Prince Hal in Shakespeare's work as Southampton, with Oxford now portraying himself as Falstaff, the father figure.

My Lord of Oxenford's Maske

Poetry and music associated with Edward de Vere



Presented by *Mignarda*, Ron Andrico & Donna Stewart

Introduction

At the 2005 Ashland Authorship Conference, we presented an overview of music in Shakespeare's plays: Five years on, we build on that foundation with more specificity and a few amplifications pertaining to the Earl of Oxford's patronage, his poetry and music associated with specific poems, and references that emerged in late Elizabethan published musical sources and in the plays.

We begin by performing two related pieces, one of which has an obvious association with Oxford and second that seems to have escaped prior notice.

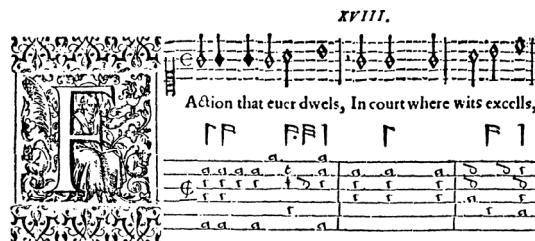
My Lord of Oxenford's maske

Settings of this piece for lute also appear with the word 'marche' substituted for 'maske'. The lute divisions from Cambridge University Library manuscript Dd.3.18 are merged here with the simple harmonies from Thomas Morley's *The First book of Consort Lessons* (1599) to create a decorated lute solo.



Faction that ever dwells

The song, 'Faction that ever dwells', with poetry titled 'Meglior aspero' and attributed to "E.O." in the 1591 edition of Sidney's *Astrophel and Stella*, is altered slightly and set for four voices and lute in Dowland's *Second Booke of Songs or Ayres* (1600). The musical setting begins with the same melodic and rhythmic figure as 'My Lord of Oxenford's maske', a conceit that would have been recognized by any astute courtier. The poetry, the title of which may be translated as 'the noble savages', outlines a familiar story of courtly intrigue, the taking of sides, a public argument (defiance), and the self-banishment of the wronged protagonist into the arms of an idealized shepherdess.



Patronage

Any discussion of the higher forms of music or literature of the Elizabethan age invariably must turn to patronage. Today, patronage of the arts is seen as a noble and benevolent gesture on the part of enlightened individuals who care about aesthetics and culture and have the means to support creative endeavors. Historically, the stakes were a bit higher both for the patron and the artist. Persons of noble rank found it necessary to constantly demonstrate and exhibit the quality of their lifestyle, and employing the services of accomplished musicians both in chapel and in court was an excellent and visible means to do so.

Music was not seen as optional and was integral to daily devotional practice as well as nightly entertainment. Turning on the radio or television or popping in a CD was not a choice in the 16th century, yet music was regarded as an essential component to the order of daily life. Music was (and is) a science that described in audible form the spiritual nature of beauty, and every educated person was trained in the practice of singing and composing. Of course, some were better at it than others, and there were certain 'stars' at the time.

Edward de Vere was known to have bestowed his patronage upon notable Elizabethan musicians including William Byrd, one of the best known composers of the day. He also employed organist and composer John Farmer.

My mind to me a kingdom is

'My mind to me a kingdom is', a poem attributed to the Earl of Oxford by Stephen May, is performed in the attractive and rhythmic consort song setting by William Byrd (c.1540 – 1623) from his publication, *Psalmes, Sonets and Songs* (1588). The song was conceived for solo voice accompanied by four viol but our performance of the piece assigns the four parts instrumental parts to the lute, a practice common at the time and similar to today's convention of arranging an orchestrated pop song for solo voice and piano.

Take time while time doth last

John Farmer (c. 1570 – 1601) was an English composer and organist born circa 1570 who was under the patronage of Earl of Oxford. In 1595, Farmer was appointed Organist and Master of Children at Christ Church Cathedral, Dublin and at the same time, organist of St Patrick's Cathedral in Dublin. The poetry of 'Take time while time doth last' renders a familiar plea to make the most of youth with a moralizing tone, similar in character to the text of 'My mind to me a kingdom is'. The setting is the XVIth song from Farmer's *Set of English Madrigals; To Foure Voices*. The astute listener will detect the device of the repeating ascending and descending hexachord, or six-note scale that appears in the tenor voice. As in our consort song arrangement by Byrd, performance of the piece assigns the lower three voices to the lute.

Music in Shakespeare's plays

In a dedicatory poem, 'To the memory of my beloved', found in the First Folio of Shakespeare's works (1623), Ben Jonson wrote that the plays of Shakespeare were "not for an age but for all time." While the latter may be true, Shakespeare's work was very much of its own time, and the plays reveal a great deal of contextual detail concerning Elizabethan life, customs, manners and music.

Shakespeare scholars have sifted through nearly every word in every play but the many insightful analyses that point out such modern constructs as Freudian angst and gender (in-) sensitivity can never fully scrub away the patina of contextual grime concealing layers of meaning hidden within the texts of songs and ballads. In order to convey any music effectively, performers must delve deeply both into texts and musical gestures. Specialists in Elizabethan lute ayres are uniquely poised to understand recurring contextual phrases and metaphors that were in such common use as to be instantly understood and contextualized by all contemporary listeners. Fortunately, most songs and ballads from Shakespeare's time are universally appealing, and modern audiences seem to find a certain delight in any performance no matter how well informed.

References to music in the plays appear as 1) stage directions for music, often flourishes for entrances; 2) songs, where action stops and a song is sung to a text that is given; 3) fragmentary songs interwoven into dialogue, often as banter; and 4) witty allusions to songs or ballads to reinforce a passage or, frequently, a pun. That musicians took roles in original productions of the plays is certain. Characters appear at certain junctures in many plays for no other apparent reason, then music is called for. The explanation must be that the otherwise incidental characters were musicians making an entrance to assist in performance of a song or dance, instrumentally or vocally. Outdoor productions at the Globe Theatre most likely did not feature music played on lutes, and it may be assumed that louder instruments were used and probably played with less delicacy than one associates with such a refined instrument. But indoor productions most certainly included lutes, if only to be broken over a character's head.

Setting song texts from the plays to historical music: 3 examples from *Twelfth Night*

Farewell dear love Twelfth Night (II:iii)

There are some differences between the text from the play and this version published by Robert Jones (1600). In the play, Sir Toby sings snatches of the song while bantering with the Clown, with the first line, "Farewell dear heart, since I must needs be gone."



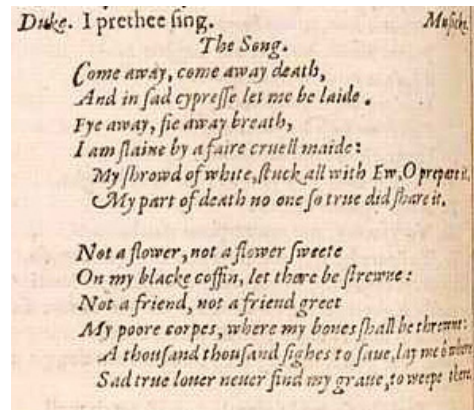
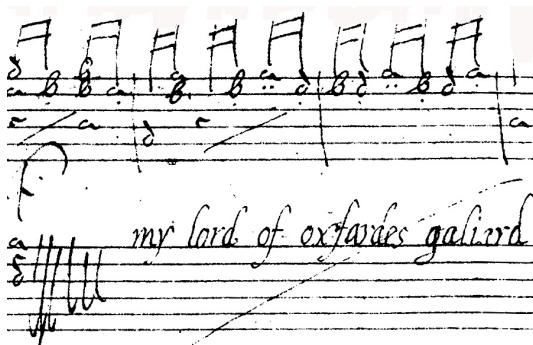
O Mistress mine

Twelfth Night (II:iii)

The Clown sings in response to request and remuneration by Sir Toby and Sir Andrew. When the Clown asks whether they would have a love-song or a song of good life, the love-song is chosen since Sir Andrew says he cares not for the good life. In the absence of a surviving setting with a *bona fide* vocal and accompanying part, this arrangement refers to the instrumental setting from *Morley's First Book of Consort Lessons* (1599) with minor adaptations.

My Lord Oxford's galliard / Come away death Twelfth Night (II:iv)

From the Folger lute manuscript, this galliard bearing the Earl of Oxford's name is similar to French *gaillardes* of the mid-sixteenth century. The song, 'Come away death' has no surviving musical setting but is performed here for the first time, making a convincing match with the music of My Lord of Oxford's galliard.



Declaration of Reasonable Doubt About the Identity of William Shakespeare

From John Shahan, Chair of the Shakespeare Authorship Coalition

This year's joint authorship conference features a signing event for the ***Declaration of Reasonable Doubt***, a project of the **Shakespeare Authorship Coalition**. The signatories at our 2010 event include ten individuals who have distinguished themselves in the world of theater arts: actors, artistic directors, writers, producers, professors, and patrons. The signatories, who were recruited by conference co-chair Earl Showerman, are as follows:

Paul Nicholson – Executive Director, Oregon Shakespeare Festival
Chris Coleman – Artistic Director, Portland Center Stage
Keir Cutler Ph.D. – Actor and Playwright
Christopher DuVal – Assistant Professor of Performance, University of Idaho
Livia Genise – Artistic Director, Camelot Theatre
Felicia Londré Ph.D. – Professor of Theatre, University of Missouri – K.C.
Stephen Moorer – Artistic Director, Pacific Repertory Theatre
James Newcomb – Actor, Oregon Shakespeare Company
Mary Tooze – Theatre Arts and Library Patron
Hank Whittemore – Actor, Writer and Playwright

On behalf of the Shakespeare Authorship Coalition (SAC), I want to express my thanks to each of them for agreeing to be a part of this event, as well as to Earl for organizing it. Among the doubters of the past you will be joining are Charlie Chaplin, Tyrone Guthrie, Leslie Howard, Orson Welles, and Sir John Gielgud. Among modern doubters who have signed the *Declaration* are Derek Jacobi, Mark Rylance, Jeremy Irons and Michael York. I'm sure you will always be proud to be in their company, as we are proud to be in yours.

A copy of the *Declaration* follows, with the SAC web address shown at the top. You can sign the *Declaration* online, or you can download and send us a hard copy form. I would ask that everyone follow our example here today and do all you can to recruit additional signatories by October 3rd, so their names can be added to the list before our next update. This will be our first update since the publication of James Shapiro's *Contested Will*, and we would like to send a message to Stratfordians that they haven't slowed us down at all.

The *Declaration* was first issued in April 2007, in signing events at the Geffen Playhouse in Los Angeles, CA, and at Concordia University in Portland, Oregon, host of the annual Shakespeare Authorship Studies Conference. Then, on September 8, 2007, Derek Jacobi and Mark Rylance held a signing event at the Chichester Festival Theatre in Chichester, West Sussex, immediately following a performance of Mark's play, *I Am Shakespeare*. The event coincided with the start of a master's degree program in authorship studies at Brunel University in West London. The combination gained worldwide media attention.

We currently have nearly 1,800 signatories, including 320 college and university faculty members. The largest number of signatories by academic discipline, among both faculty members and college graduates, is those in English literature. The second largest is those in theater arts. Thanks to everyone who has helped to make the *Declaration* a success!

Declaration of Reasonable Doubt About the Identity of William Shakespeare

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To Shakespeare lovers everywhere, as well as to those who are encountering him for the first time: know that a great mystery lies before you. How could William “Shakspere” of Stratford have been the author, William Shakespeare, and leave no definitive evidence of it that dates from his lifetime? And why is there an enormous gulf between the alleged author’s life and the contents of his works?

In the annals of world literature, William Shakespeare is an icon of towering greatness. **But who was he?** The following are among the many outstanding writers, thinkers, actors, directors and statesmen of the past who have expressed **doubt that Mr. “Shakspere” wrote the works of William Shakespeare:**

Mark Twain	Orson Welles	William James	Paul H. Nitze
Henry James	Leslie Howard	Sigmund Freud	Lord Palmerston
Walt Whitman	Tyrone Guthrie	Clifton Fadiman	William Y. Elliott
Charles Dickens	Charlie Chaplin	John Galsworthy	Lewis F. Powell, Jr.
Ralph Waldo Emerson	Sir John Gielgud	Mortimer J. Adler	Harry A. Blackmun

Present-day doubters include many more prominent individuals, numerous leading Shakespearean actors, and growing numbers of English professors. Brunel University in West London, and Concordia University in Portland, Oregon, now offer degree programs in authorship studies. **Yet orthodox scholars claim that there is no room for doubt** that Mr. Shakspere wrote the plays and poems traditionally attributed to him. Some say that it is not even an important question.

We, the undersigned, hereby declare our view that **there is room for reasonable doubt** about the identity of William Shakespeare, and that it is an important question for anyone seeking to understand the works, the formative literary culture in which they were produced, or the nature of literary creativity and genius.

The Problematic Case for Stratford’s Mr. Shakspere

Many people think that Mr. Shakspere (a frequent spelling of his name, used here to distinguish him from the author) *claimed* to have written the works. No such record exists. The case for him as the author rests largely on testimony in the First Folio collection of the plays, published in 1623, seven years after he died. However, nothing in the contemporaneous documentary evidence of his life confirms the Folio testimony. If Mr. Shakspere was the author, there should be definitive evidence of it from his lifetime. There is none. Not that there are no reasons to think that Mr. Shakspere wrote the works, but we find them inconclusive.

There are four main reasons to identify Mr. Shakspere of Stratford with the author William Shakespeare. First, the name “William Shakespeare” (often “Shake-speare”) appeared on the title pages of many of the poems and plays published during his lifetime. Second, Ben Jonson wrote a key phrase in the First Folio referring to the author as “Sweet Swan of Avon,” and Leonard Digges refers to “thy Stratford monument.” Third, fellow actors Heminges and Condell, mentioned in his will, point to him as the author in the Folio. Fourth, the effigy and inscription on his Stratford monument suggest that “Shakspeare” had been a writer. These four reasons would seem to amount to a *prima facie* case for Mr. Shakspere (evidence sufficient to establish a presumption of fact, unless rebutted by other evidence); however, each of them is problematic.

1. It is not certain from the title pages that the name printed on them necessarily refers to Mr. Shakspere. Mr. Shakspere's last name was spelled numerous ways, even after many of the works had been published. The name on the works was virtually always spelled one way, "Shakespeare;" but it was often hyphenated – a rarity for English names at the time. Scholars have no definitive explanation for the hyphenated name. Mr. Shakspere's name was *never* hyphenated in other contexts, such as his business dealings in Stratford. On his baptismal record, even on his monument, Mr. Shakspere's name was spelled with no "e" after "k." The same is true of its three appearances in his will, twice spelled "Shackspeare," and once "Shakspeare." Some think that it may have been pronounced with a short "a," like "Shack," as it was quite often spelled.
2. The First Folio testimony does point to Shakspere as the author, but should this be taken at face value? It is very unusual that the identity of such a great writer would depend so heavily on posthumous evidence. Neither Ben Jonson, nor Leonard Digges, ever wrote a personal reference to Mr. Shakspere while he lived. Not until the year Shakspere died did Jonson refer to "Shakespeare," and then only to list him as an actor. Other than their two brief allusions, neither Jonson nor Digges offered any further identifying information – not his dates of birth and death, or names of any family members, or any revealing episode from his life. Short on individualizing facts, they gave us generalized superlatives that describe the author, not the man.
3. Perhaps the strongest link to Mr. Shakspere is the apparent testimony of actors Heminges and Condell. Neither of them was a writer, however, and several scholars doubt that they wrote the passages attributed to them. Some think their Folio testimony sounds like a sales pitch, urging undecided readers to purchase. Most orthodox scholars are untroubled by the lack of corroboration, limited specifics, ambiguities, puffery and unclear role of Mr. Shakspere's fellow actors. Skeptics ask why the Folio is not more straightforward, and why such a great outpouring of eulogies only occurred following seven years of silence after his death.
4. Yes, today the Stratford monument effigy clearly depicts a writer; but it does not look the same as the one erected in the early 1600s. A sketch by a reputable antiquarian in 1634 shows a man with a drooping moustache holding a wool or grain sack, but no pen, no paper, no writing surface as in today's monument. Records show that the monument was "repaired." Apparently the effigy was also altered to depict a writer. The monument's strange inscription never states that Mr. Shakspere *was* the author William Shakespeare. For anybody living in Stratford, who may have known him, the epitaph could appear to say no such thing. It neither names, nor quotes from, any of the works; and it never mentions poetry, plays, acting or theater. Most orthodox biographers have little to say about the inscription, and some even describe it as enigmatic. Epitaphs of other writers of the time identify them clearly as writers, so why not Mr. Shakspere's epitaph?

Why We Say the Evidence Does Not Fit

If the case for Mr. Shakspere were otherwise sound, the problems in these four areas would hardly matter. Unfortunately, once one looks beyond them, one finds no contemporaneous evidence that Mr. Shakspere was even a professional writer, much less that he was the poet-playwright William Shakespeare. Further, much contemporaneous evidence that has come to light seems at odds with his having been Shakespeare. Of a few great writers, like Homer, we know nothing at all; but there is only one great writer about whom the more we learn, the less he appears to have *been* a writer. How can this be for England's Shakespeare?

Not one play, not one poem, not one letter in Mr. Shakspere's own hand has ever been found. He divided his time between London and Stratford, a situation conducive to correspondence. Early scholars naturally expected that at least some of his correspondence would have survived. Yet the only writings said to be in his own hand are six shaky, inconsistent signatures on legal documents, including three found on his will. If, in fact, these signatures are his, they reveal that Mr. Shakspere experienced difficulty signing his name. Some document experts doubt that even these signatures are his and suggest they were done by law clerks. One letter addressed *to* Mr. Shakspere survives. It requested a loan, and it was unopened and undelivered.

His detailed will, in which he famously left his wife "my second best bed with the furniture," contains no clearly Shakespearean turn of phrase and mentions no books, plays, poems, or literary effects of any kind.

Nor does it mention any musical instruments, despite extensive evidence of the author's musical expertise. He did leave token bequests to three fellow actors (an interlineation, indicating it was an afterthought), but nothing to any writers. The actors' names connect him to the theater, but *nothing* implies a writing career. Why no mention of Stratford's Richard Field, who printed the poems that first made Shakespeare famous? If Mr. Shakspeare was widely known as William "Shakespeare," why spell his name otherwise in his will? Dying men are usually very aware of, and concerned about, what they are famous for. Why not this man?

Mr. Shakspeare grew up in an illiterate household in the remote agricultural town of Stratford-upon-Avon. There is no record that he traveled at all during his formative years, or that he ever left England. Both of his parents witnessed documents with a mark; but most surprisingly, neither of his daughters could write. One poorly-executed signature exists for his daughter, Susanna, but it only suggests a functional illiterate. His younger daughter, Judith, twice signed with a mark when witnessing a deed for a Stratford neighbor. Mr. Shakspeare may have attended the Stratford grammar school, but records to confirm this do not exist. Records do survive for England's two universities at the time, but no record places him at either of them. Most orthodox scholars make no claim that he ever attended any university, inside or outside of England.

Some say that the Stratford grammar school would have provided all the formal education Mr. Shakspeare would have needed to launch him on a trajectory consistent with the author's literary output. We disagree. The works show extensive knowledge of law, philosophy, classical literature, ancient and modern history, mathematics, astronomy, art, music, medicine, horticulture, heraldry, military and naval terminology and tactics; etiquette and manners of the nobility; English, French and Italian court life; Italy; and aristocratic pastimes such as falconry, equestrian sports and royal tennis. Nothing that we know about Mr. Shakspeare accounts for this. Much of the knowledge displayed in the works was the exclusive province of the upper classes, yet no record places Mr. Shakspeare among them for any length of time. The works are based on myriad ancient and modern sources, including works in French, Italian, Spanish, Latin and Greek not yet translated into English. How Mr. Shakspeare could have acquired knowledge of these sources is a mystery.

The gap between Mr. Shakspeare's youth in Stratford and the first record of him in London is known as the "lost years." But for a few church records, the first twenty-eight years of his life could be described as lost. Scholars know *nothing* about how he acquired the breadth and depth of knowledge displayed in the works. This is not to say that a commoner, even in the rigid, hierarchical social structure of Elizabethan England, could not have managed to do it somehow; but how could it have happened without leaving a single trace? Orthodox scholars attribute the miracle to his innate "genius," but even a genius must *acquire* knowledge. Books were expensive and difficult to obtain during those times, except at universities or private libraries. No book that Mr. Shakspeare owned, or that is known to have been in his possession, has ever been found. Academic experts on characteristics of geniuses see little reason to think that Mr. Shakspeare was a genius.

No record shows that any William Shakespeare ever received payment, or secured patronage, for writing. After dedicating his first two poems to the earl of Southampton, Shakespeare issued no more dedications. Why would any writer motivated by profit, as we are told Mr. Shakspeare was, not visibly seek patronage? Some scholars claim that the earl of Southampton was his patron, but no record shows that they ever met. A phrase in one of the dedications ("The warrant I have of your honourable disposition. . .") suggests not. Not only did prominent patrons of other writers not support Mr. Shakspeare, they did not comment on him. Up until 1623, those who commented on the author, or on his works, never indicated that they knew him. Shakespeare, the author, wrote no commendatory verse, and nobody addressed any to him while he lived.

Contrary to the traditional view that the author became a prominent public figure, there is no record that he ever addressed the public directly, either in person or in writing (other than the two early dedications); and no record shows that either Elizabeth I, or James I, ever met Shakespeare, or spoke or wrote his name. Even after one of his plays was performed as part of the Essex rebellion, Shakespeare was not mentioned. Almost uniquely among Elizabethan poets, Shakespeare remained silent following the death of Elizabeth. Early in the reign of James I, records place Shakspeare in Stratford while plays were staged in London for the Court. Why was the popular playwright and leading actor of the King's Men not part of such events?

It is not that there are no documents for Mr. Shakspere; there are close to seventy, but all are non-literary. They reveal a businessman of Stratford, plus a theater entrepreneur and sometime minor actor in London. A few records show him delinquent in paying taxes, and he was cited for hoarding grain during a famine. A William Wayte, evidently threatened by him, sought "sureties of the peace against William Shakspere." In 1612, allegedly at the height of his fame, a London court called him simply a "gentleman of Stratford." He sued over small business matters, but never once objected to an unauthorized publication of the works. The orthodox see nothing unusual in the lack of documentation for Mr. Shakspere's ostensible career, but he is the only presumed writer of his time for whom there is no contemporary evidence of a writing career.

Stranger still, this alleged prolific writer is said to have retired in his late-forties, with his faculties intact, and returned to the same market town from which he came, never to write a play, a poem, or even a letter. There is no record that he ever put on a play in Stratford, or that any of its residents viewed him as a poet. Several people who knew the man, or knew who he was, seem not to have associated him with the author, including his son-in-law, Dr. John Hall, poet Michael Drayton and prominent historian William Camden. Nobody, including literary contemporaries, ever recognized Mr. Shakspere as a writer during his lifetime; and when he died in 1616, no one seemed to notice. Not so much as a letter refers to the author's passing. If Mr. Shakspere was Shakespeare, surely *something* dating from 1616 should mention the author's death. Even Heminges, Condell and Richard Burbage, whom he mentioned in his will, had no recorded reaction. Nor did those who held rights to previously published editions of plays or poems rush new ones into print.

Scholars have found few, mostly dubious connections between the life of the alleged author and the works. Why are virtually all of the plays set among the upper classes, and how did the author learn of their ways? Why is only one play set in Mr. Shakspere's Elizabethan or Jacobean England? Why are so many in Italy? How did he become so familiar with all things Italian that even obscure details in these plays are accurate? Why did he never mention Stratford, and never write a play that seems to reflect his own life experiences? While pouring out his heart in the Sonnets, why did he *not once* mention the death of his 11-year-old son? Perhaps a few apparent incongruities could be explained away, if taken in isolation; but there are so many! Sam Schoenbaum, among the most-quoted traditional Shakespeare biographers, after decades of research, wrote that, "Perhaps we should despair of ever bridging the vertiginous expanse between the sublimity of the subject and the mundane inconsequence of the documentary record." (*Shakespeare's Lives*, Second Edition)

Finally, Hugh R. Trevor-Roper, Regius Professor of History at Oxford University, found Shakespeare's elusiveness "exasperating and almost incredible . . . After all, he lived in the full daylight of the English Renaissance in the well documented reigns of Queen Elizabeth and King James I and . . . since his death has been subjected to the greatest battery of organised research that has ever been directed upon a single person. And yet the greatest of all Englishmen, after this tremendous inquisition, still remains so close to a mystery that **even his identity can still be doubted.**" ("What's in a Name?" *Réalités*, November 1962.)

We make no claim, in signing this declaration, to know exactly what happened, who wrote the works, nor even that Mr. Shakspere definitely did not. Individual signatories will have their personal views about the author; but all we claim here is that there is "room for doubt," and other reasonable scenarios are possible. If writers and thinkers of the stature of Henry James, Ralph Waldo Emerson, Walt Whitman, Mark Twain and all the rest of the outstanding people named above, have expressed doubt that Mr. William Shakspere of Stratford wrote the works attributed to him, why is it even necessary to *say* that there is room for doubt? There clearly *is* doubt, as a matter of empirical fact – *reasonable* doubt, expressed by very credible people. Reasonable people may differ about whether a preponderance of the evidence supports Mr. Shakspere, but **it is simply not credible for anyone to claim, in 2007, that there is no room for doubt** about the author.

Therefore, in adding our names to those of the distinguished individuals named above, we hereby declare that the identity of William Shakespeare should, henceforth, be regarded in academia as a legitimate issue for research and publication, and an appropriate topic for instruction and discussion in classrooms.

(To see the list of signatories, or to read, sign and download the declaration, go to www.DoubtAboutWill.org
No longer should any prominent doubter remain silent for lack of an effective way to express their doubt.)

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