

PERFORMANCE TASK ACADEMY

THE QUESTION OF SHAKESPEARE'S AUTHORSHIP:
ANONYMOUS AND THE WRITING OF HISTORY

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THE QUESTION OF SHAKESPEARE'S AUTHORSHIP: *ANONYMOUS* AND THE WRITING OF HISTORY

Scenario

You are an 11th grade English teacher in a public school in Michigan. Because William Shakespeare is included in the curriculum, students are required to read several plays over the course of high school.

In October 2011, Roland Emmerich, a Hollywood director and producer, releases the film *Anonymous*, which starts from the premise that William Shakespeare was actually an illiterate, provincial actor who could not have written the plays and poems attributed to him. Moreover, the actual author of the plays, Edward de Vere, Earl of Oxford, has been purposely obscured by history and later manipulation of facts by academics who wish to crown the son of a glove-maker rather than an effete aristocrat as the greatest playwright of the age.

The movie has generated a lot of excitement in your English class, and you are being challenged to take a stand on what the movie says about Shakespeare and the Earl of Oxford. Many of your students are planning to attend the movie's opening weekend.

To complicate matters, your principal, a huge Roland Emmerich fan, is also enthusiastic about the movie, and has suggested that "maybe that Shakespeare guy needs to be taken out of the curriculum." Thus you have decided to spend some time Monday responding to the student challenge, and deciding how to respond to the principal's idea.

You have collected the attached information, and you need to spend the next ninety minutes reviewing the documents and preparing a lesson plan for your class on Monday that directly addresses the student challenge and takes a stand on the movie's premise, as well as a memo to your principal justifying your decision.

You have two tasks:

1. Craft a lesson plan reflecting your stand on the movie's premise.
2. Draft a memo to your principal including the lesson and outlining your reasons for what you want your students to learn.

TASK LIBRARY: QUESTION OF AUTHORSHIP

Document 1. Curriculum guide for the movie, created by Dr. Dominic Kinsley at YMI, Young Minds Inspired.

Document 2. Website of YMI, listing biography and credentials for Dr. Kinsley.

Document 3. Statement by Keir Cutler, in the journal *The Oxfordian* (vol. 12, 2010).

Document 4. Opinion piece in *The New York Times* by James Shapiro.

Document 5. Letter to the Editor (NYT) from Roland Emmerich, in response to Shapiro's piece.

Document 6. Letter to the Editor (NYT) from Mark Anderson, in response to Shapiro's piece.

Document 7. Series of reprints from *Mr. William Shakespeares Comedies, Histories, & Tragedies published according to the True Originall Copies*, published in London in 1623.

Document 8. Title page reprint from a play, later attributed to William Shakespeare. This reprint, from 1594, does not list Shakespeare as the author.

Dear Educator,

There's little debate that William Shakespeare is one of the world's greatest poets and playwrights. But who is William Shakespeare?

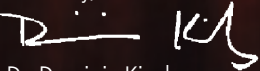
The answer to that question is the starting point for *Anonymous*, Sony Pictures' exciting new historical thriller directed by Roland Emmerich (*Independence Day*, *The Day After Tomorrow*) and starring Rhys Ifans and Vanessa Redgrave, which arrives in theaters on October 28, 2011.

Anonymous takes us back to a time when plays and politics were intertwined and when uncovered secrets revealed how the works we attribute to William Shakespeare may have actually been written by Queen Elizabeth I's one-time favorite, Edward de Vere, the Earl of Oxford.

Your students can explore this theory, and gain a fresh perspective on Shakespeare and his times, with this free educational program from Sony Pictures and the curriculum specialists at Young Minds Inspired (YMI). The program includes easy-to-implement activities for English literature, theater, and British history classes. Students will investigate the true identity of William Shakespeare, and discover how power struggles surrounding Queen Elizabeth and the political strife of 16th-century England impacted the players and playwrights of that Golden Age.

We encourage you to share this program with your colleagues. Although these materials are protected by copyright, you may make as many copies as you need for your classes. **Please share your comments on the program at www.ymiclassroom.com/anonymousfeedback.html.** We depend on your feedback to continue providing free educational programs that make a real difference in students' lives.

Sincerely,



Dr. Dominic Kinsley
Editor in Chief
Young Minds Inspired

ANONYMOUS

TARGET AUDIENCE

This program is designed for students in English literature, theater, and British history classes.

PROGRAM OBJECTIVES

- To encourage critical thinking by challenging students to examine the theories about the authorship of Shakespeare's works and to formulate their own opinions.
- To strengthen students' communication skills through classroom discussion and debate.
- To engage students in creative writing exercises.

PROGRAM COMPONENTS

- This one-page teacher's guide
- Three reproducible activity masters
- A classroom wall poster

HOW TO USE THIS PROGRAM

Make a master copy of these materials to share with your colleagues. Each activity is designed for one class period, with additional research, writing, and follow-up lessons. After hanging the wall poster, read the film synopsis aloud prior to beginning the activities. It is not necessary to see the film to complete the activities.

FILM SYNOPSIS

Set in the political snake-pit of Elizabethan England, *Anonymous* (Rated PG-13) speculates on an issue that has for centuries intrigued academics and brilliant minds ranging from Mark Twain and Charles Dickens to Henry James and Sigmund Freud, namely, was William Shakespeare the author of all the plays for which he is given credit? Experts have debated, books have been written, and scholars have devoted their lives to protecting or debunking theories surrounding the authorship of these most renowned works in English literature. *Anonymous* poses one possible answer, focusing on a time when cloak-and-dagger political intrigue, illicit romances in the Royal Court, and the schemes of greedy nobles hungry for the power of the throne were exposed in the most unlikely of places—the London stage.

ACTIVITY 1 MISTAKEN IDENTITY?

In this activity, students are introduced to the ongoing debate about the authorship of William Shakespeare's works. After discussing the conflicts posed by the historical records and the biographies of the men proposed to have written Shakespeare's works, students can use the questions on the sheet as a springboard for additional research. Have them write an opinion piece about who they believe is the real author of Shakespeare's plays, or engage in a class debate on the topic.

Follow-Up Activity: Discuss how (or if) knowing the identity of the author influences our appreciation of the plays.

ACTIVITY 2 THE SOUL OF THE AGE

This activity introduces students to Edward de Vere, Earl of Oxford. Students consider the evidence, conduct their own research, and either write a position paper or conduct a debate about the issues. You might have them write a soliloquy for de Vere, either defending him and his anonymity, or denying that he is the author.

Follow-Up Activity: After students have seen *Anonymous*, explore how the life of a courtier like de Vere is reflected in Shakespeare's plays. To what extent do characters like Hamlet and Henry V seem to speak from within the world of royalty? To what extent are they portrayed from an outsider's perspective on that world?

ACTIVITY 3 A KINGDOM FOR A STAGE

The London theater of the late 1500s is the focus of this activity, which includes pre- and post-film viewing exercises. Before seeing the film *Anonymous*, discuss the elements of a Shakespearean tragedy. Use plays you've read in class as reference. Point out that a protagonist may have a tragic flaw which causes the character to make errors and contributes to his or her destruction or demise. The character may recognize the errors late in the plot, prompting the audience to feel pity or sympathize.

After seeing the film, have students assess how the plot of the film mirrored a Shakespearean tragedy and what role theater played in the drama.

DISCUSSION, RESEARCH, AND WRITING ACTIVITIES

- Have students research the Stratfordian and Anti-Stratfordian theories. Using their research and knowledge of Shakespeare's works, they should decide which group they choose to support. Students might write an opinion paper on the topic or engage in a class debate.
- The de Vere vs. Shakespeare of Stratford authorship question has been the subject of mock trials, including one held at American University in 1987, presided over by Supreme Court Justices Harry Blackmun, William Brennan, and John Paul Stevens. Have students research the trial—partial footage is available on YouTube, and segments of the transcripts can be found on PBS's "The Shakespeare Mystery." Then, conduct your own mock trial on the subject.
- Experts suggest that knowing the author of the Shakespearean plays and sonnets is important because it affects how they are interpreted and read. Do your students agree or disagree? Does the question about the authorship influence their appreciation of the writings?
- Censorship was a concern for playwrights in the Elizabethan era. Likewise, concern about revealing insider information about the Court is cited as a reason for de Vere's anonymity. Have students review the Shakespearean plays you are reading to identify religious, social, or political themes and messages that may have been included as propaganda and considered seditious.



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REFERENCES AND RESOURCES

AN INTRODUCTION TO THE SHAKESPEARE DEBATE

The Shakespeare Authorship Coalition, "Declaration of Reasonable Doubt"—www.DoubtAboutWill.org
Shakespeare's Unorthodox Biography: New Evidence of an Authorship Problem, by Diana Price (Greenwood Press, 2000)
Who Wrote Shakespeare?, by John Michell (Thames & Hudson, 1999)

BOOKS

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Shakespeare, in Fact, by Irvin Leigh Matus (Continuum, 1999)
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William Shakespeare: A Study of Facts and Problems, by E.K. Chambers (Clarendon Press, 1989)

WEBSITES

Charles Beauclerk's "Thy Countenance Shakes Spears"—www.whowroteShakespeare.com
De Vere Society—www.deveresociety.co.uk
Shakespeare Authorship Sourcebook—www.sourcetext.com/sourcebook
Shakespeare Oxford Society—www.shakespeare-oxford.com
The Oxford Authorship Site—www.oxford-shakespeare.com
The Shakespearean Authorship Trust—www.shakespeareanauthorshiptrust.org.uk
The Shakespeare Authorship Roundtable—www.shakespeareauthorship.org
The Shakespeare Fellowship—www.shakespearefellowship.org
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BOOKS ON EDWARD DE VERE, 17TH EARL OF OXFORD

Alias Shakespeare—Solving the Greatest Literary Mystery of All Time, by Joseph Sobran (Free Press, 1997)
De Vere as Shakespeare: An Oxfordian Reading of the Canon, by William Farina (McFarland, 2006)
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DE VERE AS PRESENTED IN ANONYMOUS

Shakespeare's Lost Kingdom: The True History of Shakespeare and Elizabeth, by Charles Beauclerk (Grove Press, 2010)
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Anonymous—www.anonymous-movie.com
Young Minds Inspired—www.ymiclassroom.com

UNCOVER THE TRUE GENIUS OF WILLIAM SHAKESPEARE.
SEE *ANONYMOUS*—IN THEATERS OCTOBER 28, 2011.

ACTIVITY 1

MISTAKEN IDENTITY?

Can a man of limited education who evidently never traveled beyond his native country flourish as a prolific and talented poet and playwright? Theorists who doubt that William Shakespeare from Stratford-upon-Avon authored at least 37 plays and 154 sonnets would say, "No." And that is the answer explored in the new historical thriller, *Anonymous*, directed by Roland Emmerich (*Independence Day, The Day After Tomorrow*) and starring Rhys Ifans and Vanessa Redgrave, which arrives in theaters on October 28, 2011.

Anonymous brings Elizabethan England to life as an era filled with political intrigue, illicit affairs, backstabbing, and espionage—the perfect setting for a subterfuge that may have led to William Shakespeare taking credit for a series of masterpieces that were actually penned by a far more sophisticated author. After all, what do we really know about this man named Shakespeare?



THE UPSTART CROW

Here's what the historical records have to tell us:

- William Shakespeare was born in Stratford-upon-Avon in 1564 to John Shakespeare, a glove maker, wool merchant, and town alderman, and his wife, Mary Arden, the daughter of a local landowner.
- Boys like Shakespeare usually attended grammar school in Stratford, where they studied Latin, literature, and rhetoric. There is no reason to believe that Shakespeare ever attended a university.
- In 1582, at the age of 18, Shakespeare married Anne Hathaway, age 26.
- The first evidence that Shakespeare was involved in the theater comes in 1592, when the playwright Robert Greene accused him of plagiarism.
- By the late 1590s, Shakespeare is named as a member of the Lord Chamberlain's Men, an acting troupe later known as The King's Men. He became part owner of the Globe Theatre when it opened in 1599, and a shareholder in the Blackfriars Theatre in 1608.
- Shakespeare made his first appearance as an author on the title page

of *Venus and Adonis*, a long erotic poem published in 1593, but the first play to carry his name was not published until 1598. Thereafter, records indicate that he produced approximately two plays a year until 1611.

- William Shakespeare died in Stratford-upon-Avon in 1616. His partners in The King's Men published a collected edition of his plays in 1623.

REASONABLE DOUBT

Skeptics accept all these facts, but they find it impossible to believe that a mere grammar school graduate could have written the plays and poems attributed to Shakespeare. Wouldn't it make more sense, they ask, to suppose that William Shakespeare was only the stand-in for a better educated author? Some candidates who have been proposed over the years include:

- **Sir Francis Bacon**—A Cambridge-educated philosopher, statesman, and scientist, Bacon was a member of Parliament under Queen Elizabeth, and Lord Chancellor under King James I. His writings are echoed in some of Shakespeare's plays, and some have even found his name encoded in Shakespeare's verse.
- **Christopher Marlowe**—The son of a shoemaker, Marlowe graduated from Cambridge in 1587, the same year that his play *Tamburlaine* revolutionized English drama. He was reportedly murdered in 1593 while awaiting trial on charges of heresy, but some suspect that Marlowe actually fled England and passed his plays on to Shakespeare.
- **Edward de Vere, the Earl of Oxford**—One of England's highest ranking noblemen and the son-in-law of William Cecil, Queen Elizabeth's chief advisor, de Vere had received honorary degrees from both Cambridge and Oxford by the age of 16. His talent for poetry and drama were highly praised, but none of his plays has ever been found, unless, as some believe, they are the plays we attribute to Shakespeare.

JOIN THE DEBATE

The new film *Anonymous* invites us to take a second look at our assumptions about Shakespeare and the nature of literary genius. You can start with the questions below:

1. The case against Shakespeare usually rests on the belief that education provides a reliable measure of literary talent. What evidence can you cite to support or refute this belief? How does imagination factor into this theory about the sources of literary talent?
2. Shakespeare doubters also typically count his middle-class background against him, along with his interest in the entrepreneurial side of Elizabethan show business. They point out that characters who match this profile are generally portrayed as buffoons or villains in Shakespeare's plays. What characters can you recall to support or refute this argument?
3. Shakespeare supporters remind us that doubts about his authorship did not arise until more than 200 years after his death. What social and intellectual developments during that time might have prompted the search for the true author? What developments in our own time may be steering attempts to discover the untold secret of his genius?

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ACTIVITY 2

THE SOUL OF THE AGE



Among all those suspected of being the true author of Shakespeare's plays, the most plausible candidate may be Edward de Vere, the Earl of Oxford. Since 1920, his supporters have gathered evidence to support their claim that he was the secret genius behind Shakespeare's reputation. Now, that evidence comes to life in the new film *Anonymous*, directed by Roland Emmerich (*Independence Day*, *The Day After Tomorrow*) and starring Rhys Ifans and Vanessa Redgrave, which arrives in theaters on October 28, 2011.

Anonymous unfolds the life of Edward de Vere, tracing his complicated relationship with Queen Elizabeth and her chief advisor, William Cecil, to show how politics and a poetic personality may have entangled de Vere in a situation that brought unexpected fame to an ambitious actor and brought down his own hopes to preserve the British throne. But in the end, we are left wondering: Was Edward de Vere really an invisible giant of his times, or is he only a figment of our imagination?

ENTER EDWARD DE VERE

Born in 1550, Edward de Vere was tutored at home until age 12, when his father died and he was sent to live with William Cecil, Queen Elizabeth's chief advisor. Cecil provided him with private tutors in languages, literature, law, music, and the sciences, and by age 16, de Vere had received honorary degrees from both Cambridge and Oxford. At age 21, he took his seat in the House of Lords and married Cecil's daughter, Anne—a promising start for a career in politics.

After a tour through Europe, de Vere returned to England and became a fixture at Elizabeth's Court, a patron to poets and scholars, and the sponsor to a company of actors, even taking a lease on the Blackfriars Theatre in London. In 1586, a book called *Discourse of English Poetry* declared him the "most excellent" poet at court, and in 1589, a book called *The Art of English Poesie* ranked him first among all poets and named him one of the best playwrights for comedy.

Despite his reputation, little of de Vere's poetry and none of his plays exist today, which is one reason why some suspect he may have concealed his genius with the help of William Shakespeare. There is, however, one problem with this theory: Edward de Vere died in 1604, long before plays like *Othello*, *King Lear*, and *The Tempest* ever appeared on stage.

BEHIND THE SCENES

Setting that problem aside, why would de Vere want to conceal his identity if he really were the author of Shakespeare's plays? His modern-day supporters answer, "For his own safety."

- As a member of the Queen's inner circle, it would be prudent for de Vere to remain anonymous when writing history plays about her predecessors on the throne, especially during a time when Elizabeth's spies were on the lookout for any hint of a plot against her.
- Likewise, if a character in one of his comedies resembled a member of the Court, anonymity would protect de Vere from blame and retaliation.

- Most importantly, in tragedy, which explores the frailty and failures of mighty princes, remaining anonymous would shield de Vere from accusations that he was exposing flaws in Elizabeth herself and save him from execution for treason.

In short, the politics of the time would have made it almost impossible for de Vere to acknowledge his authorship of "Shakespeare's" plays. He would have needed a stand-in, and so perhaps, as occurs in the new film *Anonymous*, he secretly passed his plays along to an up-and-coming actor named William Shakespeare, who kept the secret and the fame.



WEIGH THE ODDS

Anonymous presents a compelling portrait of Edward de Vere as the true author of Shakespeare's plays. Before you see the film, consider the evidence for yourself.

1. In addition to his impressive education and intimate relationship with Elizabethan nobility, supporters of de Vere point to the resemblance between episodes in his life and episodes in Shakespeare's plays. He saw places like Shylock's Venice and Romeo's Verona firsthand, and even escaped from pirates like Prince Hamlet. But why do similarities like these count as evidence of authorship? Should we be able to find an autobiographical element in every great work of literature?
2. Before he became a leading candidate in the search for the true author of Shakespeare's plays, Edward de Vere was almost erased from the pages of history. Learn a little more about him to decide whether he was a major figure in his day or only a background figure whom our admiration for Shakespeare has put in the spotlight.
3. Given the political risks of the time, it is easy to understand why a high ranking aristocrat like Edward de Vere could not reveal himself as the author of Shakespeare's plays. But we can still debate whether it was right to operate behind the scenes in this way. For example, some might call de Vere a coward for hiding his literary identity, while others might argue that he was simply living a lie. What is your view on the moral cost of remaining anonymous in a time of political doubt and social change?

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ACTIVITY 3

A KINGDOM FOR A STAGE

The Elizabethan playhouse was a gathering place for entertainment, information, and social interaction. The first playhouse, called the Theatre, opened in 1576, and before long, there were more than a dozen, including Shakespeare's Globe Theatre, which opened in 1599. Each playhouse had its own company of actors, who often performed a different play every day of the week, except Sundays, drawing upwards of 3,000 audience members to each show.

This power to draw a crowd made the playhouses seem a potential source of trouble to Queen Elizabeth and her ministers, and beginning in 1582, all plays had to be approved by the Court before they could be performed. Plays that portrayed the monarchy in a positive light were acceptable, but anything that seemed to question royal authority was not, and many playwrights found themselves charged with sedition for an inappropriate joke or unflattering episode from history, including Ben Jonson, Christopher Marlowe, and William Shakespeare.

Fears about the power of performance actually came true in 1601, when the Earl of Essex used the Globe Theatre to help incite a public uprising against the Queen's counselors. This event is recalled in *Anonymous*, where it is Edward de Vere who arranges for a performance at the Globe to rally public support for Essex and his men, but as occurred in history, the plan fails, and Essex is put to death.

LITERATURE OR LIFE?

The downfall of the Earl of Essex has all the core elements of Shakespearean tragedy—a noble protagonist, a moral dilemma, and a fatal end. Before you see *Anonymous*, talk about how these and other elements of the Essex affair match up with Shakespearean tragedies you have read. Then try to imagine what kind of play Shakespeare would have made of this episode had Essex succeeded.

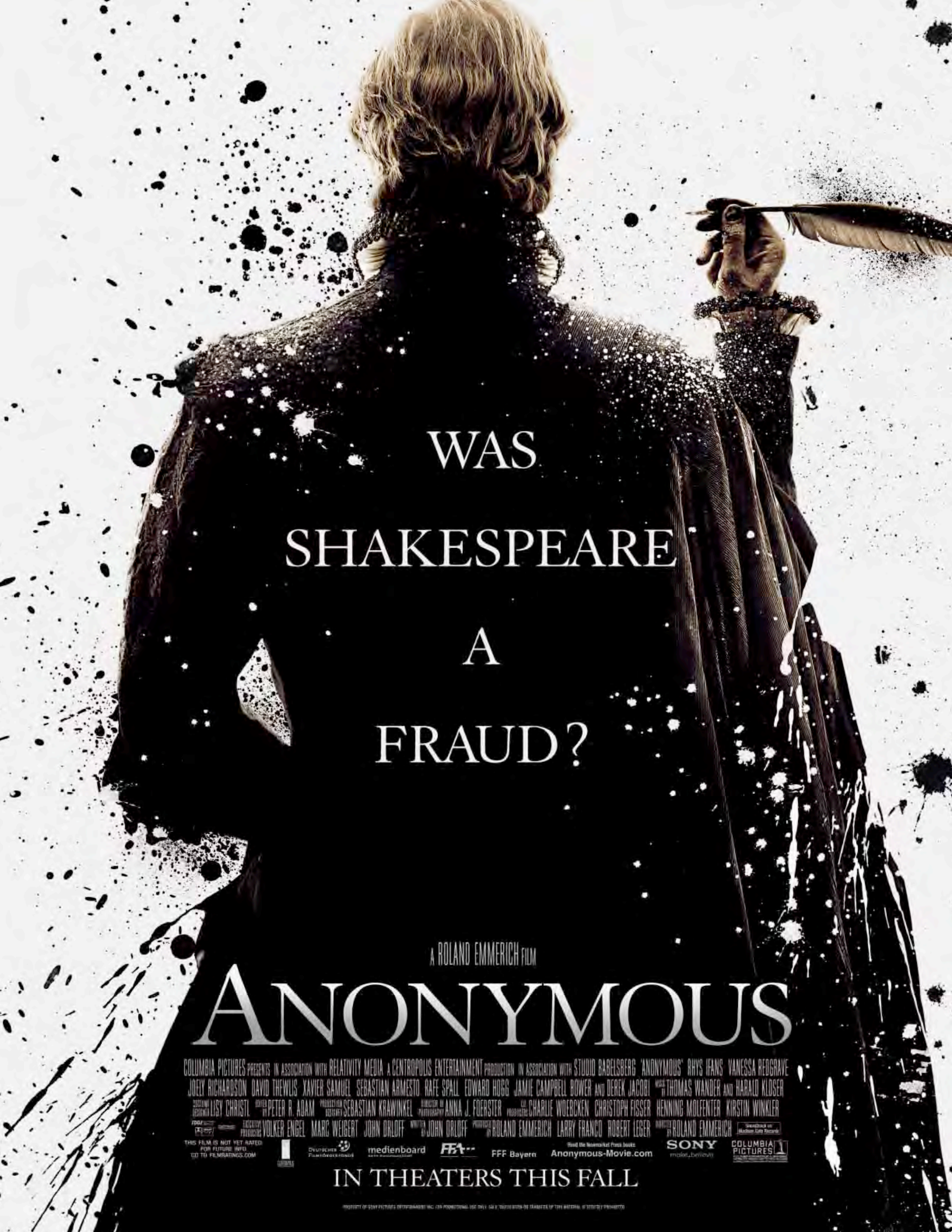
POST-VIEWING *ANONYMOUS*

According to director Roland Emmerich, *Anonymous* has "all the elements of a Shakespeare play. It's about Kings, Queens, and Princes. It's about illegitimate children, it's about incest, it's about all of these elements which Shakespeare plays have. And it's overall a tragedy." After you have seen the film, use these questions to explore this Shakespearean dimension of the story.

1. How does the plot of the film compare to a Shakespearean tragedy?
2. How does the filmmaker's use of scenes performed by Elizabethan actors compare to Shakespeare's use of actors to stage a play within the play?
3. How is William Shakespeare himself portrayed in the film? What characters in Shakespeare's plays does he resemble? What role does he play in this Shakespearean drama?
4. In the film, we gain insight into the complex world of Queen Elizabeth and the control exerted by her advisor William Cecil. What characters play a role similar to Cecil's in Shakespeare's plays? How might the history of Elizabethan England have been changed if de Vere had been the Queen's closest advisor?



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WAS
SHAKESPEARE
A
FRAUD?

A ROLAND EMMERICH FILM

ANONYMOUS

COLUMBIA PICTURES PRESENTS IN ASSOCIATION WITH RELATIVITY MEDIA A CENTROPOLIS ENTERTAINMENT PRODUCTION IN ASSOCIATION WITH STUDIO BAGELSBERG 'ANONYMOUS' RHYSS IFANS VANESSA REDGRAVE
JOELY RICHARDSON DAVID THEWLIS XAVIER SAMUEL SEBASTIAN ARMESTO RAFFAELLA SPALL EDUARDO HOGG JAMIE CAMPBELL BOWER AND DEREK JACOBI MUSIC BY THOMAS WANDER AND HARALD KLOSER
COSTUME DESIGNER LISY CHRISTL EDITOR PETER R. ADAM PRODUCTION DESIGNER SEBASTIAN KRAWINKEL DIRECTOR OF PHOTOGRAPHY ANNA J. FOERSTER EXECUTIVE PRODUCERS CHARLIE WOEBCKEN CHRISTOPH FISHER HENNING MOLFENTER KIRSTIN WINKLER
PRODUCED BY VOLKER ENGEL MARG WEIGERT JOHN ORLOFF WRITTEN BY JOHN ORLOFF DIRECTED BY ROLAND EMMERICH EXECUTIVE PRODUCERS LARRY FRANCO ROBERT LESER PRODUCED BY ROLAND EMMERICH
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IN THEATERS THIS FALL

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Based on your marketing needs, YMI will develop an in-school, curriculum-based program comprised of customized print, multimedia and/or interactive online elements.

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- **Integrate your brand** into lessons and activities that students will spend *hours* interacting with in a positive and meaningful way.
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- **Deliver the message that your company values learning** and cares about families.

Following the completion of each program, YMI gathers teacher feedback and provides post-program analysis of results that measure its success.

Who We Reach

- YMI can reach students and teachers in **preschool through college**. We can also reach athletic coaches, administrators, librarians, and other influential educators.
- Through customized take-home components, YMI programs can also reach **parents and other family members**.
- YMI's [Teacher Connection](#) is our *proprietary and continuously updated database of educators* who request and use our programs.
- Our **targeted distribution system** can deliver your program to every school in the U.S. and beyond or to selected schools based on geography, market size, proximity to retail locations, ethnicity, and/or income level.

What Really Sets Us Apart

- We are not traditional advertising; we are **curriculum specialists**. Our focus is on content—content that teachers will approve of and want to use in their classrooms, content that kids will enjoy and take home to their parents, and content that communicates your message with positive impact.
- Teachers know and trust the YMI brand and associate it with quality educational products.
- We are experienced **educators and marketers**. In fact, YMI is the only in-school marketing company that is owned and directed by award-winning former teachers, bringing practical classroom experience to the creation of all projects.

The Experts Behind the Programs

Every member of YMI's creative team understands education, curriculum development, and classroom needs. When appropriate, YMI brings in field specialists to consult. All programs are reviewed by our skilled and knowledgeable **Teacher Advisory Board**.

Donald J. Lay has more than thirty years business management experience and a strong track record in marketing and advertising. His strengths in new business development and strategic planning are rooted in his experience as Group Publisher for many years at International Thomson, Ltd., where he managed leading trade publications in the consumer electronics, health and beauty aids, licensing, toy, and travel industries. Over recent years, he has helped make educational outreach a key element in reaching corporate objectives such as new product introduction, brand building, sales promotion, and driving store traffic for companies and associations such as Hasbro, Chiquita Brands, Castrol, Subaru, the Rubber Manufacturers Association, Activision, and Twentieth Century Fox.

Dr. Dominic Kinsley is a former member of the English Department faculty at Yale University, where he graduated summa cum laude, Phi Beta Kappa, and received his Ph.D. degree. Following his time at Yale, Dr. Kinsley joined Roberta Nusim to begin a career in educational program development. Over the years he has received many awards for his work in educational outreach, including an EdPress Distinguished Achievement Award as author of a study guide for the Steven Spielberg film, *Schindler's List*; a Mercury Gold Award as scriptwriter for the Ford Motor Company child passenger safety video, "Safety for All Sizes," which featured Will Smith and Jada Pinkett Smith; and an Award of Excellence from *Technology & Learning Magazine* as lead developer of the FOCUS Reading and Language Program, published by PLATO Learning Inc. In addition, "New Perspectives on THE WEST," the website he created for the Ken Burns PBS documentary series *The West* was selected by the National Endowment for the Humanities as one of the top fifty humanities sites on the Internet.

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The Top Ten Reasons Shakespeare Did Not Write Shakespeare

Keir Cutler

1 The Real Shakespeare

There never was an Elizabethan playwright named William Shakespeare. There was an Elizabethan actor by the name of William Shaxper or Shakspere born in Stratford-upon-Avon, England. When academics speak of the historical William Shakespeare they are referring to this actor.

There is no evidence to show that William Shaxper was a writer. There are no original manuscripts of the plays or the poems, no letters and only six shaky signatures, all in dispute. Both his parents, John and Mary, were illiterate. His wife Anne Hathaway was illiterate. His children were illiterate, which would make Shaxper the only prominent writer in history whose children are known to have been illiterate.

The actor from Stratford never went to college and as far as can be determined never had any schooling. There has been an attempt by Stratfordians to surmise that William Shaxper attended a grammar school in Stratford. No records of this exist and Shaxper made no mention of this school in his will, a startling oversight if this grammar school was single-handedly responsible for creating perhaps the most literate, scholarly man of all time.

The lack of any letters written by William Shaxper is particularly significant. As a great writer, it is likely he would have written a large number. Voltaire's collected correspondence totals roughly 20,000 pieces. Shaxper's, or Shakespeare's collected correspondence totals exactly zero items.

2 The Pen Name

In Elizabethan times, "Shake-spear" meant "to shake-a-spear." Shaking a spear is a reference to the Greek goddess of theatre, Pallas-Athena, also known as the "spear-shaker." This goddess is always depicted carrying a spear, hence the pen name, "Shake-spear."

Many plays, not credited to "William Shakespeare" appeared under the nom-de-plume "Shake-spear," including *The London Prodigal*, *The Second Maiden's Tragedy*, *The Puritan*, *The Widow of Watling Street*, *The Comedy of George a Greene*, *Fair Em - the Miller's daughter*, *The Birth of Martin*, *The Arraignment of Paris* and *The Merrie Devil of Edmonton*. Since these plays are not believed to have been written by the mythical William Shakespeare, clearly at least one other writer was using the pen name "Shake-spear."

3 His Vocabulary

The works attributed to Shakespeare contain one of the largest vocabularies of any single English writer. John Milton's *Paradise Lost*, for example has about 8,000 different words. The King James Version of the Bible, inspired by God and translated by 48 of Great Britain's greatest biblical scholars, has 12,852 different words. There are 29,066 different words in Shakespeare's Canon.

There is a startling incoherence between the story of a young man, with at best a grammar-

school education, wandering into London, getting involved in theatre, and then suddenly, even miraculously, possessing one of the greatest vocabularies of any individual who ever lived.

4 The Famous Doubters

It is now academic dogma to believe William Shakespeare wrote “the works.” Despite evidence that Shaxper could not have been a writer, few colleges or universities ever touch on the authorship question. Nevertheless the case against William Shakespeare’s authorship is strong enough to have attracted many famous individuals.

A partial list of the Shakespeare doubters include Mark Twain, Sigmund Freud, Ralph Waldo Emerson, Charles Dickens, Nathaniel Hawthorne, Thomas Hardy, Oliver Wendel Holmes, Walt Whitman, Otto von Bismarck, Benjamin Disraeli, James Joyce, James Barrie, Charlie Chaplin, Orson Welles, John Gielgud, John Galsworthy, Leslie Howard, Daphne Dumaurier, Malcolm X, Helen Keller, Derek Jacobi, US Supreme Court Justice John Paul Stevens, and Henry James, who wrote, “I am haunted by the conviction that the divine William is the biggest and most successful fraud ever practiced.”

5 His Unnoticed Death

Mark Twain, in his hilarious 1909 debunking of the Shakespeare myth titled “Is Shakespeare Dead?” points out that no one in England took any notice of the death of the actor William Shaxper.

“His death was not even an event in the little town of Stratford. Does this mean that in Stratford he was not regarded as a celebrity of any kind? His death made no more stir in England than the death of any other forgotten theatre-actor would have made. Nobody came down from London; there were no lamenting poems, no eulogies, and no national tears. A striking contrast with what happened when Ben Jonson, and Francis Bacon, and Spenser, and Raleigh and the other distinguished folk of Shakespeare’s time passed from life! No praiseful voice was lifted for the lost Bard of Avon.”

Twain concludes that the man who wrote Shakespeare’s works could not have been William Shakespeare.

6 Not A Single Book

William Shaxper’s will is four pages long and handwritten by an attorney. In these four pages there is no indication that he was a writer. The will mentions not a single book, play, poem, or unfinished literary work, or scrap of manuscript of any kind.

The absence of books in the will is telling, since to write his works the mythical William Shakespeare would have had to have access to hundreds of books. The plays are full of expertise on a wide variety of subjects including contemporary and classical literature, multiple foreign languages, a detailed knowledge of Italy. Italian language and culture, the law, medicine, military matters, sea navigation, painting, mathematics, astrology, horticulture, music and a variety of aristocratic sports like bowls and falconry.

What happened to the hundreds of valuable books he would have assumedly collected during his lifetime? An exhaustive search of every bookcase within fifty miles of Stratford done in the 18th century failed to find a single book formerly belonging to the “world’s greatest author.”

7 Multilingual

The writer of Shakespeare's plays had command of not only English, but Latin, Greek, French, Italian, German, Spanish and other languages. His French in particular is not of the classroom but reflects the vulgar speech of ordinary people. There are themes and passages from classical works untranslated in Shakespeare's day. Among many examples, *The Comedy of Errors* was based on a Latin play by Plautus of which there was no translation.

The thousands of new words Shakespeare added to the English language were created from his multilingual expertise.

There is no way of reconciling the immense scholarship evinced in Shakespeare's works with William Shaxper, who from birth was surrounded by illiterate people, had little or no education, and is believed never to have traveled outside England.

8 Genius

William Shakespeare was a genius." This answer is generally supplied to all questions relating to Shaxper's apparent lack of qualifications for the title of "world's greatest author." Genius however has its limitations. Historian Thomas Macaulay said: "Genius will not furnish a poet with a vocabulary; it will not teach what word exactly corresponds with his idea and will most surely convey it to others. Information and experience are necessary for strengthening the imagination."

About one third of Shakespeare's plays are either set in Italy or make specific references to events and locations there. Genius may explain the literary skills in Shakespeare's works, but it does not supply knowledge of places never visited or languages never learned.

9 More than 50 Possible Candidates

There is a large selection of individuals who might have had a hand in the writing of Shakespeare's works. At last count there were more than 5,000 books on the Shakespeare authorship question with more than 50 possible candidates. The three most popular are Francis Bacon, Christopher Marlowe and, currently the strongest alternative candidate, Edward de Vere, the Earl of Oxford. All 50 candidates have one thing in common: each is more likely to have written the works of Shakespeare than William Shaxper himself.

Elizabethan England was a land of brutal censorship. There was no freedom of speech. The Master of the Revels and the dreaded Star Chamber had the power to imprison and torture any writer. The playwright Thomas Kyd was essentially tortured to death. Christopher Marlowe was facing torture when he was murdered or, as some believe, staged his own murder and escaped. Playwrights Ben Jonson, Thomas Nashe, George Chapman, John Marston were all temporarily imprisoned for their writings.

William Shaxper, supposedly one of the most prolific and successful of the Elizabethan playwrights, was never arrested. This fact is particularly astonishing given that the Earl of Essex sponsored a performance of his *Richard II* to encourage a rebellion against the Queen Elizabeth I. The Earl of Essex was arrested and executed, but Shaxper was never so much as questioned.

At such an incredibly dangerous time for artists, remaining anonymous for an Elizabethan playwright would have been a wise choice.

10 Stratford

Stratford-upon-Avon is one of the most successful tourist sites in England, though only about 10% of its visitors ever attend a play. People come not to see theatre but as pilgrims to worship a cult hero in his birthplace.

As with virtually everything associated with the “historical” Shakespeare, the tourist sites in Stratford are pure speculation. “It is fairly certain” that the house on Henley Street is where Shakespeare was born and brought up, complete with, as the birthplace website proudly states, “recreated replicas.” The grammar school in Stratford has lost all records from the period, but “is almost definitely” where Shakespeare received his education. This institution even claims to have his original desk, which is “third from the front on the left-hand side.” On and on the fantasy is created with an avalanche of qualifiers like, “most biographers agree,” and “we are permitted to think,” and “we are warranted in believing,” etc.

In 1969 the people selling tours of Shakespeare home were sued under England’s Trade Descriptions Act, which forbids false statements and claims in advertising. The court ruled that the Act did not apply since the historical site was a “Trust” and not a business.

The word “trust” perfectly applies to all things related to the playwright William Shakespeare; “trust” being defined as the “acceptance of the truth of a statement without evidence.” No one knows for sure who wrote the works attributed to Shakespeare. What can be said with some certainty is that William Shaxper didn’t.

www.keircutler.com



The Shakespeare Oxford Society

The Shakespeare Oxford Society, now in its fifty-second year, is a community of men and women from all callings and walks of life who love Shakespeare and who feel that the authorship of the canon has an important bearing on the interpretation of the plays and poems. We are the ‘unsatisfied’ to whom Hamlet desires that Horatio will report his cause aright. Membership brings the quarterly **Shakespeare Oxford Newsletter**, filled with informative articles on new discoveries and the latest developments in efforts to have Oxford’s candidature recognized, along with information on the annual **Shakespeare Fellowship / Shakespeare Oxford Society Conference**. Included as well is the annual journal of scholarly articles, **The Oxfordian**, published every autumn, with the latest findings in Oxfordian research and theory. Through the website, newsletter, annual journal and conferences, you will be able to locate books and other sources of information on Oxford and connect with interesting people who share your interest in the authorship issue.

For more information, please visit the following:

<http://www.shakespeare-oxford.com>

<http://shakespeareoxfordsociety.wordpress.com>

<http://www.facebook.com/pages/Shakespeare-Oxford-Society/96412830317?ref=ts>

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October 16, 2011

Hollywood Dishonors the Bard

By **JAMES SHAPIRO**

ROLAND EMMERICH'S film "Anonymous," which opens next week, "presents a compelling portrait of Edward de Vere as the true author of Shakespeare's plays." That's according to the lesson plans that Sony Pictures has been distributing to literature and history teachers in the hope of convincing students that Shakespeare was a fraud. A documentary by First Folio Pictures (of which Mr. Emmerich is president) will also be part of this campaign.

So much for "Hey, it's just a movie!"

The case for Edward de Vere, 17th Earl of Oxford, dates from 1920, when J. Thomas Looney, an English writer who loathed democracy and modernity, argued that only a worldly nobleman could have created such works of genius; Shakespeare, a glover's son and money-lender, could never have done so. Looney also showed that episodes in de Vere's life closely matched events in the plays. His theory has since attracted impressive supporters, including Sigmund Freud, the Supreme Court justice Antonin Scalia and his former colleague John Paul Stevens, and now Mr. Emmerich.

But promoters of de Vere's cause have a lot of evidence to explain away, including testimony of contemporary writers, court records and much else that confirms that Shakespeare wrote the works attributed to him. Meanwhile, not a shred of documentary evidence has ever been found that connects de Vere to any of the plays or poems. As for the argument that the plays rehearse the story of de Vere's life: since the 1850s, when Shakespeare's authorship was first questioned, the lives of 70 or so other candidates have also confidently been identified in them. Perhaps the greatest obstacle facing de Vere's supporters is that he died in 1604, before 10 or so of Shakespeare's plays were written.

"Anonymous" offers an ingenious way to circumvent such objections: there must have been a conspiracy to suppress the truth of de Vere's authorship; the very absence of surviving evidence proves the case. In dramatizing this conspiracy, Mr. Emmerich has made a film for our time, in which claims based on conviction are as valid as those based on hard evidence.

Indeed, Mr. Emmerich has treated fact-based arguments and the authorities who make them with suspicion. As he told an MTV interviewer last month when asked about the authorship question: “I think it’s not good to tell kids lies in school.”

The most troubling thing about “Anonymous” is not that it turns Shakespeare into an illiterate money-grubber. It’s not even that England’s virgin Queen Elizabeth is turned into a wantonly promiscuous woman who is revealed to be both the lover and mother of de Vere. Rather, it’s that in making the case for de Vere, the film turns great plays into propaganda.

In the film de Vere is presented as a child prodigy, writing and starring in “A Midsummer Night’s Dream” in 1559 at the age of 9. He only truly finds his calling nearly 40 years later after visiting a public theater for the first time and seeing how easily thousands of spectators might be swayed. He applauds his art’s propagandistic impact at a performance of “Henry V” that so riles the patriotic mob that actors playing the French are physically assaulted. He vilifies a political foe in “Hamlet,” and stages “Richard III” to win the crowd’s support for rebellious aristocrats.

De Vere is clear in the film about his objectives: “all art is political ... otherwise it is just decoration.” Sony Pictures’ study guide is keen to reinforce this reductive view of what the plays are about, encouraging students to search Shakespeare’s works for “messages that may have been included as propaganda and considered seditious.” A more fitting title for the film might have been “Triumph of the Earl.”

In offering this portrait of the artist, “Anonymous” weds Looney’s class-obsessed arguments to the political motives supplied by later de Vere advocates, who claimed that de Vere was Elizabeth’s illegitimate son and therefore the rightful heir to the English throne. By bringing this unsubstantiated version of history to the screen, a lot of facts — theatrical and political — are trampled.

Supporters of de Vere’s candidacy who have awaited this film with excitement may come to regret it, for “Anonymous” shows, quite devastatingly, how high a price they must pay to unseat Shakespeare. Why anyone is drawn to de Vere’s cause is the real mystery, one not so easily solved as who was the true author of Shakespeare’s plays.

James Shapiro, a professor of English at Columbia, is the author of “Contested Will: Who Wrote Shakespeare?”

THE NEW YORK TIMES

To the Editor:

James Shapiro claims that a [study guide](#) for the film “Anonymous” that Sony Pictures is distributing is aimed at “convincing students that Shakespeare was a fraud.” The professor doth protest not too much, but too wrongly. The free guide was distributed by Young Minds Inspired, whose curriculum specialists have helped students explore history through films like “Schindler’s List” and Ken Burns’s documentary about Lewis and Clark.

Its editor is Dr. Dominic Kinsley, who once taught Shakespeare at Yale, and it is designed to help students weigh the evidence on both sides of the Shakespeare debate to “gain a fresh perspective on Shakespeare and his times.”

Teachers can ride the cultural wave created by the film to pique students’ interest in Shakespeare’s plays and sonnets and the era in which they were created. Where’s the harm? The more time young people spend studying such great works — no matter who the author! — the better off they, and society, will be.

ROLAND EMMERICH

Los Angeles, Oct. 19, 2011

The writer directed “Anonymous.”

THE NEW YORK TIMES

To the Editor:

James Shapiro's Oct. 17 Op-Ed article, "[Hollywood Dishonors the Bard](#)," is an undeserved blistering critique of the new movie "Anonymous."

The protagonist of "Anonymous" — an Elizabethan courtier poet and playwright named Edward de Vere, Earl of Oxford — did one thing that all scholars agree on. He died in 1604. "Anonymous" says de Vere also wrote the Shakespeare plays and poems.

Scholars have for generations brandished de Vere's death date like a broadsword, because, they say, plays like "Macbeth" and "The Tempest" were clearly written after 1604. So de Vere couldn't have written them.

Seems reasonable. But the evidence that places "The Tempest" and its ilk after 1604 is actually the kind of stuff dreams are made on. Recent studies of "The Tempest," for instance, have lit upon inspirations from half a century before de Vere's death.

Yes, there is a grave chronology problem. New research suggests that the author wrote no new plays or poems after 1604. But Will Shakespeare had another 12 years to live.

MARK ANDERSON

Northampton, Mass., Oct. 21, 2011

The writer is the author of " 'Shakespeare' by Another Name: The Life of Edward de Vere, Earl of Oxford, the Man Who Was Shakespeare."

M^r WILLIAM

SHAKESPEARES

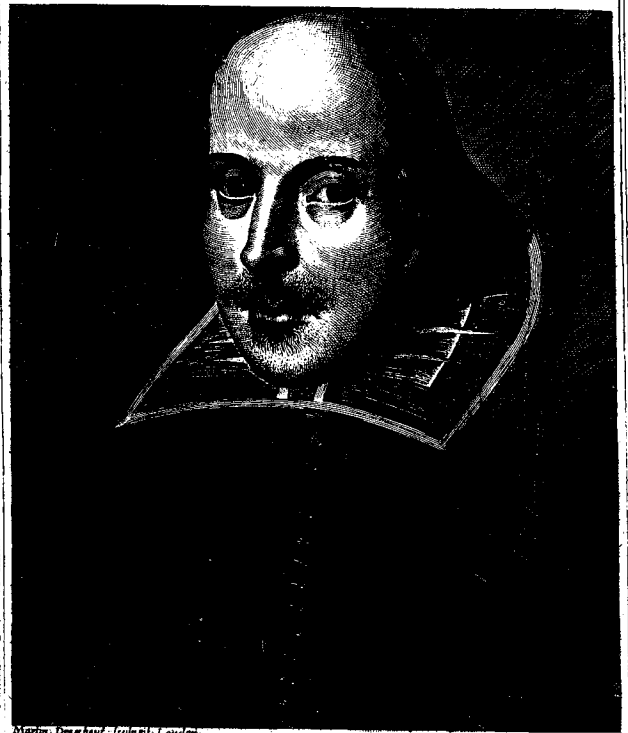
COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies.

To the Reader.

This Figure, that thou here seest put,
It was for gentle Shakespeare cut;
Wherein the Grauer had a strife
with Nature, to out-doo the life :
O, could he but haue drawne his wit
As well in brasse, as he hath hit
His face ; the Print would then surpasse
All, that vvas euer vvrit in brasse.
But, since he cannot, Reader, looke
Not on his Picture, but his Booke.

B. I.



Martin Droghda sculptor London

LONDON

Printed by Isaac Iaggard, and Ed. Blount. 1623.

The Epistle Dedicatorie.

unto their parent. There is a great difference, whether any Booke choose his Patrones, or finde them: I his hath done both. For, so much were your L. likings of the severall parts, when they were acted, as before they were published, the Volume ask'd to be yours. We haue but collected them, and done an office, to the dead, to procure his Orphanes, Guardians; without ambition either of selfe-profit, or fame: onely to keepe the memory of so worthy a Friend, & Fellow aloue, as was our SHAKESPEARE, by humble offer of his playes, to your most noble patronage. Wherein, as we haue iustly obserued, no man to come neere your L.L. but with a kind of religious address; it hath bin the height of our care, who are the Presenters, to make the present worthy of your H.H. by the perfection. But, there we must also craue our abilities to be considerd, my Lords. We cannot go beyond our owne powers. Country hands reach forth milke, cream, fruites, or what they haue: and many Nations (we haue heard) that had not gummes & incense, obtained their requests with a leauened Cake. It was no fault to approach their Gods, by what meanes they could: And the most, though meanest, of things are made more precious, when they are dedicated to Temples. In that name therefore, we most humbly consecrate to your H.H. these remains of your seruant Shakespeare; that what delight is in them, may be euer your L.L. the reputation his, & the faults ours, if any be committed, by a payre so carefull to shew their gratitude both to the living, and the dead, as is

Your Lordshippes most bounden,

IOHN HEMINGE.
HENRY CONDELL.



To the great Variety of Readers.



From the most able, to him that can but speil: There you are number'd. We had rather you were weighd. Especially, when the fate of all Bookes depends vpon your capacities: and not of your heads alone, but of your purses. Well! It is now publike, & you wil stand for your priuiledges wee know: to read, and censure. Do so, but buy it first. That doth best commend a Booke, the Stationer saies. Then, how odde foecer your braines be, or your wisedomes, make your licence the fame, and spare not. Iudge your sixe-pen'orth, your shillings worth, your five libillings worth at a time, or higher, so you rise to the iust rates, and welcome. But, what euer you do, Buy. Censure will not driue a Trade, or make the lacke go. And though you be a Magistrate of wit, and sit on the Stage at Black-Friers, or the Cock-pit, to arraigne Playes daile, know, these Playes haue had their triall already, and stood out all Appales; and do now come forth quitted rather by a Decree of Court, then any purchas'd Letters of commendation.

It had bene a thing, we confesse, worthie to haue bene wished, that the Author himselfe had liu'd to haue set forth, and overseen his owne writings; But since it hath bin ordain'd otherwise, and he by death departed from that right, we pray you do not envie his Friends, the office of their care, and paine, to haue collected & publish'd them; and so to haue publish'd them, as where (before) you were abus'd with diuerse stolne, and surreptitious copies, maimed, and deformed by the frauds and stealthes of iniurious impostors, that expos'd them: euen those, are now offer'd to your view cur'd, and perfect of their limbes; and all the rest, absolute in their numbers, as he conceiu'd them. Who, as he was a happie imitator of Nature, was a most gentle expresser of it. His mind and hand went together: And what he thought, he vttered with that easinesse, that we haue scarce receiued from him a blot in his papers. But it is not our prouince, who onely gather his works, and giue them you, to praise him. It is yours that reade him. And there we hope, to your diuers capacities, you will finde enough, both to draw, and hold you: for his wit can no more lie hid, then it could be lost. Reade him, therefore; and againe, and againe: And if then you doe not like him, surely you are in some manifest danger, not to vnderstand him. And so we leaue you to other of his Friends, whom if you need, can bee your guides: if you neede them not, you can leade your selues, and others. And such Readers we wish him.



To the memory of my beloued,
The AVTHOR
MR. WILLIAM SHAKESPEARE:
AND
what he hath left vs.

No draw no enny (Shakespeare) on thy name,
Am I thus ample to thy Booke, and Fame:
While I confesse thy writings to be such,
As neither Man, nor Mule, can praise too much.
Tis true, and all mens suffrage. But these wayes
Were not the path I mean to my thy praise:
For feeblest Ignorance on these may light,
Which, when it sounds at best, but eccho's right;
Or blinde Affection, which doth ne're aduance
The truth, but gropes, and vrgeth all by chance;
Or crafty Malice, might pretend this praise,
And thinke to ruine, where it seem'd to raise.
These are, as some infamous Band, or whore,
Should praise a Mistris. Wh but could hurt her more?
But thou art proofe against them, and a deed
Above th' ill fortune of them, or the need.
I, therefore will begin, Soule of the Age!
The applause! delight! the wonder of our Stage!
My Shakespeare, rise; I will not lodge thee by
Chaucer, or Spenser, or bid Beaumont lye
A little further, to make thee a roome:
Thou art a Monument, without a tombe,
And art al'ue still, while thy Booke doth liue,
And we haue wits to read, and praise to giue.
That I not mixe thee so, my braine excuses;
I meane with great, but disproportion'd Muses:
For, if I thought my iudgement were of yeeres,
I should commit thee surely with thy peeres,
And tell, how farre thou didst our Lily out-shine,
Or sporting Kid, or Marlowes mighty line.
And though thou hadst small Latine, and lesse Greeke,
From thence to honour thee, I would not seeke
For names, but call forth thundring Aeschilus,
Euripides, and Sophocles to vs,
Paccuius, Accius, him of Cordoua dead,
To life againe, to heare thy Buskin tread,
And shake a Stage: Or, when thy Sockes were on,
Loane thee alone, for the comparison

Of all that insolent Greece, or haughty Rome
 sent forth, or since did from their ashes come.
 Triumph, my Britaine, thou hast one to showe,
 To whom all Scenes of Europe homage owe.
 He was not of an age, but for all times!
 And all the Muses still were in their prime,
 when like Apollo he came forth to warne
 Our eares, or like a Mercury to charme!
 Nature her selfe was proud of his designs,
 And joy'd to weare the dressing of his lines!
 which were so richly spun, and woven so fit,
 As, since, she will vouchsafe no other Wis.
 The merry Greeke, tart Aristophanes,
 Neat Terence, witty Plautus, now not please;
 But antiquated, and deserted by
 As they were not of Natures family.
 Yet must I not giue Nature all: Thy Art,
 My gentle Shakespear, must enioy a part.
 For though the Poets matter, Nature be,
 His Art doth giue the fashion. And, that he,
 Who casts to write a living line, must sweate
 (such as thine are) and strike the second heat
 Vpon the Muses anile: turne the same,
 (And himselfe with it) that he thinks to frame;
 Or for the lawrell, he may gaine a scorne,
 For a good Poet's made, as well as borne,
 And such wert thou. Looke how the fathers face
 Lines in his issue, even so, the race
 Of Shakespeares minde, and manners brightly shines
 In his well turned, and true filed lines:
 In each of which, he seems to shoue a Lance,
 As brandish'd at the eyes of ignorance.
 Sweet Swan of Auon! what a sight it were
 To see thee in our waters yet appeare,
 And make those sights upon the banks of Thames,
 That so did take Eliza, and our James!
 But stay, I see thee in the Hemisphere
 Aduanc'd, and made a Constellation there!
 Shine forth, thou Starre of Poets, and with rage,
 Or influence, chide, or cheere the drooping Stage;
 Which, since thy sight frō hence hath mourn'd like night,
 And despaires day, but for thy Volantes light.

BEN: IONSON.



Vpon the Lines and Life of the Famous
 Scenicke Poet, Master WILLIAM
 SHAKESPEARE.

THose hands, which you so clapt, go now, and wring
 You Britaines braue, for done are Shakespeares dayes:
 His dayes are done, that made the dainty Playes,
 Which made the Globe of heau'n and earth to ring.
 Dry'de is that veine, dry'd is the Thespian Spring,
 Turn'd all to teares, and Phœbus clouds his rayes:
 That corps, that coffin now betticke those bayes:
 Which crown'd him Poet first, then Poets King.
 If Tragedies might any Prologue haue,
 All those he made, would scarce make one to this:
 Where Fame, now that he gone is to the grave
 (Deaths publique trying-house) the Nunciu is.
 For though his line of life went soone about,
 The life yet of his lines shall neuer out.

HUGH HOLLAND.



TO THE MEMORIE
of the deceased Authour Maister
W. SHAKESPEARE.

*Shake-speare, at length thy pious fellows gine
The world thy Workes: thy Workes, by which, out-live
Thy Tombe, thy name must: when that stone is rent,
And Time dissolues thy Stratford Monument,
Here we alive shall view thee still. This Booke,
When Brasse and Marble fade, shall make thee looke
Fresh to all Ages: when Posteritie
Shall loath what's new, thinke all is prodegie
That is not Shake-speares; eu'ry Line, each Verse
Here shall reuiue, redeeme thee from thy Herse.
Nor Fire, nor cankring Age, as Nafos said,
Of his, thy wit-fraught Booke shall once inuade.
Nor shall I e're beleene, or thinke thee dead
(Though mist) untill our bankrott Stage be spild
(Impossible) with some new straine t'out-do
Passions of Iuliet, and her Romeo;
Or till I heare a Scene more nobly take,
Then when thy half-Sword parlying Romans spake.
Till these, till any of thy Volumes rest
Shall with more fire, more feeling be express,
Be sure, our Shake-speare, thou canst neuer dye,
But crown'd with Lawrell, liue eternally.*

L. Digges.

To the memorie of M. W. Shake-speare.

*WEE wondred (Shake-speare) that thou went'st so soone
From the Worlds-Stage, to the Graues-Tyring-room.
Wee thought thee dead, but this thy printed worth,
Tels thy Spectators, that thou went'st but forth
To enter with applause. An Actors Art,
Can dye, and liue, to acte a second part.
That's but an Exit of Mortalitie;
This, a Re-entrance to a Playdite.*

I. M.

The Workes of William Shakespeare,
containing all his Comedies, Histories, and
Tragedies: Truely set forth, according to their first
ORIGINALL.

The Names of the Principall Actors
in all these Playes.



William Shakespeare.
Richard Burbadge.

John Hemmings.

Augustine Phillips.

William Kempt.

Thomas Poope.

George Bryan.

Henry Condell.

William Slye.

Richard Cowly. See page 119

John Lowine.

Samuell Crosse.

Alexander Cooke.

Samuel Gilburne.

Robert Armin.

William Ostler.

Nathan Field.

John Underwood.

Nicholas Tooley.

William Ecclestone.

Joseph Taylor.

Robert Bensfield.

Robert Gougbe.

Richard Robinson.

John Shancke.

John Rice.

22328

THE
MOST LA-
mentable Romaine

Tragedie of Titus Andronicus:

As it was Plaide by the Right Ho-
nourable the Earle of *Darbie*, Earle of *Pembrooke*,
and Earle of *Suffex* their Seruants,



LONDON,
Printed by Iohn Danter, and are
to be sold by *Edward White & Thomas Millington*,
at the little North doore of *Paules* at the
signe of the Gunne,
1594.

Bruff

William Johnstone Bruff
1877
12/5

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