

QUEUC 2012 Presents:

TO BE OR NOT TO BE GUILTY?

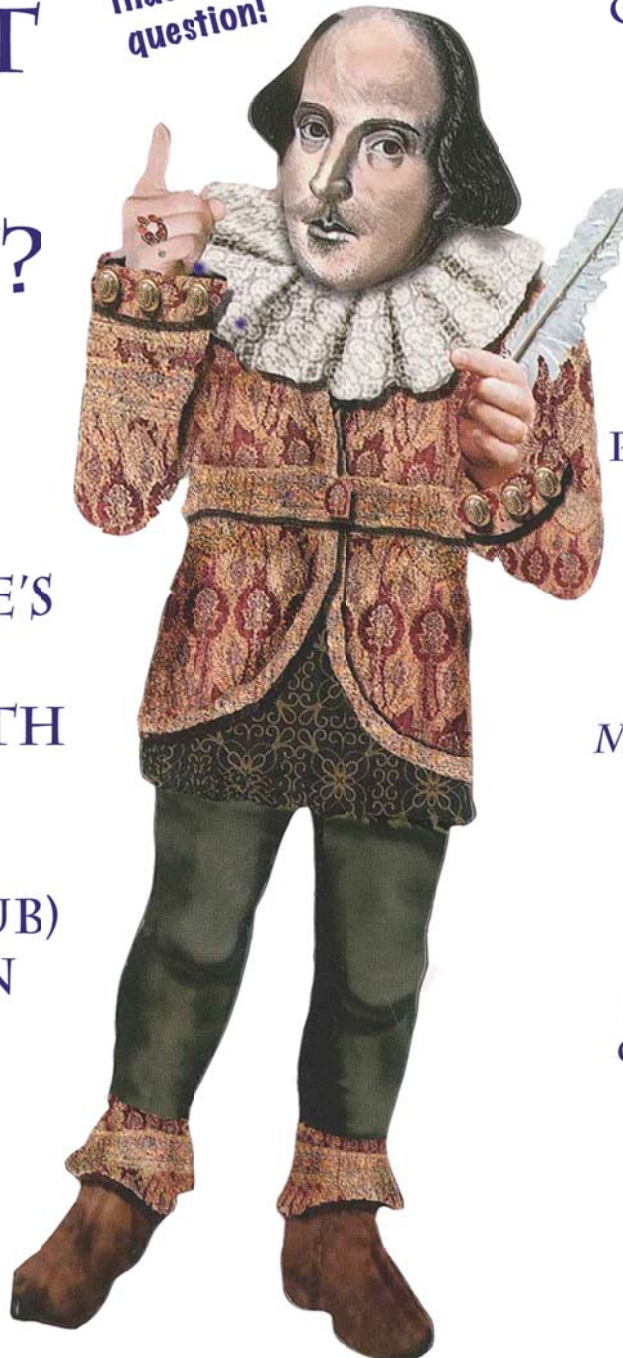
SHAKESPEARE'S
TRIAL
FEBRUARY 24TH

@THE GAIT (SUB)
DOORS OPEN
AT 6PM



UNIVERSITÉ
BISHOP'S
UNIVERSITY

ah...
that is the
question!



JUSTICE
GOLDBLOOM
WILL
PRESIDE
OVER

THE TRIAL
OF THE
MILLENNIUM

CROWN
PROSECUTOR
DR. JAMIE
CROOKS

LEAD
DEFENCE
MR. MATTHEW
SAUNDERS

FEATURED
TESTIMONY:

BEN JONSON,
CHRISTOPHER
MARLOWE,
ANNE
HATHAWAY,
HEMINGS &
CONDELL,
AND
SHAKESPEARE

BROUGHT TO YOU BY THE DEPARTMENT OF ENGLISH, THE
SPEAKER'S COMMITTEE, AND DR. MICHAEL CHILDS

Table of Contents

Preface, Dr. Jessica Riddell	iii
Acknowledgements	v
<u>Witnesses</u> (in order of appearance)	
Ben Jonson	1
Heminges and Condell	10
Christopher Marlowe	16
Anne Hathaway	25
<u>Topics</u>	
Early Modern Education	29
Shakespeare's Lost Years (1585-1592)	36
Early Modern Literacy	39
Early Modern Print Culture	43
Shakespeare's Business Transactions	48
Shakespeare Conspiracy Theories	51
<u>Addendums</u>	
Legal references in Shakespeare's plays	53
Script for the trial	60

Preface
Dr. Jessica Riddell

One of the key values of Bishop's University is to extend learning outside the classroom and into our community with a focus on relevance, intellectual engagement, and unabashed enthusiasm. The interorientation of the classroom and the broader community fosters an enriched sense of curiosity and creativity in our students, faculty, staff, and alumni. This project seeks to further break down the walls of the classroom through a collaboration between my ENG223 Elizabethan Shakespeare class, members of faculty and Bishop's alumni, and our delightful student body. Together, we have organized a mock trial where we will prosecute Shakespeare for fraud in the Canadian Criminal Court system. The idea for this trial was inspired by the renewed debates about Shakespeare and authorship (cf. *Anonymous*, 2011; the MA in Shakespeare Authorship Studies at Brunel University, UK; the rise of the Shakespeare Authorship Coalition). Conspiracy theories are enjoying renewed momentum in the c21st. However, this trial does not seek to convince anyone of one particular ideology, but rather to provide individuals with the knowledge to make informed and educated decisions for themselves.

My ENG223 class has played an instrumental role in the development of this trial: they have been tireless "legal researchers" and have become experts in topics as broad as early modern literacy, c16th print culture, the grammar school education system, and Shakespeare's contemporaries. I am very proud of their efforts, creativity, and level of engagement. My ENG223 students have compiled research, synthesized information, and have presented – in the pages that follow – legal memos summarizing their findings. In addition to mastering the genre of the legal memo, our intrepid legal researchers have provided an appendix of up to five items designed to "bring to life" the exciting and sometimes mystifying world of early modern England. This compiled information forms the basis of "known knowledge" for the prosecution and defence teams as well as the actors playing witnesses. Both trial teams will build their arguments upon the established research produced by our ENG223 legal researchers.

The Mock Trial encourages the development of core competencies – oral and written communication, information fluency, problem solving, critical thinking, and creative and adaptive thinking – in an entertaining and creative milieu. Below is a quotation that reflects the spirit and heart of this project:

There are times in life when the question of knowing if one can think differently than one thinks, and perceive differently than one sees, is absolutely necessary if one is to go on looking and reflecting at all. (Michel Foucault, *The Use of Pleasure*, 1984)

When I first encountered this quotation as an undergraduate, it struck me that Foucault offered us all permission to explore intellectual flexibility and limitless curiosity without the restriction of "correct answers" and "universal truths." Almost fifteen years later, Foucault's quotation affects me more profoundly for its exhortation of empathy, for the focus on sharing rather than telling, and for the responsibility we have to identify and challenge our deep-rooted assumptions in order to grow as intellectuals *and* as humans. There is an inherent humility that governs this process: one must be able to say "I don't know." But there is also an inherent confidence to make that claim and not have one's world view collapse under the pressure of scrutiny. I include Foucault's quotation at the top of every course outline with the hope that my students will encounter knowledge in my classroom with an equal measure of humility and confidence. We have also endeavoured to approach this trial with

the brand of sensitivity for which Foucault advocates; in our examination of early modern culture, and Shakespeare's authorship more specifically, we are reminded that although "facts are facts," it is the interpretation of these facts that shape our world. One can make very different arguments with the same foundational "evidence." Therefore, the goal for our mock trial – and, indeed, in our larger journey as life learners – is not necessarily to agree with one another but always to engage at a level that is informed and respectful.

I'll end with one thought. Philip Sidney, in *The Defense of Poesie* (1581), celebrates poetry above all other disciplines in the humanist curriculum (including philosophy and history) for its dual approach to "teach and delight." Sidney exclaims, "Who will be taught if he be not moved with the desire to be taught?" My pedagogical mission is to instill in students the "desire to be taught" and to provide them with as many opportunities as possible to acquire knowledge as they form – with humility and confidence – their own unique world view. Working on the mock trial has been a true delight, and I hope that the "known knowledge" that follows provides you with an equal measure of instruction and entertainment.

Dr. Jessica Riddell
Department of English
Bishop's University

Acknowledgements

This project would not have been possible without the help, guidance, and hard work of the following people:

- ❖ The Mock Trial Organizing Committee: the +30 students from across the disciplines who sit on the various sub committees, from props to promotions, have given this project their valuable time and energy and will, no doubt, make it a stunning success
- ❖ The Students of ENG223: as legal researchers, they have gone above and beyond the call of duty to compile, synthesize, and present the known knowledge for the mock trial in an informative and creative manner
- ❖ Dr. Michael Childs, for his generosity of spirit, support, and funding
- ❖ Dr. Alex Paterson, who has given so much time and energy to this project, and has guided the process from its early inception
- ❖ Victoria Meikle, Vice Principal of Strategic Planning and Secretary General, for her keen eye and guidance on all things legal and otherwise
- ❖ Dr. Jamie Crooks and Matthew Saunders for being so enthusiastic and supportive (not to mention brave!)
- ❖ Jeffrey Parent, for his thorough examination of legal references in Shakespeare's canon (not a small feat!)
- ❖ Bethan Chalke and Lauren Humphreys, for their critical eyes in the editing of this MS
- ❖ Madeline Morra, Isabelle Lecuyer, and Jeffrey Parent for starting the whole ball rolling in the first place!
- ❖ The actors, defense, and prosecution teams for rising to the challenge!

To be or not to be guilty?

That is for you to decide...

Ben Jonson:

Ben Johnson was born on June 11th, 1572 as the posthumous son of a clergyman in London, England. He attended West Minister School until 1589 when he began an apprenticeship as a bricklayer (the trade of his step father). He reportedly despised the trade and this led him to enrol in the military as a soldier, where he served in Flanders until 1592. In 1594, he married a young woman named Anne Lewis during this time. Not much is known of their relationship besides they had two children and that she had a shrewish nature.

In 1597, he joined the Philip Henslowe Theatrical Company in London. His involvement in a satire called "The Isle of Dogs" led him to be imprisoned in the Fleet Prison due to its rebellious nature. One year later, he was tried at Old Bailey for the murder of his fellow actor, Gabriel Spencer. Luckily, he was pardoned for his crime, pleading benefit of clergy.¹ Afterwards, he wrote what was considered to be his first great play, *Every man in his humor*. This play was performed in 1598 by The Lord Chamberlain's Men and William Shakespeare was one of the actors. When Jonson released his next plays, *Every Man out of His Humour* and *Cynthia's Revel's*, these satirical comedies were far less successful.

Jonson was known to have an explosive temperament and an arrogant nature, giving birth to what was known as the War of the Theatres, a battle of wits between Jonson and the playwrights Dekker and Marston. The quarrel finally ended in 1604 when Jonson co-wrote with Dekker on *The King's Entertainment* and with Marston and George Chapman for their play called *Eastward Ho*. From 1603 to 1605, Jonson got in trouble with the law on several occasions when he was accused of 'popery and treason' in his play *Sejanus* and once more for his supposed involvement in the Gunpowder Plot.

1605 marked the beginning of Jonson's livelihood as a Masque writer for the court. His first Masque, *The Satyr*, was performed at court. Jonson was appointed Court Poet shortly after this Masque and the ones that followed effortlessly portrayed his knowledge, wit, and brought forth some of his best lyric poetry. *Masque of Blackness* marked his first collaboration with Inigo Jones who was a noted English architect and set designer. They produced masques such as *The Masque of Owles*, *Masque of Beauty* (1608), and *Masque of Queens* (1609): all these masques featured exotic sets and elaborate lighting. These courtly non-commercial performances (that cost upwards of £2000) established Jonson as the foremost writer of masques in the Jacobean era. Unfortunately, due to an intense personal rivalry, their collaboration ended. Jonson and Jones got into a fight about whose job was more important – the poet or the architect. Both thought their

¹ In English law, the benefit of clergy (Law Latin *Privilegium clericale*) was originally a provision by which clergymen could claim that they were outside the jurisdiction of the secular courts and be tried instead in an ecclesiastical court under canon law. Eventually, the course of history transformed it into a mechanism by which first-time offenders could receive a more lenient sentence for some lesser crimes (the so-called "clergyable" ones). Defendants demonstrated their clerical status by reading from the Bible. This opened the door to literate lay defendants also claiming the benefit of clergy. Unofficially, the loophole was even larger, because the Biblical passage traditionally used for the literacy test was inevitably and appropriately Psalm 51. Thus, an illiterate person who had memorized the appropriate Psalm could also claim the benefit of clergy, and Psalm 51 became known as the neck verse, because knowing it could save one's neck by transferring one's case from a secular court, where hanging was a likely sentence, to an ecclesiastical court, where both the methods of trial and the sentences given were more lenient.

own profession was the best, and they ended on acrimonious terms. King James apparently sided with Inigo Jones since the architect enjoyed a longer and more profitable career as a masque designer whereas Jonson's star slowly faded.

The majority of Jonson's success resides in the plays that he wrote from 1605 to 1614, notably *Volpone*, *The Fox*, *Epicoene*, *The Silent Woman*, *The Alchemist* and *Bartholemew Fair*. Jonson then published his first folio in 1616 and was appointed poet laureate in the same year, receiving a substantial pension. The following years proved to be a low point for Jonson, and forced him to depart for Scotland on foot despite Francis Bacon's disapproval. At his return, he received an honorary Master of Arts degree from Oxford University and continued writing plays. Sadly, these plays were not appreciated by the public and his reputation slowly diminished. However, this did not stop him from starting a group of writers who gathered at the Mermaid Tavern in the Cheapside district of London. The "tribe" of young poets who were influenced by Jonson were later called the Cavalier poets. In 1628, Jonson suffered from a severe stroke after suffering a great blow. His close friends remained nearby until Ben Jonson died on August 6th, 1637.

Argument for Innocence:

When arguing for the defence of the accused, William Shakespeare, we advise the defence team to consider the following. Ben Jonson came from a family that was less fortunate than Shakespeare, but he still managed to become educated and ultimately became a well-established playwright. Based on our findings, Jonson and the accused were comrades, so much that Mr. Shakespeare was the godfather of Jonson's eldest son. Furthermore, Shakespeare played a part in Jonson's first most famous play "Every Man in his Humor". Both men were acquainted with King James I. Also, Jonson's dedication to Shakespeare in the first folio states that Shakespeare was "he was not of an age, but for all time" (see appendix). There is evidence to suggest that Jonson was deeply jealous of Shakespeare (e.g. he damns Shakespeare with faint praise in his dedication, and doesn't mention any of his plays or literary talents). Therefore, Jonson would not have been jealous of Shakespeare if he had not written any of his works in the first place. This surely proves that Jonson dreaded that he could not live up to the legacy of the accused.

Argument for Guilt:

When arguing for the guilt of the accused, William Shakespeare, we advise the prosecution to consider the following. Although Jonson wrote a dedication for Shakespeare's first folio, John Dryden believed it to be "insolent, sparing and invidious". The lack of significant mention of Shakespeare's work lead Wesley Trimpi to believe Jonson is unsure of exactly how to pay tribute to him. This lack of decisiveness on Jonson's part proves that Shakespeare did not write his plays. Jonson also states that Shakespeare "lacked art" and despite their friendship, there are no records of correspondence between the two. This is also the case when we look at Jonson's diary. Taking this into consideration, it is possible that Jonson had no idea that Shakespeare was not the author.

Concluding Statement:

Based on our findings we have concluded that the accused, William Shakespeare, is innocent. Jonson's close relationship with Shakespeare makes him a reliable witness in this case. His jealousy towards Shakespeare suggests that the accused is in fact innocent and wrote his own plays. We doubt that Jonson would have been jealous of Shakespeare if the accused had not penned his own works. Their close relationship with such a prominent figure as King James I sheds a positive light on Shakespeare's integrity. If Jonson was able to become such a success

despite his origins, Shakespeare's place in the social hierarchy would have allowed him to do the same with ease.

Ben Jonson's quotable quotes

A woman, the more curious she is about her face, is commonly the more careless about her house.

Ambition makes more trusty slaves than need.

To Shakespeare: And though thou hadst small Latin, and less Greek.

Apes are apes, though clothed in scarlet.

Art hath an enemy called Ignorance.

Drink to me only with thine eyes, And I will pledge with mine; Or leave a kiss but in the cup And I'll not look for wine.

Fortune, that favors fools.

Good men are the stars, the planets of the ages wherein they live, and illustrate the times.

He knows not his own strength that has not met adversity.

He that is taught only by himself has a fool for a master.

He threatens many that hath injured one.

Honor's a good brooch to wear in a man's hat at all times.

I do honour the very flea of his dog.

If you be sick, your own thoughts make you sick.

Ill fortune never crushed that man whom good fortune deceived not.

In small proportions we just beauties see; And in short measures, life may perfect be.

Language most shows a man, speak that I may see thee.

Let them call it mischief: When it is past and prospered t'will be virtue.

Neither do thou lust after that tawny weed tobacco.

O, for an engine, to keep back all clocks, or make the sun forget his motion!

Appendix:

A portrait of Ben Jonson

<http://image.guardian.co.uk/sys-images/Books/Pix/pictures/2008/05/30/jonson.jpg>



Ben Jonson: A timeline from Miles' Ben Jonson

LIST OF DATES	
1572 11 June: Jonson born	1605 6 January: <i>The Masque of Blackness</i> , Jonson's first masque
1594 14 November: marries Anne Lewis	Imprisoned with Chapman for offending libels in <i>Eastward Ho!</i>
1596 His first son born and named Benjamin	5 November: Gunpowder Plot, Jonson involved
1597 August: Jonson imprisoned for his part in the scandalous play, <i>The Isle of Dogs</i> . Released 3 October	1606 <i>Hymenaei</i> Jonson 'presented for correction' with his wife at the Consistory Court for recusancy: full hearing 26 April
1598 Jonson's first surviving full-length play, <i>The Case is Altered</i> , well known by the Easter of this year	<i>Volpone</i>
<i>Every Man In His Humour</i>	1607 <i>Entertainment for the King at Theobalds</i> <i>Entertainment for the King by the Merchant Taylors' Company</i>
22 September: arrested for killing a fellow-actor, Gabriel Spencer. 6 October: pleaded self-defence, granted benefit of clergy and released after branding on the thumb and the confiscation of all his goods	1608 January: <i>The Masque of Beauty</i> <i>The Hue and Cry After Cupid</i>
1599 <i>Every Man Out Of His Humour</i>	February: second son named Benjamin born
December – a second son born and named Joseph	1609 February: <i>The Masque of Queens</i> <i>Epicure</i>
1600 The 'War of the Theatres' begun, and continued into the next year	1610 25 March: Jonson's daughter Elisabeth born
<i>Cynthia's Revels</i>	6 April: his third son born and named Benjamin
1601 <i>Poetaster</i>	<i>The Alchemist</i>
1602 Took up residence with Sir Robert Townsend, and subsequently with Esme Stuart, Seigneur D'Aubigny, separating from his wife for five years	Jonson acted as witness in the Roe litigation
1603 24 March: accession of James I	1611 <i>The Masque of Oberon</i> <i>Love Freed From Ignorance and Folly</i> <i>Catiline</i>
May: death of Jonson's eldest son, aged seven	18 November: Jonson's second son Benjamin buried
June: Jonson's first contact with the royal family when <i>The Satyr</i> was written and performed for Queen Anne and Prince Henry at Allihorp in Northamptonshire	1612 <i>Love Restored</i> Jonson travelled to France and Belgium as tutor to the young Walter Raleigh
<i>Sejanns</i> staged: Jonson called before the Privy Council to answer for it	1613 Early summer: Jonson returned to London
1604 <i>The King's Entertainment in Passing to his Coronation</i>	29 December: <i>The Irish Masque at Court</i>
xiii	1614 1 January: <i>A Challenge At Tilt</i> 31 October: <i>Bartholomew Fair</i>
	1615 6 January: <i>The Golden Age Restored</i>
	1616 1 January: <i>Mercury Vindicated From The Alchemists At Court</i>
	1 February: Jonson granted a pension by James I and recognition as 'the royal poet', the first Poet Laureate in the history of the British monarchy
	<i>The Devil Is An Ass</i> Publication of the Folio of Jonson's Works
	<i>Christmas His Masque</i>
	1617 6 January: <i>The Vision of Delight</i>
	22 February: <i>Lovers Made Men</i>
	1618 6 January: <i>Pleasure Reconciled to Virtue</i>
	Jonson's journey to Scotland
	1619 Returns home
	19 July: granted honorary degree from Oxford University
	xiii

LIST OF DATES

- 1620 17 January: *News From The New World Discovered In The Moon*
Summer: *Paris Anniversary*
- 1621 3 August: *The Masque of the Gypsies Metamorphosed*
- 1622 6 January: *The Masque of Augurs*
- 1623 19 January: *Time Vindicated to Himself and to his Honours*
November: fire destroyed Jonson's library, books and papers
- 1624 August: *The Masque of Owls*
- 1625 9 January: *The Fortunaes Isles and Their Union*
27 March: death of James I
- 1626 *The Staple of News* broke Jonson's ten-year absence from the public theatre
- 1628 2 September: Jonson made City Chronologer in succession to Thomas Middleton
26 October: called before the Attorney-General for examination in connection with the assassination of the Duke of Buckingham
Jonson suffered paralytic stroke from which he never fully recovered
- 1629 *The Naw Inn*
- 1630 Charles I ordered the increase of Jonson's pension from 100 marks to £100, with a tierce of sack annually in addition
- 1631 9 January: *Love's Triumph Through Callipolis*
22 February: *Chloridia*, Jonson's last masque at court
- 1632 *The Magnetic Lady*
- 1633 *The Tale Of A Tub*
The King's Entertainment at Welbeck
- 1634 30 July: *Love's Welcome At Bolsover*, Jonson's last masque
- 1637 6 August: Jonson died in his sixty-fifth year and was buried in Westminster Abbey on 9 August

Youtube Video: *Skakespeare: Ben Jonson*

<http://www.youtube.com/watch?v=i0PcXoeYEm0>

New York Times Article.....

<http://www.nytimes.com/2012/01/22/books/review/ben-jonson-a-life-by-ian-donaldson-book-review.html>

Portrait of the King's Men

<http://www.angelfire.com/realm3/kingzack/shakespeare/timeline.html>



Ben Jonson's Dedication to Shakespeare in the First Folio

To the memory of my beloved,
The Author
MR. WILLIAM SHAKESPEARE :
AND
what he hath left us.

*To draw no envy (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 Muse, can praise too much.
'Tis true, and all men's suffrage. But these wayes
Were not the paths I meant unto thy praise;
For seeliest Ignorance on these may light,
Which, when it sounds at best, but eccho's right;
Or blinde Affection, which doth ne're advance
The truth, but gropes, and urgeth all by chance;*

*Or crafty Malice, might pretend this praise,
 And thine to ruine, where it seem'd to raise.
 These are, as some infamous Baud, or Whore,
 Should praise a Matron. What could hurt her more?
 But thou art prooffe against them, and indeed
 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 Moniment, without a tombe,
 And art alive still, while thy Booke doth live,
 And we have wits to read, and praise to give.
 That I not mixe thee so, my braine excuses ;
 I meane with great, but disproportion'd Muses :
 For, if I thought my judgement were of yeeres,
 I should commit thee surely with thy peeres,
 And tell, how farre thou dist 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 thund'ring Æschilus,
 Euripides, and Sophocles to us,
 Paccuvius, Accius, him of Cordova dead,
 To life againe, to heare thy Buskin tread,
 And shake a stage : Or, when thy sockes were on,
 Leave thee alone, for the comparison
 Of all, that insolent Greece, or haughtie 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 time !
 And all the Muses still were in their prime,
 When like Apollo he came forth to warme
 Our eares, or like a Mercury to charme !
 Nature her selfe was proud of his designes,
 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 Wit.
 The merry Greeke, tart Aristophanes,
 Neat Terence, witty Plautus, now not please;
 But antiquated, and deserted lye
 As they were not of Natures family.
 Yet must I not give Nature all: Thy Art,
 My gentle Shakespeare, must enjoy a part;*

*For though the Poets matter, Nature be,
His Art doth give the fashion. And, that he,
Who casts to write a living line, must sweat,
(Such as thine are) and strike the second heat
Upon the Muses anvil : turne the same,
(And himselfe with it) that he thinkes 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
Lives in his issue, even so, the race
Of Shakespeares minde, and manners brightly shines
In his well toned, and true-filed lines :
In each of which, he seemes to shake a Lance,
As brandish't at the eyes of Ignorance.
Sweet swan of Avon! what a fight it were
To see thee in our waters yet appeare,
And make those flights upon the bankes of Thames,
That so did take Eliza, and our James !
But stay, I see thee in the Hemisphere
Advanc'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 flight fro' hence, hath mourn'd like night,
And despaire's day, but for thy Volumes light.*

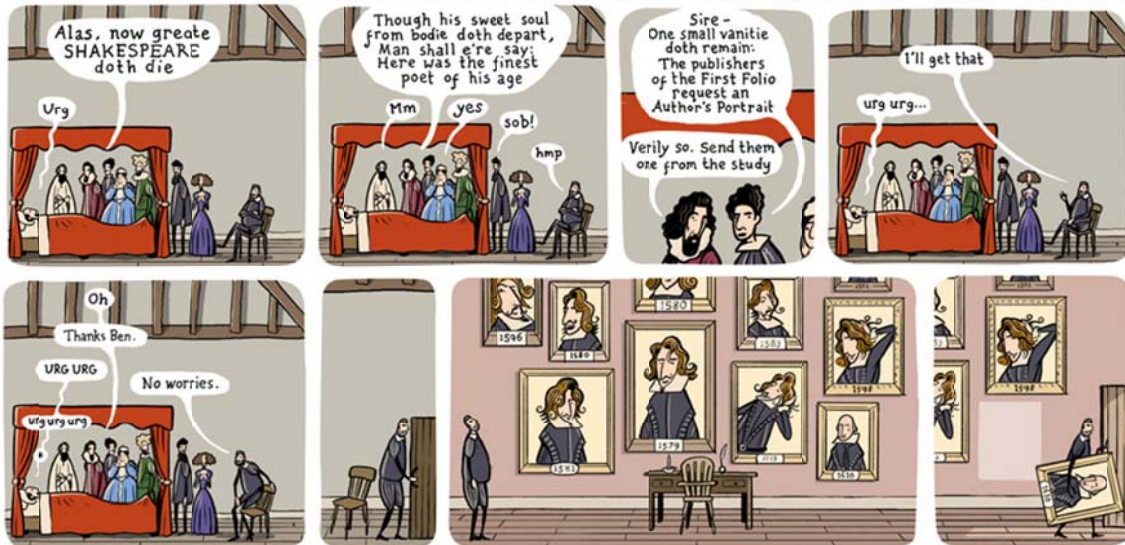
BEN: JONSON.

<http://shakespeare.palomar.edu/folio1.htm>

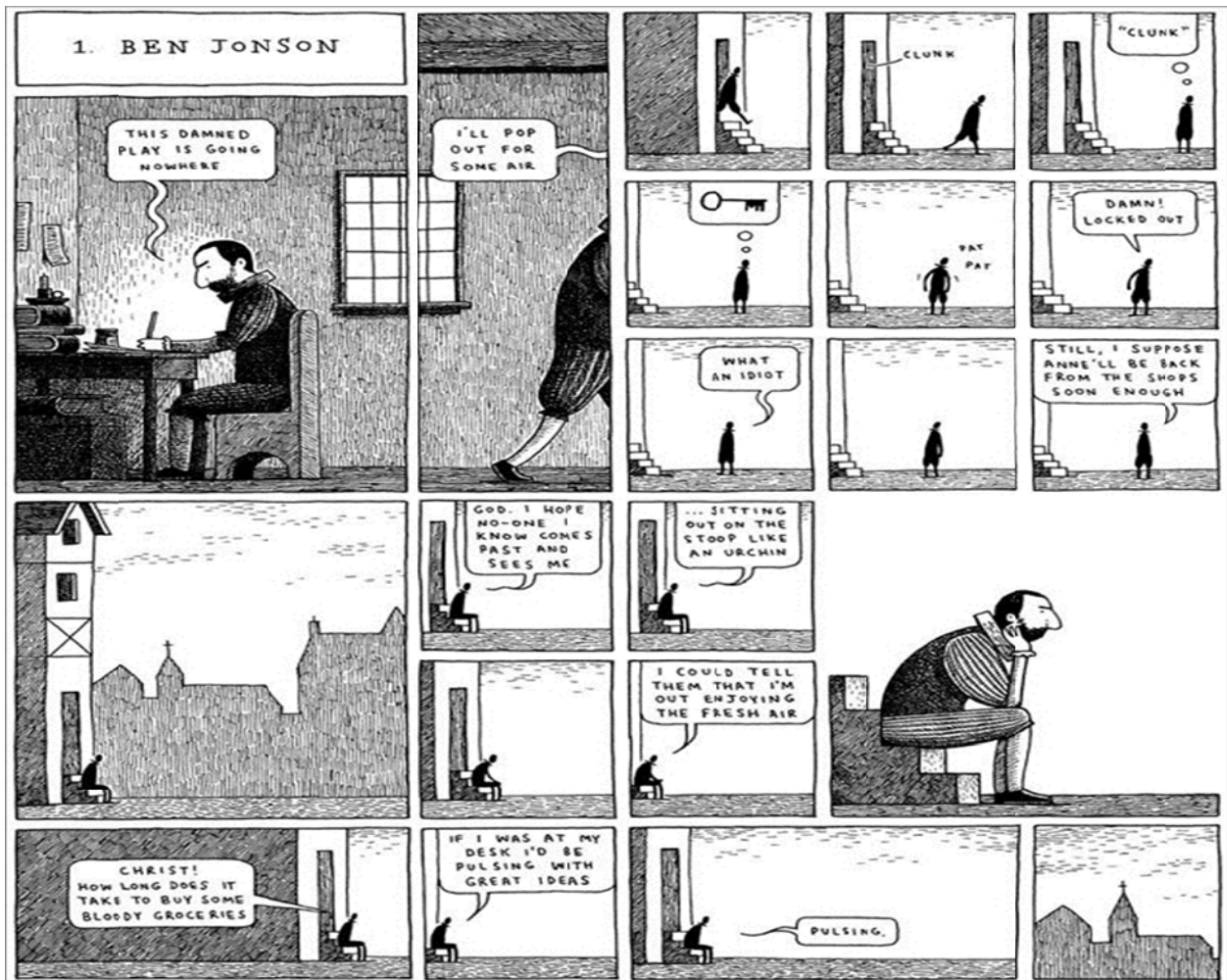
Witty Shakespeare and Ben Jonson Comics

originally published in Prospect: www.prospectmagazine.co.uk

BEN JONSON: SHAKESPEARE'S GREATE RIVALL



Stephen Collins www.colillo.com



First Folio: John Heminge and Henry Condell

The First Folio was published in 1623 by John Heminge, and Henry Condell. Heminge and Condell were actors in Shakespeare's theatre company known as "The Lord Chamberlain's Men", and later "The King's Men". According to c17th copyright laws, the theatre companies owned the rights to plays, not the playwright (Peirce, n.p.). These two actors/share holders were the last surviving of the theatre business conglomerate and, therefore, owned the rights to Shakespeare's plays (Peirce, n.p.). Both men were included in Shakespeare's will: Shakespeare left both men money to buy mourning rings to remember him (this was standard practice in Early modern England for men to wear mourning rings for their dead friend). The Folio was likely produced as a memorial tribute/ eulogy to Shakespeare after he died in 1616.

Heminge and Condell were likely inspired by the publication of Ben Jonson's own folio publication in 1616, titled *The Workes of Benjamin Jonson*. This is the first folio of plays and poetry compiled in early modern England. Before 1616, authorship carried much less authority, especially for playwrights. Plays were not considered legitimate literature until Ben Jonson published his first folio in 1616, and his folio contained plays that he considered to be poetry ("Publishing in Elizabethan England", n.p.). Jonson self fashioned himself as a legitimate author in his folio: he commissioned a portrait, solicited dedications, created a table of contents, divided his plays in genres, and tried to carve a legitimate space for the stage on the written page.

The First Folio, which contains 36 of Shakespeare's plays was published seven years after William Shakespeare's death, and is organized by comedies, histories and tragedies. The Folio contains all of Shakespeare's play work he wrote over the course of his life, with the exception of the play *Pericles*. The Folio did not include Shakespeare's Sonnet Sequence (126 sonnets) or his 2 long narrative poems (*The Rape of Lucrece* and *Venus and Adonis*: these were published separately during Shakespeare's lifetime). The Folio was likely compiled published single edition Quartos and prompt books² from productions of the plays. The men that printed this Folio were Issac Jaggard and Edward Blount, with Issac's father William being one of the four publishers. The First Folio contained dedications by Heminge and Condell, Ben Jonson, and Hugh Holland. Ben Jonson is well known for his dedication to Shakespeare in this piece of literature, although they were rival playwrights. The book was dedicated to the Earl of Pembroke and the Earl of Montgomery. There were around 750 copies made in 1623 and the first editions were priced at twenty shillings (Pierce, n.p.). In the c21st roughly 230 copies of the First Folio survive. (Gray, n.p.).

Some stage directions in the First Folio provide information on blocking and character intention, and also provide information on who may have played the role in original productions (Kathman,

² Prompt books were originally used by a prompter to much the same effect that they are today used by deputy stage managers. During the period spanning from the mid 17th through the early 19th centuries, rehearsal periods were generally very short by modern standards: a period of 1–2 weeks for three hours a day was common. Performances were likewise unpolished by modern standards, even when taking into account the theatrical conventions of the time, and so it was necessary to have a prompter standing by to assist actors with lines, blocking, and business. All of which the prompter would need to have recorded in their book. In practice, prompters were also responsible for copying sides of the script for the company's actors, giving cues for music and scene shifts, securing licenses for plays, and assessing fines for actors who failed to attend rehearsals (in keeping with the duties of a modern stage manager) (wikipedia).

71). Significant changes were made in the plays during editing from the Quarto editions, e.g. act three scene two was added to *Titus Andronicus* (Hunter, 12). As editors Heminge and Condell were responsible for the act and scene divisions as we know them (Hunter, 12).

Heminge's name is spelled in a variety of ways in old documents— Heminge, Hemminge, Hemynge, Heming, and Hemming. In early modern England orthography was delightfully free and untrammelled by custom, and especially was this the case with proper names.

The date of Heminge's birth is not known, nor have many details of his biography been preserved. In 1596, he was one of eight actors who signed a petition to the Privy Council, begging that they might be allowed to repair and enlarge the Blackfriars Theatre. In 1616, Ben Jonson speaks of him as "old master Hemings," in his *Masque of Christmas*. Ben Jonson was then forty-two years old himself, and Heminge was probably at least twenty years his senior

In 1599, Heminge and Thomas Pope received, for their company, twenty pounds for three interludes or plays performed before Queen Elizabeth. It has been conjectured that Heminge acted as treasurer for the Lord Chamberlain's company, but this is wholly unsupported by any proof, for celebrated actors often received money from the Court in those days, and the fact of this twenty pounds having been paid to him proves nothing. In subsequent payments to the same company, however, Heminge's name frequently appears. These later payments were in 1600, 1601, 1603, and 1618.

In March, 1615, Heminge and Richard Burbage were summoned before the Lord Chamberlain and charged with having allowed their company to act during Lent. In 1619 Heminge is supposed to have been at the head of the company of King's Players. He probably left the stage between 1625 and 1629, but he still represented his company, for in 1630 one hundred pounds was paid him by the King, to be given to the actors, "in regard to their great hinderence of late received," in consequence of the plague which raged in that year. He died in October, 1630, and was buried on the twelfth of that month in St. Mary's churchyard, Aldermanbury. His will is dated the 9th of October, and it is supposed that he died of the plague.

Of Henry Condell's life still less is known than there is concerning his friend and fellow actor, John Heminge. (His name is also spelled Cundall, Cundell, Condle, and Condall.) Condell was one of the actors who played in *Ben Jonson's Every Man in His Humour*, in 1598. He lived in London, in the parish of St. Mary's, Aldermanbury, where Heminge also resided. Like Heminge, also, he owned two shares in the Blackfriars Theatre. In 1603 he acted in Ben Jonson's *Sejanus*, in his *Volpone* in 1605, in his *Alchemist* in 1610, and in *Cataline* in 1611. In 1619 James I granted Condell and other actors a confirmation of the patent granted them in 1603, and in 1625 Charles I gave him a new patent. In 1625 he appears to have quitted London and lived at Fulham. He died in December, 1627, and was buried in the same churchyard as his friend John Heminge—St. Mary's, Aldermanbury.

But it is not by their fame as actors that Heminge and Condell will go down to posterity, but rather owing to the fact that they preserved some of the finest of Shakespeare's plays in the First Folio. The First Folio edition of Shakespeare, published in 1623, was the first collected edition of the poet's works. It contains all his plays except *Pericles*. The title-page reads: "Mr. William Shakespeare's Comedies, Histories, & Tragedies. Published according to the True Originall

Copies. London. Printed by Isaac Iaggard, and Ed. Blount. 1623." It is dedicated to the Earl of Pembroke and the Earl of Montgomery, by John Heminge and Henry Condell, who were its editors, if such a term may be applied to their work. In their dedication Heminge and Condell regret that their author did not have "the fate, common with some, to be exequutor to his owne writings," and state that they "have but collected them, and done an office to the dead, to procure his Orphans, Guardians ; without selfe-profit, or fame ; onely to keepe the memory of so worthy a Friend, and Fellow aliue, as was our SHAKESPEARE."

In the First Folio, Heminge and Condell provide an address to the readers titled "To the great Variety of Readers":

It had bene a thing, we confesse, worthie to have bene wished, that the Author himselfe had liu'd to have set forth, and ouerseen 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 have collected and 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 injurious imposters, 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 conceived them. Who, as he was a happy 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 wee haue scarce receiued from him a blot in his papers.

Any one reading the above passage would conclude that Heminge and Condell had printed all the plays in the First Folio from Shakespeare's own manuscripts. They further state that all the former separate, or Quarto, editions of the poet were "stolne and surreptitious copies, maimed and deformed by the frauds and stealthes of iniurious imposters." Unfortunately, the facts are often the very reverse of this statement. Several of the plays in the Folio were printed directly from the Quartos that Heminge and Condell abused so much, and in the case of other Quartos their text is superior to that of the Folio, and instead of being "stolne and surreptitious" they must have been printed from manuscripts of higher authority than those used for the Folio.

The statement of Heminge and Condell that they had printed from Shakespeare's manuscript has been doubted by many, who believe, on the contrary, that the plays in the Folio were printed from transcripts from the poet's manuscripts, made for use in the theatres. This would explain many otherwise unaccountable errors that constantly occur in some of the plays in the Folio, for certainly the printers could not have made them if working directly from Shakespeare's own manuscripts, that are described by Heminge and Condell as having scarcely a blot in them.

Their editorial duties probably began and ended with the collection and arrangement of the manuscripts. When they had sent them to the printers they did not have anything more to do with the work, for in those times proof-sheets were not sent to either authors or editors. All the corrections of the press were made by persons employed for that purpose by the printers.

The First Folio has been extravagantly praised by some, and unjustly censured by others. Parts of it are much better than others, but taking it all in all, it is probably worse printed than most books of the time. Verse is printed as prose, and prose as verse. Some words are so jumbled and transposed as to make nonsense. The spelling is very bad, and the punctuation worse.

Still, we must never forget the debt of gratitude we owe to Heminge and Condell. Had it not been for them many of Shakespeare's masterpieces, like *Macbeth* and *Cymbeline*, would probably have been lost to the world, for about half of the plays in the First Folio were there published for the first time.

Argument for Innocence

Heminge and Condell state on the first page of their introduction, “we have but collected them and done our office to the dead without ambition either of self-profit or fame, only to keep the memory of so worthy a friend and fellow alive as was our Shakespeare...” (Pierce, n.p.). Since these actors were named in Shakespeare’s will, we can speculate they shared a very close friendship, and wrote the Folio not to gain monetary means, but more to pay respect to their playwright and friend. The Folio is known as the best and most accurate edition of many well known Shakespeare plays such as *Hamlet* and *King Lear*. We know this because the Quarto editions presented inaccurate interpretations of soliloquies. *King Lear* is missing the mock trial scene (3.7), and Hamlet's “to be or not to be speech” is heavily abridged. Condell was thought to be the treasurer of the Lord Chamberlain's Company, and through this occupation they would gain very little profit from the Folio as copyright laws did not exist (“The First Folio Info”, n.p).

Argument for Guilt

In terms of looking at Shakespeare as a fraud, the entire introduction of the First Folio is filled with controversy. There is no solid evidence of contact through letters between Shakespeare and his rival Ben Jonson, yet in the first few pages we have a dedication from Jonson to the deceased playwright (“Masterpieces of World Literature”, n.p). Heminge and Condell are also known for stating in their introduction that all other copies of Shakespeare's work are fraudulent and inaccurate, but are known for using copies of certain Quartos within the Folio itself. Since Shakespeare never authorized the publication or printing of any of works, one can argue that Heminge and Condell produced the Folio for their own fame and glory, despite their claims against it. Scholars argue that since there are many versions of folios and quartos, no one version can claim true authority or accuracy for “what Shakespeare really meant to write”. The introduction to Shakespeare's first folio casts doubt on whether or not he was even a real author. Modern knowledge of who Shakespeare was is almost entirely based on posthumous evidence, leaving room for doubt about whether Shakespeare even existed.

Conclusion

The First Folio, compiled and edited by Heminge and Condell in 1623 (6 years after Shakespeare died), is the closest we can come to an authoritative body of Shakespeare's work. Heminge and Condell took liberties in correcting and editing his work since they were using quartos and promptbooks. Based on our findings we conclude that Heminge and Condell are not guilty of fraud and that Shakespeare is the author of the texts found within the First Folio.

Appendix

Item 1: The Complete First Folio Online

Web Link:

<http://internetshakespeare.uvic.ca/Library/facsimile/overview/book/F1.html>

MLA Citation:

Shakespeare, William. *Comedies, Histories, & Tragedies*. 1623. State Library of New South Wales, South Wales. *Internet Shakespeare Editions*. Web. 28 January 2012.

This website features a scanned copy of the complete First Folio as published by Heminge and Condell in 1623. It allows readers to browse through the First Folio by page or by work. Readers can scan in and out for ease of reading.

Item 2: Video Introductions to the First Folio

Web Link:

<http://internetshakespeare.uvic.ca/Library/facsimile/overview/book/F1.html>

MLA Citation:

Doran, Gregory. "First Folio Movies." *Royal Shakespeare Company Shakespeare*. Royal Shakespeare Company, 2008. Web. 28 January 2012.

This series of videos by Gregory Doran, the Chief Associate Artistic Director of the Royal Shakespeare Company provides viewers with a brief introduction to the First Folio. The videos are directed at the general public and topics include the creation and printing of the First Folio, the importance of the First Folio, Shakespeare's acting company as listed in the First Folio, and the history of the copy of the First Folio owned by the Royal Shakespeare Company.

Item 3: Shakespeare: The First Folio

Web Link:

<http://www.youtube.com/watch?v=coOX0mkPrBc>

MLA Citation:

The Kennedy Center. "Shakespeare: The First Folio." *YouTube*. The Kennedy Center, 2007. Web. 28 January 2012.

This video prepared by The Kennedy Center provides viewers with an engaging introduction to the First Folio. The video addresses some questions related to the question of authorship including the sources of the texts of the plays and how unusual it was for a text like the First Folio to be published at the time. This video features Richard Kuhta, the Head Librarian of the Folger Shakespeare Company and Gail Kern Pastor, the Director of the Folger Shakespeare Library.

Item 4: *Shakespeare and the Forgotten Heroes*

Web Link:

<http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=21432939&site=ehost-live>

MLA Citation:

Pierce, Patricia. "Shakespeare And The Forgotten Heroes." *History Today* 56.7 (2006): 3 -4. *Academic Search Complete*. Web. 28 Jan. 2012.

In this article, Pierce positions Heminge and Condell as unsung heroes and selfless friends. Pierce briefly documents the history and creation of the First Folio and cites its creation as a final act of friendship on the part of Heminge and Condell. Pierce also provides readers with background information on Heminge and Con dell's lives and careers. Pierce believes that Heminge and

Condell “deserve to be remembered and honoured” (n.p.). *This brief read would be especially useful to the actors portraying Hemingway and Condell in the Mock Trial.*

Item 5: The First Folio: A 400 Year Obsession

Web Link:

http://www.youtube.com/watch?v=WicxFbaSxgE&feature=results_video&playnext=1&list=PLFD8DFD2ED453C747

MLA Citation:

Kiffer, Shelby. "The First Folio: A 400 Year Obsession." *YouTube*. The Folger Library, 2011. Web. 28 January 2012.

This video prepared by Shelby Kiffer, the Senior Vice President International, Senior Books Specialist, Books and Manuscripts of Sotheby's New York (an auction house), details how the First Folio has become a sort of “celebrity” and cultural icon (n.p.). The cultural significance of the First Folio is highlighted in this video as it is discussed in the context of auctions of the First Folio. Scandals surrounding the First Folio including times copies of it have been stolen make this video especially engaging for the general public. Folger's collection of First Folios is discussed.

Christopher Marlowe

Christopher Marlowe was born in Canterbury, England, February 26th 1564. William Shakespeare was born four months later, April 26th 1564. Marlowe grew up in a poor household, the son of a tanner. He was bright young boy who at fifteen won the “Poor Boy’s Scholarship” and was one of fifty boys who were then able to attend King’s School in Canterbury. After he graduated, he was sent to the Corpus Christi College in Cambridge, again, on scholarship. Many themes of struggle between social classes in Marlowe’s plays arise from the conflict between fee paying, and scholarship, students within the college. Marlowe was absent from his studies for about six months in 1587, only to be pardoned by the Privy Council of the school without hassle. Despite the fact that he held a scholarship he never finished his residence and a Masters in absentia³ was granted. Due to these facts, many scholars believe that Marlowe worked as a government agent considering to the lenient treatment he received as a student. Marlowe eventually achieved a Masters in English language and poetry focusing on linguistics.

Questions regarding Shakespeare’s authorship arise from factors such as his life in London and elements of legal business. For example, Shakespeare has only six recorded signatures. Similarly, we also have only one example of Marlowe’s signature after he signed a neighbor’s will in August 1585. Shakespeare’s history is criticized for containing “Lost Years”, leaving notable gaps during which we cannot account for his whereabouts. Marlowe too, goes unaccounted for during his time at Corpus Christi College when he was absent without permission.

Many scholars question the validity of Shakespeare’s authorship due to the similarities and comparisons presented within each playwright’s works. The characters presented within Marlowe’s plays are often self-reflective, whereas Shakespeare’s were constantly contrasting and create a playwright more difficult to define. Marlowe’s themes of Machiavellianism contrasted with Shakespeare’s use of English Humanist movement. Despite these differences however, scholars have found distinct similarities between situation and characters. Primarily Marlowe’s Jewish antagonist, Barabas from *The Jew of Malta* is aligned with Shylock from Shakespeare’s *Merchant of Venice*. Both characters present initial stereotypes of the time however Shakespeare’s characterization creates a much deeper figure.

Marlowe’s death on May 30th 1593 is consistently a source of conspiracy theories and questions. He was killed by a stab wound to his right eye, supposedly during a bar fight. Scholars have questioned whether Marlowe was assassinated due to the fact that there were only three recorded witnesses; Robert Poley, Nicholas Skeres and Ingram Frizer, all of whom worked for government agent Sir Thomas Walsingham⁴. Conspiracy theorists who believe that Marlowe may have in fact been Shakespeare claim that he faked his own death. Their evidence comes from the lack of recorded information regarding the circumstances of the death and identification of the body. Marlowe had plenty of reasons to justify his desire to disappear. He was reknown for his bold temper and his atheist views. If he had worked as a spy, he certainly would have had the means

³ See Gray, “Some Observations on Christopher Marlowe, Government Agent”, page 684, for more details.

⁴ See Erne, “Biography, Mythography, and Criticism: The Life and Works of Christopher Marlowe”, page 32, for more details.

and the contacts to change identities. The first publishing of a Shakespeare play *Venus and Adonis* was released soon after Marlowe's death furthers the idea that Shakespeare was actually Christopher Marlowe.

Interpretation of Innocence

Shakespeare is innocent of fraud and copying Marlowe's works. Though the playwrights flourished in the same time, their plays evolved in two separate directions. Marlowe was an atheist in his time, and so his plays were more secular and the characters were based strongly off his personal life. Shakespeare choose a more enlightened route; his plays question identity and the purpose of human existence. The correlations found between Shakespeare and Marlowe are not an infringement of copyright laws because such laws did not exist at the time. It was common for colleagues to share ideas and work off each other. Only one signature exists for Marlowe, making the proof of his existence more questionable than Shakespeare's, who has six recorded signatures. Marlowe spent a large amount of his time in prison due to the controversy of his writing. Shakespeare, however, was clever enough to avoid imprisonment completely, therefore these two men could not share the same identity.

Interpretation of Guilt

Through an examination of Marlowe's life, we can find evidence that Shakespeare's authorship should be called into question. There is evidence and speculation that Marlowe and Shakespeare may in fact be the same person, or that Shakespeare used Marlowe's work without the correct ownership. To begin with, Marlowe had a lot more eminent education than Shakespeare. Both attended King's School; Shakespeare became a father and dropped out, while Marlowe went on to receive a MA from the Corpus Christi College. Both men were born into poverty, this was one excuse as to why Shakespeare may not have been able to carry on his education. Although Marlowe received many scholarships, most of his education was contributed to by a wealthy patron. Why couldn't Shakespeare earn these scholarships? Some scholars believe this is proof that he was not as intelligent as Marlowe. Therefore, this is the reason why Shakespeare either plagiarised, or is in fact, Christopher Marlowe.

Conclusions

Analyzing Shakespeare's authorship requires a thorough investigation into his contemporary, Christopher Marlowe. Marlowe's educational career is dominantly documented, with evidence which proves he had access to higher learning. Shakespeare and Marlowe have few recorded signatures, which proves difficult when attempting to identify these men. Each playwright's work, while adopting different ideas, infuse similar characterization and situational elements to express their beliefs. Despite these insignificant coincidences it is indisputable that Shakespeare's authorship is valid. The ambivalence towards concrete copyright laws causes overlap between many Elizabethan playwrights. Though there are conspiracy theories around Marlowe's death, it is an irrelevant event within Shakespeare's history. We believe Shakespeare to be innocent due to the fact that these men are simply contemporaries and cannot be linked together.

Additional Information

Marlowe's death is alleged by some to be an assassination for the following reasons: The three men who were in the room with him when he died were all connected both to the state secret service and to the London underworld. Frizer and Skeres also had a long record as loan sharks and con-men, as shown by court records. Bull's house also had "links to the government's spy network". Their story that they were on a day's pleasure outing to Deptford is alleged to be implausible. In fact, they spent the whole day together. Also, Robert Poley was carrying urgent and confidential despatches to the Queen, who was at her residence Nonsuch Palace in Surrey, but instead of delivering them, he spent the day with Marlowe and the other two, and didn't in fact hand them in until well over a week later, on 8 June. It seems too much of a coincidence that Marlowe's death occurred only a few days after his arrest for heresy. The manner of Marlowe's arrest is alleged to suggest causes more tangled than a simple charge of heresy would generally indicate. He was released in spite of prima facie evidence, and even though other accusations about him received within a few days, as described below, implicitly connected Sir Walter Raleigh and the Earl of Northumberland with the heresy. Thus, some contend it to be probable that the investigation was meant primarily as a warning to the politicians in the "School of Night", or that it was connected with a power struggle within the Privy Council itself. The various incidents that hint at a relationship with the Privy Council and by the fact that his patron was Thomas Walsingham, Sir Francis's second cousin once removed, who had been actively involved in intelligence work.

For these reasons and others, Charles Nicholl (in his book *The Reckoning on Marlowe's death*) argues there was more to Marlowe's death than emerged at the inquest. There are various hypotheses with different degrees of probability as to what really happened and who was behind it, one theory even being that Marlowe's death was faked to save him from trial and execution for subversive atheism. Since there are only written documents on which to base any conclusions, and since it is probable that the most crucial information about his death was never committed to writing at all, it is unlikely that the full circumstances of Marlowe's death will ever be known. (drawn from Wikipedia)

Quotations famously ascribed to Marlowe:

"quod me nutrit me destruit": appears in capital letters on Marlowe's portrait, likely painted when he was at Corpus Christi College, Cambridge, aged 21 in 1585.

Nb. The same phrase, 'Quod me alit, me extinguit', appears in Shakespeare's *Pericles, Prince of Tyre* (2.2 33)

The translation is "What feeds me [also] extinguishes me" or "What nourishes me also destroys me".

Following Marlowe's arrest in 1593, Richard Baines (an informer) submitted to the authorities a "note containing the opinion of one Christopher Marly concerning his damnable judgment of religion, and scorn of God's word." Baines attributes to Marlowe a total of eighteen items which "scoff at the pretensions of the Old and New Testament" such

as, "Christ was a bastard and his mother dishonest [unchaste]", "the woman of Samaria and her sister were whores and that Christ knew them dishonestly", and, "St John the Evangelist was bedfellow to Christ and leaned always in his bosom" and, "that he used him as the sinners of Sodom". Richard Baines also reported Marlowe as saying: "All they that love not Tobacco and Boys are fools".

Quotations from Marlowe's writings

"He that loves pleasure must for pleasure fall."

Fools that will laugh on earth, most weep in hell.

Was this the face that launched a thousand ships/And burnt the topless towers of Ilium?

All places are alike, and every earth is fit for burial.

Hell hath no limits, nor is circumscribed/ In one self place, for where we are is hell,/ And where hell is there must we ever be.

I count religion but a childish toy, and hold there is no sin but ignorance.

I'm armed with more than complete steel: The justice of my quarrel.

Jigging veins of rhyming mother wits.

Our swords shall play the orators for us.

Virtue is the fount whence honour springs.

APPENDIX

SHKSPR Rap ⁵

To be or not to be, that is the question
but when judging my identity, use your discretion,
no one can write iambic pentameter like me, bitch,
Marlowe thought he could, but it was a wish.
Marlowe, don't you see the errors in my comedy?
Step it up, and question me.
Oh wait, that's right, you can't, you're dead
you got stabbed in the eyeball right through your head.
A rose by any name could smell as sweet,
but your rose theatre reeks of piss and feet.

⁵ See Appendix, Videos section, p. 10, for a link to a video of the song.

Tomorrow, and tomorrow, and tomorrow
I'll still be better than a rotting Marlowe.

Shakespeare, Shakespeare, stop right there,
what the fuck is up with your stupid hair?
Me thinks Shakespeare doth protest,
but you forget I was the best,
sure no one can write sonnets to bitches like you can,
but I saw you outside the theatre, kissing a man.
You had no education, but it wasn't because you were too cool,
you were too dumb to go to real school.
Benny Jay, drop me a beat,
let's blast this bitch out of his seat,
but better be careful, because bitches be steppin'
tripping over ideas he stole from my rappin'
I was a secret agent and a spy,
so you better run to your mommy and cry
like all your whiny Romeos, throwing hissy fits
because you can try, but you'll never be this.

Marlowe, Marlowe, my Canterbury friend,
these violent delights have violent ends,
and in their triumph die,
and so goes dear Marlowe, don't try to lie,
unless in a grave, for worms to feed,
your writing decayed, mine lives for eternity.
You could never write plays like I do
how fucking confusing was the Fair of Bartholomew?
Of course you had to be a spy,
how else could you have taken my ideas, you ain't fly
I'm higher than the tower of London, you can't get me,
you're stewing in prison, I'm performing for the Queen.

You can mock me for winning the poor boys scholarship to University,
but at least I wasn't knocking up the ladies.
All your writing is so confused about your identity,
take a page from Lear, you're just a crazy
old man, dancing around naked,
you think you're all that, but you'll never make it,
no one believes a stupid bitch like you
could ever nail prose like I do.
Go get your unscholared ass on a ship
you'd fit right in with all the lunatics.
You say my words are the stuff of dreams,
but I've got a master's in poetry,

you can't even spell your own name
how could you ever be competition for my game.

Hold up Marlowe, what's that Master's in?
Poetry, but not performing for the King.
Tis a pity your pithy characters all copy you,
mock Lear all you want, you'll never have the diversity I do.
Never, never, never, never, never,
have I heard epizeuxis in your iambic pentameter.
You may be learned, but you aren't clever,
confused with me, you ought to be flatter.
I'm Shakespeare, bitch, I shake my spears,
and you're in the ground, getting lower by the years.

Only on the Twelfth night
would you be a good playwright,
your plots are predictable, your characters suck,
it's obviously to be Hamlet, so shut the fuck up.
Accursed be he that first invented war,
and your plays are all about fighting and whores,
Confess and be hanged,
your brilliance is staged,
the curtain is drawn on your last act,
you do not own your own syntax.
There is no sin but ignorance,
so go to hell, you misogynist.
My words are daggers directed at you,
you better sit down, you canker-bottomed fool.
Ben my man, drop the beat,
will the real Shakespeare please rise to his feet?
Oh look, I'm the one left standing,
I'm the theatre boss, you are nothing.
Kiss my ass, or is it too much for you to bare?
Shakespeare, Shakespeare, hold it right there,
exist, pursued by bear!

- Maria Elsser (2012)

Videos

Shakespeare: The Christopher Marlowe Theory

Beahlurgin, University of Michigan

<http://www.youtube.com/watch?v=QTM0wW2SNIU>

Shakespeare Vs. Marlowe

Brommorra (SHKSPR Rap)

<http://www.youtube.com/watch?v=48IejHqq0>

Speaker for the Dead: Christopher Marlowe and His Doctor Faustus (Trailer)

The Kennedy Center

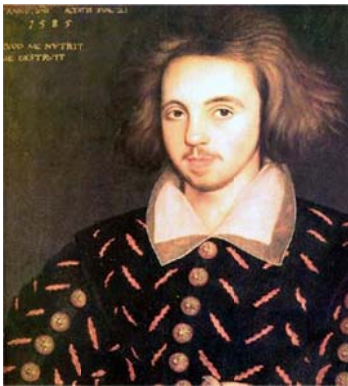
<http://www.youtube.com/watch?v=OojExwFZ9gk>

Images

(Disclaimer: All of these images are still subject to controversy)

Portraits comparison

Christopher Marlowe



The 1585 portrait discovered at Corpus Christi College, Cambridge, in 1953, believed to be of the 21-year-old Christopher Marlowe.

<http://www.marlowe-society.org/marlowe/view/portrait.html>

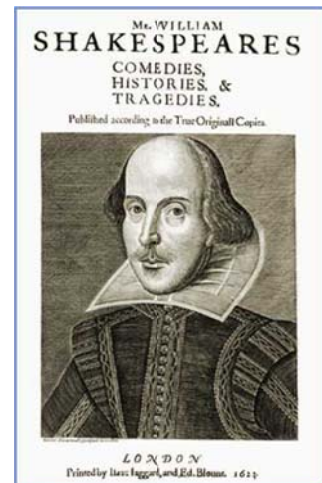
William Shakespeare



Artist unknown, The Cobbe Portrait of William Shakespeare, ca. 1610, oil on panel. Collection of Archbishop Charles Cobbe (1686–1765); Cobbe Collection, Hatchlands Park.

<http://www.themorgan.org/exhibitions/exhibition.asp?id=44>

William Shakespeare

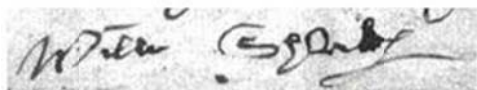


The front cover of the First Folio, as shown in the picture [...] at the top of this page, displayed a copper engraved image of Shakespeare by the engraver Martin Droeshout.

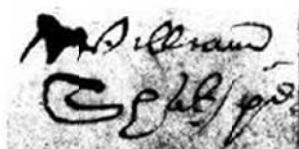
<http://www.william-shakespeare.info/william-shakespeare-first-folio.htm>

Signatures comparison

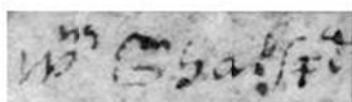
William Shakespeare



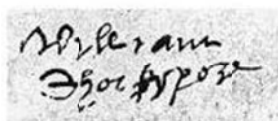
Belott-Mountjoy deposition, 12 June 1612,
National Archives, Kew



Blackfriars
Gatehouse
Conveyance,
10 March 1613,
Guildhall Library,
London



Blackfriars mortgage,
11 March 1616,
British Library, London



First page of will,
(from 1809
engraving, original
lost through wear)



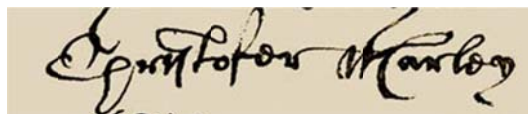
Second page of will (writing from line above removed)



Last page of will, 25 March 1616, National Archives, Kew

http://en.wikipedia.org/wiki/File:Shakespeare_signatures.jpg

Christopher Marlowe



<http://fr.wikipedia.org/wiki/Fichier:Marlowe-Signature-1585>

Anne Hathaway – Shakespeare’s Wife

Relevant Facts: Anne Hathaway

We know very little about the wife of William Shakespeare, one of the most illustrious playwrights in English history. Anne Hathaway was born the eldest of eight children in 1556 in Shottery, a rural village near Stratford. There are no records of education for Anne, probably due to the long walk between her home and the nearest school, so it is often assumed that she was illiterate, although there is no definitive evidence of this.

Anne Hathaway met William Shakespeare when she was 26 and he was 18. She was three months pregnant when they decided to marry. Since Shakespeare was under the age of consent by three years, his father would have had to agree to the marriage. In a registry in Worcester, there are two records of Shakespeare’s intent to marry two Annes: Anne Hathaway and Anne Whateley. Whether these are two separate women or whether the names were mistaken is not known. They were married around November 27, 1582 in Stratford-upon-Avon by the bishop John Whitgift, after which Anne would have moved out of her father’s house and in with William and her in-laws in Stratford. Six months later the newlyweds saw the birth of their first daughter, Susanna Shakespeare. During this time, Shakespeare was likely working as a teacher or for his father as a glover. In 1585, Anne gave birth to twins Hamnet and Judith.

Shakespeare left for London and no more children were born to the Shakespeares. In 1596, the plague hit and their son Hamnet died at age 11. In 1610, their daughter Judith married Thomas Quiney, who was later excommunicated for "carnal copulation" when he got another girl pregnant.

In 1616 Shakespeare died, leaving Anne Hathaway the second best bed in his will, although by English law she would also have been entitled to one third of his estate as his wife. It has been suspected that she would have understood his reasoning behind leaving her only this. Perhaps it was an apology for his absence during their marriage, or an acknowledgement of infidelity. No one knows for sure.

Anne Hathaway died at age 67 in 1623, a well off widow.

Interpretation: Innocence of Accused

Based on the above-mentioned evidence, Shakespeare is the authentic author of his plays. Although there is no evidence that Shakespeare wrote any letters to his wife Anne Hathaway, she was probably illiterate. There are no records of Anne having attended school. Shakespeare would have therefore not written letters to his spouse. Some of Shakespeare’s plays reflect the events occurring in his life. One of his plays, “Venus and Adonis,” exemplifies the comic dynamic of a younger man and an older woman (comic because Venus, the goddess of love, tries to woo Adonis, a beautiful youth, with little success). This dynamic may have biographical origins: Anne was 26 years old (and pregnant) and Shakespeare was 18 when they married. According to Germaine Greer, the women in Shakespeare’s plays were inspired by Anne: “[...] in his plays women are shown time and time again to be constant in love through [...] years of separation. Anne may have been the model” (Adams, 1). Shakespeare’s treatment of women is very progressive, and he consistently champions the wit, intelligence, and eloquence of his female

characters, often at the expense of male characters.

Interpretation: Guilt of Accused

In looking at the few facts surrounding Anne Hathaway and her marriage to Shakespeare, several of pieces of evidence point to a less than happy arrangement. Records indicate that Shakespeare had originally intended to marry an Anne Whateley of Temple Grafton. This information along with 1) the considerable age difference between Shakespeare and Anne Hathaway (since Shakespeare was only 18 when they married, he would have required his father's consent) and 2) the fact that Anne was three months pregnant at the time of their wedding, demonstrate that the marriage was arranged due to societal pressure and, therefore, resulted in a cold and resentful union. The lack of school records does not prove that Anne was illiterate and furthermore, it does not account for the lack of any surviving correspondence between Shakespeare and his wife and family. Since he left his family for long stretches of time to live in London and did not bring them along, it is clear that he had minimal investment in his marriage or family life.

Conclusion

To conclude, Shakespeare's wife proves the existence of Shakespeare himself. Anne Hathaway was born in 1556. No records of Anne ever going to school or being literate exist. She married Shakespeare at age 26, and she had three children. Anne was left Shakespeare's second best bed (speculation on whether the best bed is left to the children), and by law she received a third of his estate. Anne Hathaway died in 1623 at age 67. Our group believes that Shakespeare of Stratford Upon Avon, Anne Hathaway's husband, was undeniably Shakespeare the playwright. Anne's existence seems to prove the existence of Shakespeare of Stratford Upon Avon. We also know that Shakespeare left his wife to pursue his career, and since there is no proof of another child we can assume that Shakespeare the actor was in fact Anne Hathaway's husband, making him Shakespeare of Stratford Upon Avon. Who better to write the plays than Shakespeare the actor that was putting on Shakespeare the playwright's plays?

The problem of Shakespeare's will:

"During the winter of 1616, Shakespeare summoned his lawyer Francis Collins, who a decade earlier had drawn up the indentures for the Stratford tithes transaction, to execute his last will and testament. Apparently this event took place in January, for when Collins was called upon to revise the document some weeks later, he (or his clerk) inadvertently wrote January instead of March, copying the word from the earlier draft. Revisions were necessitated by the marriage of [his daughter] Judith.... The lawyer came on 25 March. A new first page was required, and numerous substitutions and additions in the second and third pages, although it is impossible to say how many changes were made in March and how many currente calamo, in January. Collins never got round to having a fair copy of the will made, probably because of haste occasioned by the seriousness of the testator's condition, though this attorney had a way of allowing much-corrected draft wills to stand"

A transcription of the Will

In the name of god Amen I William Shackspeare, of Stratford upon Avon in the countrie of Warr., gent., in perfect health and memorie, God be prayسد, doe make and ordayne this my last will and

testament in manner and forme followeing, that ys to saye, ffirst, I comend my soule into the hands of God my Creator, hoping and assuredlie beleeving, through thonellie merites, of Jesus Christe my Saviour, to be made partaker of lyfe everlastinge, and my bodye to the earth whereof yt ys made. Item, I gyve and bequeath unto my [sonne and] daughter Judyth one hundred and fyftie poundes of lawfull English money, to be paid unto her in the manner and forme foloweng, that ys to saye, one hundred poundes in discharge of her marriage porcion within one yeare after my deceas, ... **Item**, I gyve and bequeath unto [her] *the saied Elizabeth Hall*, all my plate, *except my brod silver and gilt bole*, that I now have att the date of this my will. **Item**, I gyve and bequeath unto the poore of Stratford aforesaied tenn poundes; to Mr. Thomas Combe my sword; to Thomas Russell esquier fyve poundes; and to Frauncis Collins, of the borough of Warr. in the countie of Warr. gentleman, thirteene poundes, sixe shillinges, and eight pence, to be paid within one yeare after my deceas. **Item**, I gyve and bequeath to [Mr. Richard Tyler thelder] *Hamlett Sadler xxvj.8. viij.d.* to buy him a ringe; to *William Raynoldes gent., xxvj.8. viij.d.* to buy him a ringe; to my dogson William Walker xx8. in gold; to Anthonye Nashe gent. xxvj.8. viij.d. [in gold]; and to my fellowes *John Hemynges, Richard Brubage, and Henry Cundell, xxvj.8. viij.d.* a peece to buy them ringes, **Item**, I gyve, will, bequeath, and devise, unto my daughter Susanna Hall, *for better enabling of her to performe this my will, and towards the performans thereof*, all that capitall messuage or tenemente with thappurtenaunces, *in Stratford aforesaid*, called the New Place, wherein I nowe dwell, and two messuages or tenementes with thappurtenaunces, scituat, lyeing, and being in Henley streete, within the borough of Stratford aforesaied; and all my barnes, stables, orchardes, gardens, landes, tenementes, and hereditamentes, whatsoever, scituat, lyeing, and being, or to be had, receyved, perceyved, or taken, within the townes, hamletes, villages, fieldes, and groundes, of Stratford upon Avon, Oldstratford, Bushopton, and Welcombe, or in anie of them in the saied countie of Warr. And alsoe all that messuage or tenemente with thappurtenaunces, wherein one John Robinson dwelleth, scituat, lyeing and being, in the Balckfriars in London, nere the Wardrobe; and all my other landes, tenementes, and hereditamentes whatsoever, To have and to hold all and singuler the saied premisses, with their appurtenaunces, unto the saied Susanna Hall, for and during the terme of her naturall lief, and after her deceas, to the first sonne of her bodie lawfullie yssueing, and to the heires males of the bodie of the saied first sonne lawfullie yssueing; and for defalt of such issue, to the second sonne of her bodie, lawfullie issueing, and to the heires males of the bodie of the saied second sonne lawfullie yssueing; and for defalt of such heires, to the third sonne of the bodie of the saied Susanna lawfullie yssueing, and of the heires males of the bodie of the saied third sonne lawfullie yssueing; and for defalt of such issue, the same soe to be and remaine to the ffourth [sonne], ffyfth, sixte, and seaventh sonnes of her bodie lawfullie issueing, ... **Item**, I gyve unto my wief my second best bed with the furniture, **Item**, I gyve and bequeath to my saied daughter Judith my broad silver gilt bole. All the rest of my goodes, chattel, leases, plate, jewels, and household stuffe whatsoever, after my dettes and legasies paid, and my funerall expenses dischargd, I give, devise, and bequeath to my sonne in lawe, John Hall gent., and my daughter Susanna, his wief, whom I ordaine and make executours of this my last will and testament. And I doe intreat and appoint *the saied* Thomas Russell esquier and Frauncis Collins gent. to be overseers hereof, and doe revoke all former wills, and publishe this to be my last will and testament. In witness whereof I have hereunto put my [seale] *hand*, the daie and yeare first above written.

Witnes to the publyshing□hereof [by the following witnesses] Collyns□Julyus Shawe□John Robinson□Hamnet Sadler□Rovert Whattcott

Appendix:

Thiessen, Vern. Shakespeare's Will: A Play. Toronto: Playwrights Canada Press, 2002. Print.
(Anne Hathaway soliloquy)

Shakespeare's Will (on stage)

<http://www.youtube.com/watch?v=bTFsEXeXo7Q>

Which Anne did Shakespeare Marry?

<http://www.youtube.com/watch?v=-PPeXjq8OIE>

Anne Hathaway portrait



Anne Hathaway info on PBS

<http://www.pbs.org/shakespeare/players/player23.html>

Professor talk

<http://www.open.edu/openlearn/history-the-arts/culture/literature-and-creative-writing/literature/shakespeares-family>

Germaine Greer Presentation:

http://www.youtube.com/watch?v=_WPOCGcFgRU (start at 19 minutes)

Commercial featuring Anne Hathaway:

http://www.youtube.com/watch?v=7_k4tzgLCO8

Early Modern Education

Overview of Facts

In recent years, it has become a common debate between English scholars and others as to whether Shakespeare was in fact the author of his plays. One accusation made as to why he may or may not have been is due to the educational system of the time, as well as how far he went through such a system. It can be theorized that William Shakespeare attended the King's New School in Stratford upon Avon; such a privilege would not have been uncommon for him to be granted due to his father's induction as an Alderman. His education – such evidence is very likely – would have stopped there, however, because his father would not have had the money to pay for a university education. The first part of an education in those days was known as Petty School. In order to get into such an establishment, one needed to respect authority figures, know their rising/early morning prayers, their table manners, as well as their taught place in society. Petty School began at age 5, and went up to age seven. It was during this time that Shakespeare would have learned to read and write in English, learned his catechisms, as well as lessons on proper behaviour in society and higher classes. They were taught from a Horn Book, which was essentially a piece of parchment pasted on a small board with a handle and covered with a transparent horn, upon which was the alphabet in lower and uppercase.

Because of the cost of books of the time, even the school could not afford to have books; they could only afford sections of books. The next step of education was then grammar school, which a child attended from age seven to ten. Grammar school was financed by a local guild, and the building itself was attached to the guild chapels. In order to qualify to attend the second part of your education, a child needed to prove that they could read and write in both English and Latin, understand the catechism, and be extremely motivated. School days, during the summer, went from 6am to 6pm, and in the winter, they went from 7am to 4pm. The school year lasted roughly 40-44 weeks per year, keeping them in school twice as long as children today. Boys were expected to speak only in Latin in hopes of improving their skills, and if they were caught not doing so they would be beaten with 50 strokes of a cane.

A typical week would begin with examinations of the previous Sunday's sermon, and then follow by the basic curriculum of the year. After this, Friday would be spent on examination of the week's lessons, and include punishments for any wrong doings during the week. Saturday was devoted to the study of catechisms and arithmetic.

In their first year of grammar school, boys would learn Latin through William Lilly's *Grammatica Latina*, which taught parts of speech with verbs and nouns. Their second year consisted of learning the rules of grammar and sentence structure. Third year of grammar school was dedicated to English to Latin, or Latin to English translations. Up until this point, Ushers taught boys; however, in their fourth year they left their ushers in order to be taught by masters. In this section of their school, they began to read from the classics such as Ovid, Plautus, Plato, and Horace, to name a few. They would then perform a play every week written by a classical dramatist. At times, the boys were taught Greek, as well as focus on religious and arithmetic studies. The last thing Shakespeare would have been taught in school would have been to imitate the Great Authors that he had studied so vigorously, for there was no notion of plagiarism in that time.

Prosecution's Interpretation of Facts: Evidence of Guilt

Upon reviewing the facts above, one may conclude that since no records survive (There was a "convenient fire" during the time he supposedly attended the free school in Stratford), Shakespeare did not attend the "King's New School", nor did he have any sort of formal education. Consequently, due to his lack of education, he could not have written all of "his" plays. For instance, in his will, Shakespeare possessed no books; therefore, how could someone who owned no books have written arguably the best plays of all time? It is simply not possible. Furthermore, as his father was a common glover who may have been illiterate himself: there is no way his son could have had a proper education prestigious enough to create all of "his" wonderful plays. Finally, Shakespeare's frequent neologisms make it very apparent that he did not have a proper understanding of English or Latin.

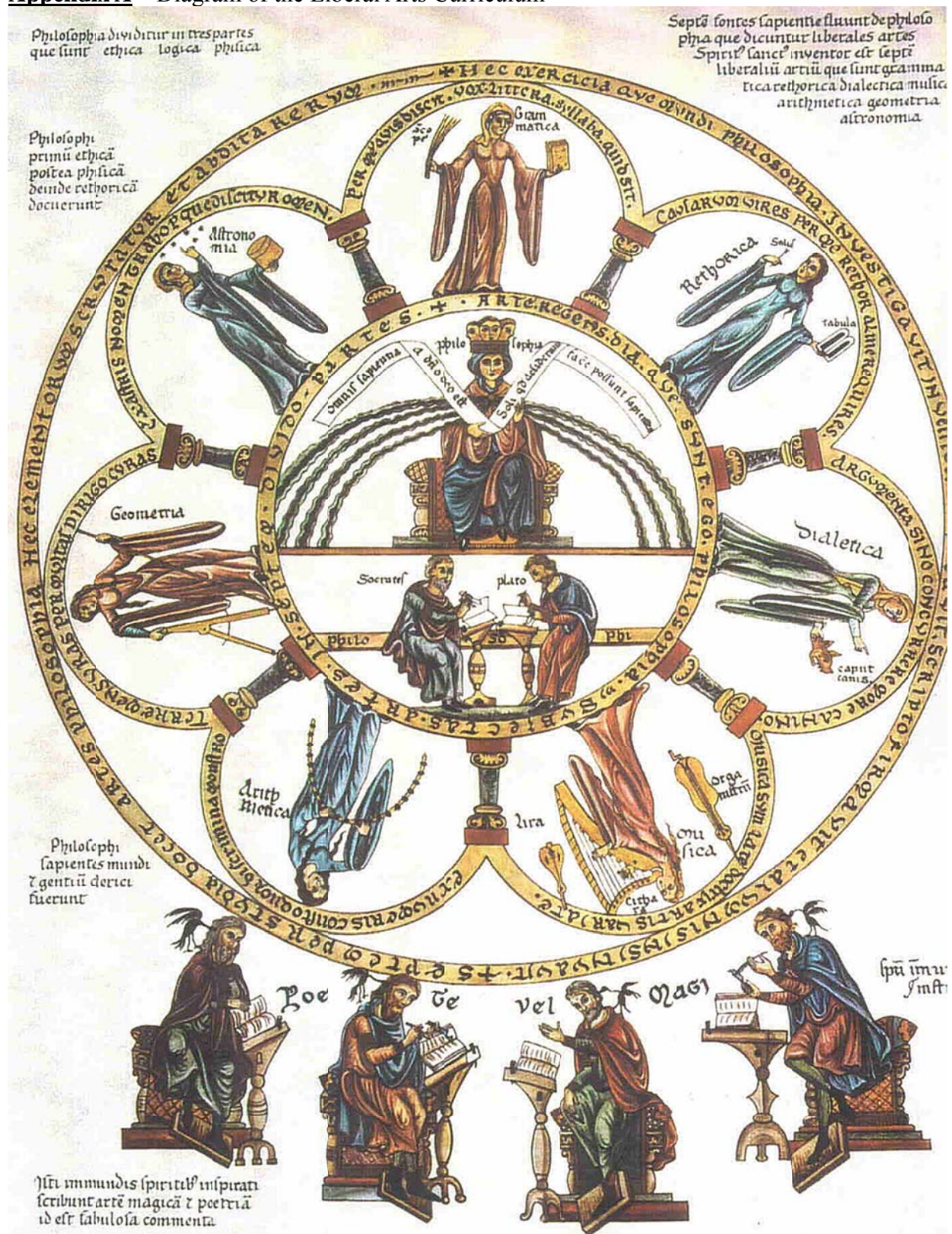
Defence's Interpretation of Facts: Evidence of Innocence

Upon reviewing the facts above, one may conclude that Shakespeare did attend the "King's New School" and consequently was able to write all of his plays. The fact that Shakespeare possessed no books is not an adequate argument, because many commoners of the time period did not possess books due to their exorbitant price. For instance, the "King's New School" did not own any books, only the Horn Book (which is, in reality, a list of the letters of the alphabet attached to a sheet of wood) and portions of great works, which the students would memorize as part of the curriculum. It is true that there is no record of young William Shakespeare attending the grammar school, but there were many fires in the area that destroyed many documents. Shakespeare's class list could very well have been one of them. Despite his father's profession as a glover, he was elected an Alderman and, therefore, his son William would qualify for a free education at the local grammar school, the "King's New School". Lastly, many great authors (with whose works Shakespeare would be very familiar), for instance Chaucer, created new words and therefore Shakespeare's neologisms are not surprising. Furthermore, language, even nowadays, is constantly in flux with the vernacular and slang. Therefore, these words, that are foreign to us now, could very well have been the "lol" and "ttyl" of the Elizabethan era.

Conclusion

Based on the facts we have discovered, we have concluded that William Shakespeare was most definitely responsible for writing his own plays. Due to his father's position as an Alderman, an officer responsible for assessing fines for offenses, William Shakespeare was granted the ability to attend grammar school at "The King's New School" free of charge. It is evident that the school would have provided William with an intensive education in Latin, grammar, and the classics; the curriculum would easily provide Shakespeare with the requisite education to write all his plays. Although there are no primary records indicating that William Shakespeare did in fact attend grammar school at King Edward VI School, the records were destroyed in a fire. There is however, a plaque at the school that claims that William Shakespeare likely did attend school there.

Appendix A – Diagram of the Liberal Arts Curriculum



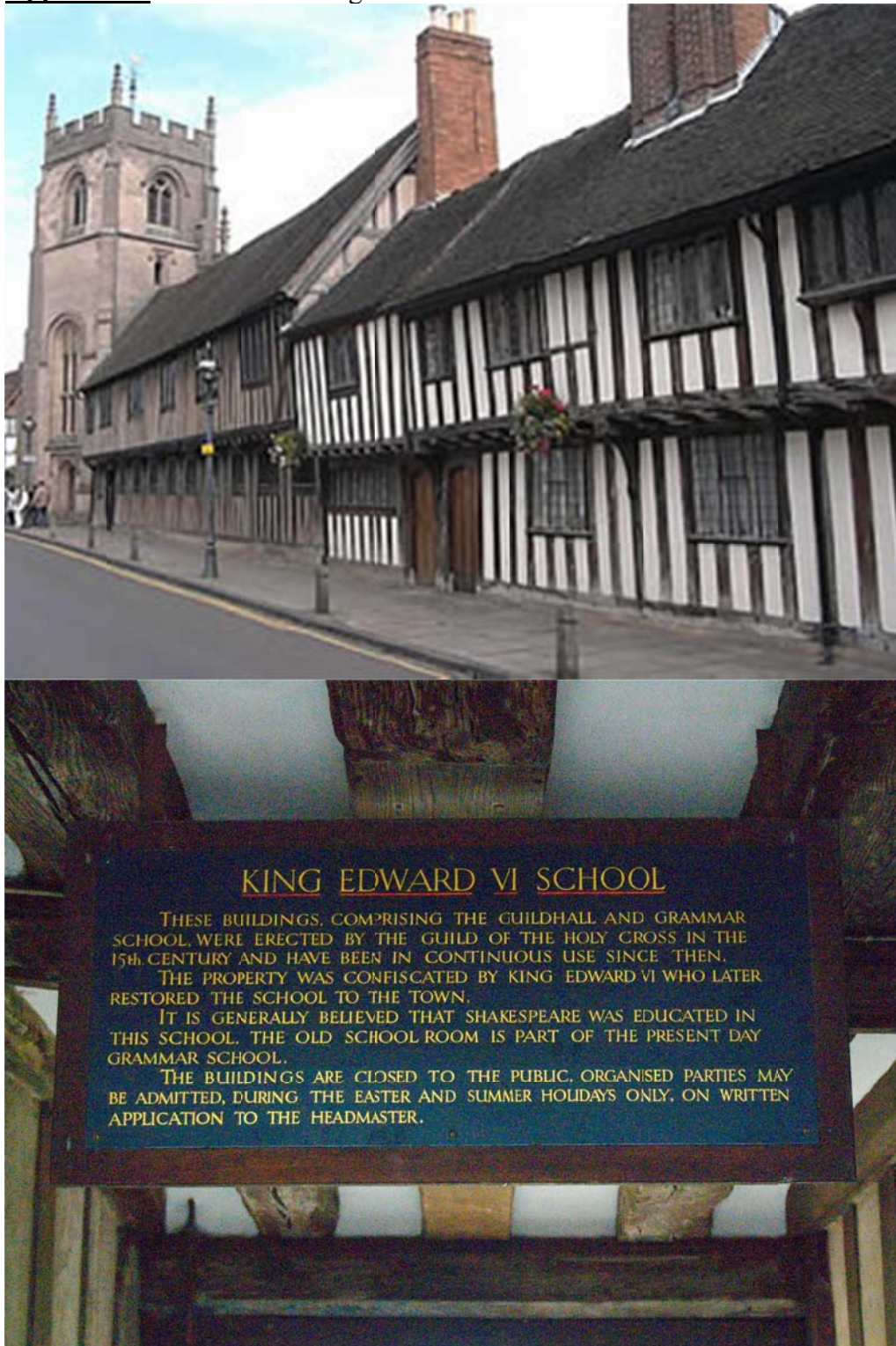
Appendix B – Excerpt from *As You Like It*

All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages. At first, the infant,
Mewling and puking in the nurse's arms.

**Then the whining schoolboy, with his satchel
And shining morning face, creeping like snail**

Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard,
Jealous in honor, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slippered pantaloon,
With spectacles on nose and pouch on side;
His youthful hose, well saved, a world too wide
For his shrunk shank, and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

Appendix C – Pictures of King’s New School



Appendix D – Youtube Video “*Shakespeare: Birth and Schooling*” <http://www.youtube.com/watch?v=uGyCC63gqeI>

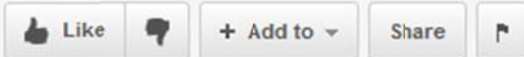
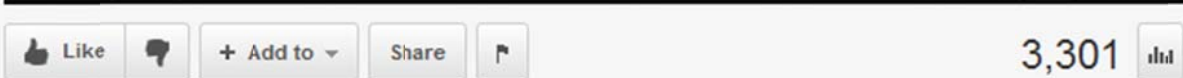
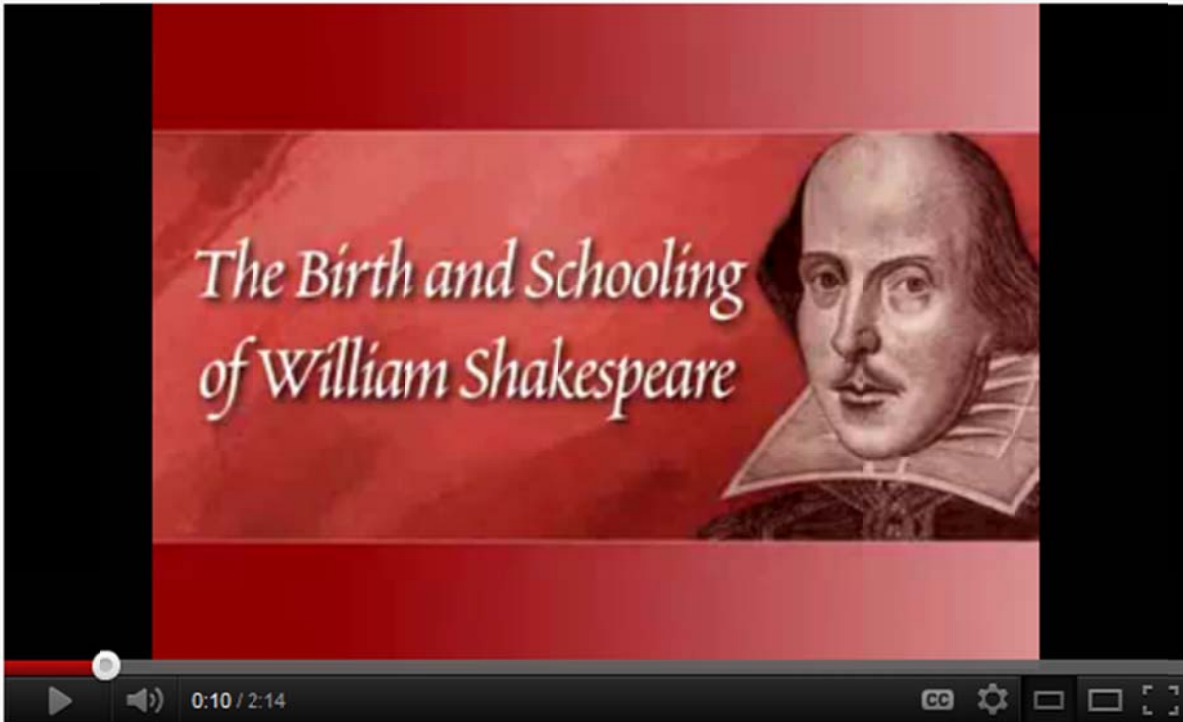
Shakespeare: Birth and Schooling

TheKennedyCenter



Subscribe

64 videos ▾



3,301



Uploaded by [TheKennedyCenter](#) on Feb 16, 2007

The story of Shakespeare's childhood including his family heritage, schooling, and neighborhood. To view the full feature, please visit:
<http://www.kennedy-center.org/explorer/shakespeare/>

4 likes, 1 dislikes

Appendix E – Youtube Video “17. Education and Literacy”
Specifically 22:42 - Chapter 4. Education for Commoners
<http://www.youtube.com/watch?v=EVOsJ8g4ACE>

The image shows a screenshot of a YouTube video player. At the top, the YouTube logo is on the left, and a search bar with a magnifying glass icon is in the center. To the right of the search bar are links for 'Browse', 'Movies', and 'Upload'. Below the search bar, the video title '17. Education and Literacy' is displayed in a large, bold font. Under the title, there are two buttons: 'YaleCourses' and a '+ Subscribe' button. To the right of these buttons is a dropdown menu showing '786 videos'. The video player itself shows a man with glasses and a beard, wearing a dark suit and a blue shirt, standing behind a wooden podium. He is looking down at a piece of paper on the podium. The background is a dark, textured wall. In the top right corner of the video frame, the word 'Yale' is visible. Below the video frame is a red progress bar with a white play button icon on the left and a volume icon. The progress bar shows the current time as '22:44 / 49:45'. To the right of the progress bar are icons for 'CC', settings, and full screen. Below the video player, there are several interaction buttons: 'Like', a comment icon, '+ Add to', 'Share', a flag icon, and a print icon. To the right of these buttons, the number '2,500' is displayed next to a small bar chart icon. Below the interaction buttons, the text 'Uploaded by YaleCourses on Mar 9, 2011' is shown. At the bottom, the video description reads: 'Early Modern England: Politics, Religion, and Society under the Tudors and Stuarts (HIST 251)'.

YouTube

17. Education and Literacy

YaleCourses + Subscribe 786 videos

Yale

22:44 / 49:45

Like + Add to Share 2,500

Uploaded by YaleCourses on Mar 9, 2011

Early Modern England: Politics, Religion, and Society under the Tudors and Stuarts (HIST 251)

Shakespeare's 'Lost Years'

AN EXAMINATION OF WILLIAM SHAKESPEARE'S 'LOST YEARS' (1585-1592)

INTRODUCTION AND FACTS

In preparation of the case against William Shakespeare on several charges including fraud, the following memorandum presents a summation of the defendant's whereabouts between 1585 and 1592 or 'The Lost Years'. The information presented here is for the consideration of the prosecution and defence teams towards establishing or decrying the defendant's guilt which Scholars and amateurs alike have, over the centuries, attempted to ascertain his whereabouts during that seven year period to varying degrees of success; history offers little about Shakespeare's movements during this period but some general conclusions may still be drawn. Efforts have been made to be thorough but fringe theories including extraterrestrial or supernatural interference exceed reasonable credibility and have been ignored.

Theory 1- It has been speculated that sometime in the early to mid-1580's Shakespeare left his home in Stratford to become a tutor north of London. A variation of this theory is that Shakespeare, a Roman Catholic, went to Lancashire to avoid the Protestant Reformation before moving to London in 1592. Some scholars have argued that the many allusions to Catholicism in the works attributed to him are evidence of his faith, while others have countered this by citing passages that challenge Catholic dogma in the same body or work. This theory does not readily account for the timing of his marriage to Anne Hathaway's scandalous pregnancy, and the resulting marriage to Shakespeare in 1582 and birth of their children.

Theory 2- Another theory suggests that in 1582 Shakespeare, possibly using the name 'William Shakeshafte', was in the employ of prominent Catholic, Alexander Hoghton and later Thomas Hesketh in Rufford. It has been speculated that during this time 'Shakeshafte' encountered and joined a travelling acting company destined for London. It is worth noting the name 'Shakeshafte' was not uncommon and may not refer to Shakespeare at all. A more straightforward version of this theory has Shakespeare voluntarily joining the Queen's Men in 1587 after the murder of one of the players.

Theory 3- Several sources draw attention to an incident in 1585 near Stratford, in which Shakespeare was caught poaching deer and small game on the estate of Thomas Lucy, a local political figure. It has been speculated that he took to poaching as a way to keep the larder full for his own family. It may be that Shakespeare fled to escape charges and find work (again, possibly as a travelling actor) to support his family. It seems he returned in 1589 and was named, with his parents, in a legal dispute with a neighbor over some land.

Theory 4- Another theory is that Shakespeare fell into the naval service in 1585 with Robert Dudley, 1st Earl of Leicester as a 'jesting player' in a company of actors. He may have visited several European ports in his travels which would account for his knowledge of Italian culture featured in the plays he is alleged to have written. There is a record of a young man named 'Will' in the Earl's service but this may refer to comedian Will Kempe and not Shakespeare at all.

Theory 5- It has been speculated that the key to Shakespeare's lost years may be the words he is alleged to have written. His apparent knowledge of law, the military and written language support theories he was a law clerk, a soldier and a scrivener thus giving these plays an autobiographical bent. In the play, 'Winter's Tale' for example the character of the Old Shepherd says, "I would there were no age between ten and three and twenty, or that youth would sleep out the rest for there is nothing in between but getting wenches with child, wronging the ancientry, stealing, fighting". This is a compelling, perhaps autobiographical reference to Shakespeare's own experiences.

INTERPRETATION- THE DEFENDANT'S INNOCENCE

It is a challenge to establish, on the evidence presented in the memorandum alone, the truth of Shakespeare's authorship but an interpretation of this evidence could serve to preserve his innocence and establish that William Shakespeare was a man of integrity devoted to his family, his faith and his craft. What is most telling about the evidence is that each theory has been given scholarly consideration by experts and most associate Shakespeare with actors and acting companies. That commonality is difficult to ignore and implies the seeds of his perceived greatness were sown early. It is easy to attach negative connotations to his actions- leaving his family behind while he traveled, charges of poaching and his involvement with a land claim- but it is also reasonable to conclude that these are the actions of a man supporting his family while pursuing excellence in his chosen field. Further, themes and settings in his plays find some basis when held up to theories of his occupations and travels during the 'Lost Years' which help to affirm the legitimacy of his authorship.

INTERPRETATION – THE DEFENDANT'S GUILT

A contrary interpretation of the evidence presented may paint a less flattering portrait of Shakespeare and implies guilt. Contrary to previous conclusions, it is difficult to ignore that Shakespeare did apparently abandon his family to pursue his own interests. That he was involved in theatre is not a prerequisite for being a great writer and at the very least, if accounts of his travels are true, it is no great leap to suggest that Shakespeare had ample opportunity to lift ideas and stories from other sources, cultures, and creators. Speaking to his character, Shakespeare appears to have a penchant for taking flight from authority and failing to meet his responsibilities. He resorted to illicit means to support his family, and never mind the fact that Shakespeare created his family problem in the first place by impregnating a woman outside of marriage. He may have used aliases, changed careers on a regular basis and perhaps most shocking, may have benefitted from a murder. The evidence presented here paints a portrait of a man who chose to remain mysterious and lived off the grid for extended periods of time. What glimpses we have of his actions are suspicious at best.

CONCLUSIONS

There is a reason the period of Shakespeare's life between 1585 and 1592 is referred to as 'The Lost Years'- there is almost no evidence of his activities. Everything presented here is speculation, conjecture and rooted in tenuous chronology. If those years were not bookended by proof of his earthly existence, one may as well conclude Shakespeare *was* abducted by aliens. The evidence presented here is hardly evidence at all but a series of educated guesses at best. Perhaps in conjunction with information not considered for this memorandum, some context or

truth about Shakespeare can be teased from it. Therefore, it is the conclusion of this research group that neither an innocent or guilty verdict can be credibly declared from examining these 'Lost Years' alone.

APPENDIX

Apparently Shakespeare didn't have the final say in writing his plays:

<http://www.youtube.com/watch?v=DKXQbIBt9C8>

Is this where the mystery of the Lost Years can be found?

http://3.bp.blogspot.com/_xcspg3CTcWM/S9dQendbZAI/AAAAAAAAAB0/wmnT827Z5-U/s1600/shakespeare.jpg

Coming soon, to theatres near you, Shakespeare: The Lost Years.

<http://www.youtube.com/watch?v=sS11aFxF8WE>

Finding Shakespeare:

http://www.youtube.com/watch?v=SCci4_fUdn4&feature=related

Alternate history:

<http://io9.com/5573862/great-moments-in-alternate-history-shakespeare-and-friends>

Early Modern Literacy

Topic: The examination of Shakespeare's handwriting, spelling and signatures, as well as the printed versions of his plays have led many to question his authorship.

When the printing press was introduced, there were five major dialect divisions within England. Words were set on the printed page before any orthographic⁶ agreement had been settled. Throughout the works of Shakespeare, as seen in the numerous versions, there are vast spelling variations. In the First folio's *Henry VI*, Act I and Act II lack scene division and spell one of the character's names "Burgundy." However, in Act III, scene division is introduced along with the character's name spelled as "Burgonie." In the first three acts of *King John* the spelling of a word is "O", while in the last two acts it is spelled "Oh". The second quarto version of *Romeo and Juliet* seems to come from foul papers, rather than from the first quarto. The habits of the two compositors of Quarto 2 (Q2) were studied in numerous contemporary plays and the individual characteristics that were seen in their printed texts were tabulated. When the identified characteristics were compared to *Romeo and Juliet* in Q2, the differences between the work of the compositors in the quarto and their work for other printed text gave evidence to the underlying manuscript, except for one passage that was substituted from the First Quarto (Q1).

Correspondingly, there are 6 signatures attributed to William Shakespeare, excluding the signatures on his dramatic and non-dramatic works. Three of these are found in his will in 1616 (two on a conveyance and mortgage deed for a cottage in Blackfriars, London in 1613 and one on a legal deposition in 1612). These six signatures are all spelled inconsistently and three are abbreviated by use of breviograph.⁷ They are written in "Secretary Script", a style generally attributed to the literate of lower classes such as scribes, clerics etc.

Furthermore, Shakespeare's hand writing shows inconsistent lettering. Though in modern times this may lead one to suspect plagiarism and multiple authors, it was perfectly acceptable and common in Elizabethan times. During this period there were two main kinds of handwriting: copper-plate and English current hand. Copper-plate, also known as Italian hand, resembles our current hand writing today. Found in manuscripts, it is an artistic script that a modern audience finds difficult, if nearly impossible, to decipher.

Ordinary English current hand was used for everyday things but slowly began to be overtaken by the Italian hand. This current hand was cramped and small, so a paper to hold more letters. It was also used inconsistently: a writer might use two or more variations of a letter in a sentence. The writer might also choose to make the letters as plain or as fancy as they wish, furthering the inconsistency of the English current hand.

⁶ The orthography of a language specifies a standardized way of using a specific writing system (script) to write the language. (Wikipedia)

⁷ A breviograph (from L. brevis, short, and Gk. grapho, to write) is a type of scribal abbreviation in the form of an easily written symbol, character, flourish, or stroke based on a modified letter form used to take the place of a common letter combination, especially those occurring at the beginning or end of a word. Breviographs were used frequently by stenographers, law clerks, and scribes, and were also found in early printed books and tracts (Wikipedia).

Innocence

Shakespeare's authorship is often contested due to the spelling differences of the compositors of his works. However, upon greater inspection, evidence of his authorship is clear. When the grammatical habits of the compositors of Q2's *Romeo and Juliet* were studied in other printed texts, there was evidence that the entire play seemed to derive from Shakespeare's own foul papers,⁸ except for one passage that came from Q1 (probably due to Shakespeare's illegible handwriting in his foul papers). While there were two compositors for Q2, their work could have come from Shakespeare's individual foul papers, and not Q1.

Poor penmanship was not necessarily a sign of poor education in Early Modern England. In grammar schools, reading and oral skills were emphasized far more than writing, and penmanship was not yet on the curriculum. Through his use of breviograph to shorten his name, Shakespeare aligns himself with many of his contemporaries who likewise abbreviated their signatures, such as Ben Jonson and Edmund Spenser. Due to the many variations of English current hand and the common practice to use different styles of lettering within the same text, Shakespeare's orthographic inconsistencies were not unusual among his contemporaries.

Guilt

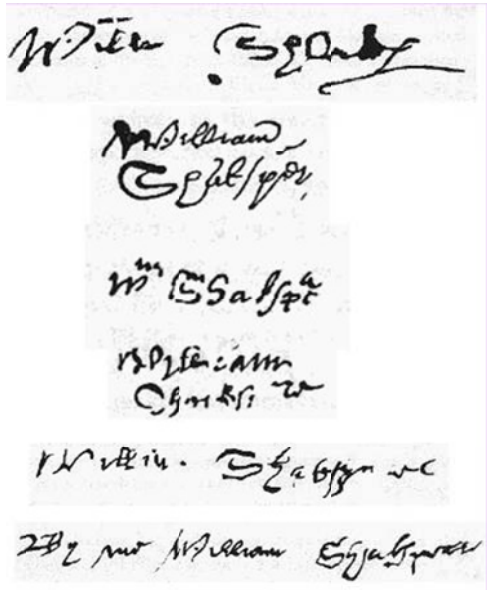
In the First Folio there are spelling discrepancies of certain names, as well as the variation of important words within a play from one act to the next. The unpolished penmanship exhibited in Shakespeare's signatures is uncharacteristic of one who had received years of education and would have spent so much time writing. It is more indicative of someone with little writing experience or one who was, at best, partially literate. The discrepancies in the spelling of Shakespeare's name may also indicate that "Shakespeare" was a pseudonym under which other author(s) published their work.

Conclusion

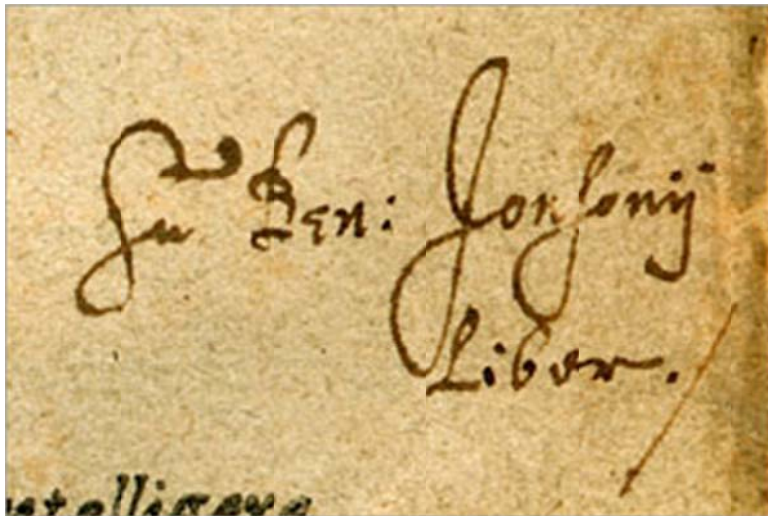
Based on these findings, we conclude that, although there are many discrepancies such as printing style, handwriting and spelling as well as differences in Shakespeare's signature, the evidence is more supportive of Shakespeare's innocence than his guilt. When we compare Shakespeare to his contemporaries in terms of general literacy and style, we find that many of the attacks on Shakespeare's authorship could be voiced against many other authors of the time.

⁸ "Foul papers" is a term that refers to an author's working drafts, most often applied in the study of the plays of Shakespeare and other dramatists of English Renaissance drama. Once the composition of a play was finished, a transcript or "fair copy" of the foul papers was prepared, by the author or by a scribe. Few sets of foul papers actually exist from the era in question. Of the relatively small number of dramas that are extant in manuscript, the majority are from the Caroline era rather than the Jacobean or Elizabethan, and most are fair copies of plays by professional scribes (Wikipedia).

Shakespeare's 6 surviving signatures



Ben Jonson's signature:



Dec 2. 1604.

Francis.

Quand vous m'avez dit que vous n'avez
rien vu de ce qui est en question.
Monsieur de la Roche.
C'est pourquoy j'ay mis les choses
en l'estat qu'elles estoient. Et j'ay
parmy d'autres choses.

Je vous envoie un petit livre de
la Roche. Et j'ay mis les choses
en l'estat qu'elles estoient. Et j'ay
parmy d'autres choses.
C'est pourquoy j'ay mis les choses
en l'estat qu'elles estoient. Et j'ay
parmy d'autres choses.

1 W^m Cha. Sp^r

2 William
Shakespeare

3 William
Shakespeare

4 W^m Cha. Sp^r

5 William
Shakespeare

Francis Bacon

Comparison of Francis Bacon and Shakespeare's signatures

Early Modern Play Print Culture

Part I: Printing and Play Registration

Early modern printing presses worked with large sheets of paper. The number of times these pages were folded, and thus the resulting size of the pages, determined the type of the finished product: quarto or folio. Folios are produced by folding the sheet of paper in half, which makes four pages when one counts the two "pages" on the front, and the two "pages" on the back, created by the fold. A quarto is produced when a sheet of paper is folded in half twice; the folds therefore yield eight pages. During Shakespeare's lifetime, twenty-two of his plays were printed/published in quarto format; however, none were under his commission. After Shakespeare's death, his former colleagues preserved thirty-six of his plays in folio format in 1623 (hereon known as F1). Their goal was create legitimate versions of the plays, since the previously published quartos contained errors, were incomplete, or were copied down illegitimately. (Please see Appendix A for paper sizes.)

The Stage

The plays of Early-Modern professional theatre companies were usually written by the companies' actors, and as a rule, they were NOT printed to prevent other individuals or companies from performing the same plays. These actor-playwrights held shares in individual companies (i.e. Shakespeare had a share in The Lord Chamberlain's Men, or The King's Men after Elizabeth's death in 1603). These playwrights wrote only for their companies. The plays were carefully preserved by the companies, and represented a considerable capital value as part of their "stock." Prior to the performance of a play on stage, the script had to be approved by a censor, the Master of Revels, who worked directly under the Lord Chamberlain. The Master of Revels (Edmund Tilney was Master from 1579 to his death on 20 August 1610) was responsible for approving the stage-copy of the play, which often entailed the alteration or removal of passages that the Master found to be objectionable. The requirement of the Master's endorsement "at the latter end of the said booke they doe play" (Chambers, 98) is recorded as early as 1584; moreover, the *Act to Restraine Abuses of Players* (May 1606) forbade any disrespectful allusions to Christianity and/or the monarch in the plays.

The Page

The print-trade in early modern England was regularized in 1586 by an Order in the Star Chamber, which limited the number of printers and presses. The Company of Stationers held the monopoly in the printing business, and most of the information about early-modern printing systems is due to the Company's well-preserved records. The most important document is the Register, wherein a stationer entered the title of a text in order to secure his sole right of selling a printed text. These procedures, however, did not affect plays: generally, they had less commercial value than books, and were thus handled by the less important stationers. That being said, many plays were never entered in the Register at all, perhaps to save the sixpenny fee on its entry. Moreover, many illegitimate versions of Shakespeare's plays passed through print-houses, and since plays written by actor-playwrights were for (and only for) the theatre companies, it is likely that the stationer omitted the registration of many of the plays for the purposes of not getting caught with a theatre-company's "stock." Furthermore, earlier printers, especially those concerned with classical texts, employed competent scholars as correctors. Pamphlets and plays, on the other hand, often had no supervisor but the master-printer himself.

Part II: Interpretation of the Evidence that Argues for Innocence

One of the most prevalent issues surrounding the authenticity of Shakespearean authorship is the questionable number of versions of "his" plays that have surfaced. As mentioned above, Shakespeare's plays were likely edited (censored) and shortened even before they were performed (please see appendix G). Moreover, in the Elizabethan period, plays were not considered a legitimate form of literature; thus, since there was a lack of supervision of the texts during the printing process, errors would have undoubtedly resulted in the quarto. Moreover, these "bad quartos" were often based on transcriptions of plays sold to print shops by secondary actors and audience members, who would attempt to write the whole play from memory or during the performances, respectively. Sections of the plays were certainly omitted/changed/transcribed incorrectly (please see Appendix C). Given all these changes made to the scripts for performance and print, one can surmise that the quartos that emerged while Shakespeare was still alive did not reflect his original written works.

F1, on the other hand, was published "According to the True Originall Copies" (University of Wisconsin, <http://www4.uwm.edu/libraries/special/exhibits/clastext/clspg100.cfm>) of Shakespeare's plays by two other shareholders of The Lord Chamberlain's Men/The King's Men theatrical company, John Heminge and Henry Condell. The publication of the folio proves that there were real versions of the plays, as opposed to the "bad quartos." That being said, by comparing the texts of F1 (please see appendix D) with the quartos that were previously published (appendix C), one may conclude that Shakespeare could not have authored a "bad quarto" if Heminge and Condell did indeed base F1 on Shakespeare's original transcripts, i.e. the "foul papers." The plays of F1, however, have been repeatedly edited between the folio's first publication in the seventeenth century and the now. Therefore, the debate over the authenticity of Shakespearean authorship should not be based on the number of versions of his plays that circulated while he was still alive. Rather, the question should be: are the posthumous editions of the folio authentic reflections of Shakespeare?

Part III: Interpretation of the Evidence that Argues for Guilt (or cause for suspicion)

The efforts of playwrights to market drama in the Elizabethan era were business ventures, wherein the primary function of the author was to provide a commodity (a play) for the theatre company and the audience, as mentioned above. During this period, wealthy patrons of theatre companies commissioned plays. A patron often stipulated the desired subject and plot, and sectioned it out scene by scene to several of the theatre's playwrights. Therefore, Shakespeare's name, which was indeed a name of recognition and value before his death, could have been used as a marketing tool for plays he did not write (either on his own or not at all) in order to make a larger profit. Therefore, the authenticity of what we tend to call actual "Shakespearean plays" must be questioned.

Part IV: Conclusion

Can there be a definitive sense of innocence or guilt regarding the authorship of "Shakespearean plays"? There is indeed some cause for suspicion, given the Elizabethan practice of patronage. On the other hand, it cannot be denied that Shakespeare participated in the writing of "his" plays, given that he was a shareholder of a theatre company and is characterized as a playwright-actor.

The evidence shows that there was a lot of room for error, especially when one takes into account early modern printing and publishing processes. Shakespeare should not be held accountable for the errors made, not to mention that there may still be plays written by him that are unaccounted for, given that plays were often omitted from the Registry. We know for certain that we have lost at least one of his plays, called *Cardenio*. It was registered into the Stationer's Register and authorship was attributed to Shakespeare and his contemporary, John Fletcher. However, the play does not survive. Twenty-two of his plays were illegitimately published while he was still alive, some of these "bad quartos" were never registered when printed, other actor-playwrights' works could have been intentionally "written" under the household name of Shakespeare, and F1 (meant to contain the original, pre-censored versions of the plays) was repeatedly edited well into the twentieth-century. These circumstances indicate that Shakespeare was stripped of control over his own works and authorship. Therefore, the question is not whether Shakespeare wrote plays or just simply signed his name to them. Instead, given the circumstances of early-modern print culture, the question is: have we been de-authenticating Shakespeare (through editing and revising) to the point that we should legitimately doubt his authenticity?

Appendix.

- A- Figure 1 is of the difference in page sizes between Folios, Quartos, Octavos and others. This demonstrates the just how large the printings of the original First Folio would be having been created on the printing press.

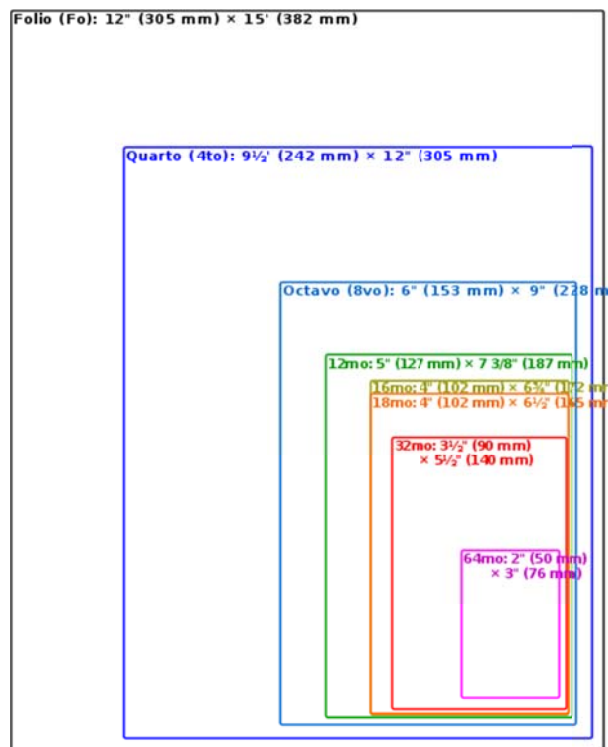


Figure 1

- B- A digital copy of the original First Folio (F1) in its entirety. There are many notable differences in the First Folio including spelling of, not only the plays, but Shakespeare's name. Also, please note the list of which plays were included in F1.

Please consult the following website for F1:

http://doyle.lib.muohio.edu/cdm4/document.php?CISOROOT=%2Fwshakespeare&CISOPTR=45&CISOSHOW=0&fb_source=message

- C- First edition of Hamlet in quarto form, example of "bad quarto"

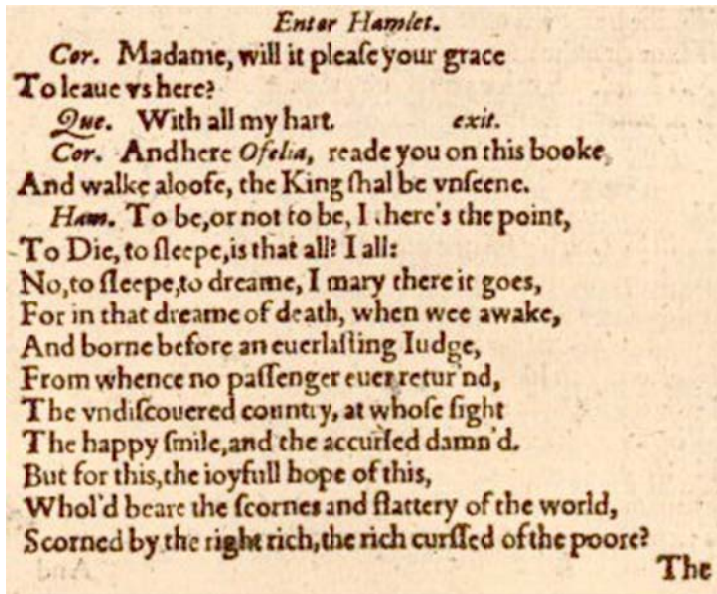


Figure 2

Source: <http://www4.uwm.edu/libraries/special/exhibits/clastext/clspg098.cfm>

- D - First edition of Hamlet in folio form ****notice the difference in text from the above quarto****

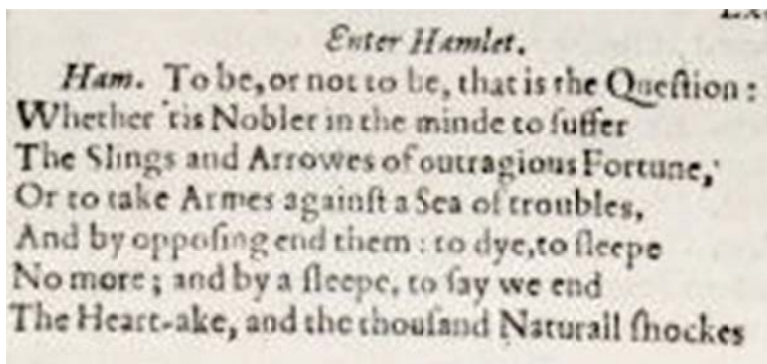


Figure 3

Source: <http://www4.uwm.edu/libraries/special/exhibits/clastext/clspg100.cfm>

- E- "Early Shakespeare Critics and The Authorship Question," Robert Detobel
- Robert Detobel, an independent Shakespeare scholar, reports the addition of *The Merchant of Venice* into Shakespeare's First Folio by the hands of a publisher by the name of James Roberts. According to Detobel, Roberts needed the permission of the Lord Chamberlain before entering the play into the Stationer's Register, which he failed to obtain. Thus, the Stationers' Register contained Shakespeare's *The Merchant of Venice* (also known as *The Jew of Venice*) without rightful consent. Because of the said condition, Detobel argues that The Lord Chamberlain, George Carey, himself wrote *The Merchant of Venice*.
 - please consult the following website for the full article
http://shakespeare-oxford.com/wp-content/oxfordian/Detobel_Author_Rights2.pdf
- F- "English History" Chapter 3, Shakespeare.
- YouTube video of that discusses the importance of Shakespeare's work and his invention of words and catch phrases.
<http://www.youtube.com/watch?v=BMkuUADWW2A>
- G- "A Small Rewrite"
- A clip entitled performed by Hugh Laurie and Rowan Atkinson. Shakespeare and his editor discuss the lengthy soliloquies found in and upcoming play, Hamlet.
<http://www.youtube.com/watch?v=IwbB6B0cQs4>
- H - 60 Minutes with Shakespeare
- A conversation made up of 60 different Shakespearian scholars discussing different topics about Shakespeare and his works. This site is made up of 60 different audio clips that range between one to two minutes long.
<http://60-minutes.bloggingshakespeare.com/conference/>

Shakespeare's Business Interests

Relevant Facts:

In a 1596, two writs of attachment (a restraining order) were issued through a petition of a surety of the peace, made to the sheriff of Surrey. This document names Shakespeare, Francis Langley, *and two females* as allegedly threatening William Wayte. There was also a second case in which the allegation came from Langley against Wayte. Both Wayte (a lackey of one William Gardiner, a corrupt Surrey magistrate) and Langley were known for their criminality, and this has implications towards their work in theatre. There had been a dispute between the parties, with allegations of money owed and legal action over slander, among other things. Shakespeare would have been a stronger, more robust man at age thirty-two than Langley was at forty-eight, insinuating that he may have provided Langley with muscle or backing in his conflicts with Wayte and Gardiner. After these writs were issued, Gardiner obtained an order to have the Swan demolished, (with the help of Puritan allies). Although this order was never pursued, we can understand Shakespeare and Langley as men who would not take kindly to having their financial interests threatened. Shakespeare was working for “disreputable theater people—which, at that time, was generally regarded as akin to working in a brothel” (Dash, 2011). Before Langley, Shakespeare had also worked with Phillip Henslowe, another theatre owner with a shady past. Theatres mainly attracted prostitutes, pimps, horse-thieves, cardsharps and other unsavory characters, and it is a “foregone conclusion” that many of the employees were mixed up in the rackets. This document poses the question as to whether or not Shakespeare had been involved in or was a party to criminality, and if this aided him in gaining his wealth in the future. William Shakespeare declared only the lowest of his properties and sources of income, using others to act as trustees or tenants to offset taxes he would have owed. He was listed in 1597, 1598, 1599 and 1600 as still owing or having defaulted on his taxes for various properties. William, according to the London tax records, had goods ‘to the value of [only] £5’.

Shakespeare was involved in several business ventures. These included real estate, his personal life (usury and agriculture), and business with the Globe and the Blackfriars theatres. He was a farmer/land owner, and had 50 acres of arable land adjacent to the Wilmecote Estate. A 1598 record indicates that Shakespeare illegally held ten quarters (about eighty bushels) of corn and malt in his possession during a time of high prices. Only two people in the Chapel Street Ward possessed more. In both wool and corn staples, the Shakespeare family had a history of skirting the law.

There are several recorded signatures purported to be Shakespeare's, and these are some of the few pieces of tangible, first person evidence we have corroborating his existence and interests as a businessman. The fact that his name is spelled in many variations and with many styles of penmanship is a source of contention for conspiracy theorists. On his marriage license it reads “Shaxpere” in contrast to other variations including “Shagspere”, “Shake-speare”, “Shackespre” and “Shakspere”. William Shakespeare had interests in real estate, mainly as an absentee landlord. He invested in properties in both Stratford-upon-Avon and the London area. He made no fewer than three purchases of land in Stratford. He brought civil action against his second cousin from his mother's side over land known as the Wilmecote Estate that was supposed to have been inherited by the Shakespeares; instead was repossessed due to his father's defaulting on the terms of his mortgage. This is based on the legal action Shakespeare brought against John

Lambert in 1589. He rented out his Blackfriars property in London while himself being a tenant. As a landlord, his tenant was a close friend Thomas Greene who resided at New Place in 1609. In addition, Shakespeare was mentioned in Greene's diary several times.

Shakespeare's interests in the theatre likely inspired him to write prolifically over his career to produce a popular body of performable work. Despite his numerous legal entanglements over loans and property, Shakespeare never pursued suit against any of the people who pirated his work or attributed other work to him. The publisher William Jaggard published a 1599 pamphlet of poems in which Shakespeare can only claim authorship of five out of the twenty poems. Again in 1619, Jaggard printed editions of ten folios, some with incorrect dates and title pages (known as the False Folio affair). Yet Jaggard was employed by Heminges and Condell to print the 1623 First Folio anthology of Shakespeare's works. Shakespeare's first published work, *Venus and Adonis*, was printed on the 18th of April, 1593, and had no authorship attached to it. A 1600 piece, "The first part of the true and honourable History of the Life of Sir John Oldcastle, The good Lord Cobham", was falsely attributed to Shakespeare, instead being the work of four separate authors. Whether Shakespeare was more interested in the business of theatre or acting, or whether he was ambivalent and treated his name as a brand, we are unaware.

Arguments for Innocence:

Copyright laws in the late 1500s/early 1600s were lax if even enforceable at all. Intellectual property was not the main source of a writer's income; rather, it was the performance of these works through ticket sales and the actor's performance that would have been Shakespeare's main pecuniary interests. His interests in Stratford (agriculture, real estate) were likely handled by family members or allied neighbours. Shakespeare would have been involved in these affairs merely for his ownership of the land on which these events were taking place. His primary business interests remained in the theatres of London. Uniform spelling and penmanship was less prevalent than today. Different spellings of names and words were the norm, as the phonetic quality of a word was primary, Elizabethan English rarely remained consistent in spelling. A variance in handwriting was not as strange then as it is today, as a person's signature wasn't the oft-used legal guarantee that it is taken for today. On documents that list Shakespeare's signature among several others, it was likely that a business partner would have written Shakespeare's name in with his own. Not all Shakespeare signature's we see are necessarily that of the Bard, William Shakespeare. From the 1609 case of "Willielmo Shakspeare", to the 1613 record of payment to "Mr. Shakspeare" from Richard Burbage for a coat of arms design (William Shakespeare wasn't a metal worker or bit maker, but a John Shakspeare was, and was also likely a cousin of the Bard). In all instances, the evidence we examined suggesting fraud was entirely circumstantial, and if we are to argue the Bard's innocence or guilt in a criminal court of law, the burden of proof is insufficient to prove his guilt.

Arguments for Guilt:

As Robert Greene once wrote, Shakespeare was a "*Johannes fac totum*", or "Johnny-do-it-all". The various avenues of professional life Shakespeare involved himself in casts doubt on our forensic analysis of his life and the plausibility of his writing the entire body of work now attributed to Shakespeare. In his family and upbringing, legal battles, property ownership, and relations with rivals, we see Shakespeare to be a man who was relentlessly ambitious and not

above using morally dubious means to secure what he aspired to. Was this a man who was above plagiarism and false ownership of work, even if we were unable to conclusively prove it? His background is entirely different from his contemporaries, and class was an extremely difficult barrier to move between in Elizabethan England, particularly for a Catholic son of a yeoman from the country. We already know Shakespeare collaborated on some of the work for which he took sole credit. Finally, his will, his wild variations on his own signature, and the idea of Shakespeare as a brand rather than an artist could lead one to believe in his guilt.

Summation:

In conclusion, we would advise the legal team to prepare for a not-guilty verdict. The lack of details surrounding Shakespeare's life in Elizabethan England, the lack of concrete evidence showing he was not the Bard or that he attached his name to other's work and took credit, and the few instances of evidence supporting the established notions on this matter lead us to believe that Shakespeare is not guilty and was the Bard. If a man is innocent until proven guilty, then Shakespeare is an innocent man.

Shakespeare Conspiracy Theories: Identity Crisis

There are many theories surrounding Shakespeare's authorship. Many suggestions have circulated since the c18th that propose cover-ups and potential governmental conspiracies. Christopher Marlowe, Francis Bacon, and Edward de Vere (the 17th Earl of Oxford) are often put forward as candidates for the "true" authorship of Shakespeare's works. Many of these cases involve intriguing details about each individual that tend to diverge in aspects that seem to border on the fantastical.

Marlovian Theory

Marlowe, for instance, was likely a secret agent for the Queen: some historians suggest that he had to fake his death to escape charges of heresy (and, therefore, went undercover and wrote plays under an assumed name, i.e. Shakespeare). This elaborate ploy was to ensure he could keep working for the queen out of sight and mind of the masses. Rosalind Barber presents a theory whereby Marlowe may have used Shakespeare's name to elude persecution from the state. She goes on to explain that documents found proving Marlowe's death and funeral have been regarded (by some) as potential fakes. The name "William Shakespeare" only began showing up in play and poetry publications from 1593 onward. Barber dissects many biographical aspects of Marlowe and Shakespeare and points out, based on research done by Gabriel Harvey, that there are suspicions about Shakespeare's long narrative poem *Venus and Adonis*: Barber suggests the transformation of identity (Marlowe assumes Shakespeare's name) has evidence in the poem, a poem that signals "Marlowe's Ovidian metamorphosis into Shakespeare."

Oxfordian Theory

Edward de Vere, the 17th Earl of Oxford, was also considered the true author of Shakespeare's works. As Elizabeth I ruled, laws concerning whether or not members of the court could publish works were becoming less strict. There is a theory that before the laws loosened the Earl had used the pen name of Shakespeare to keep himself out of jail. Once the laws allowed members of the court the publish works, de Vere's name showed up a little more often. One clue in this mystery is that a third of Shakespeare's plays were written and published after the Earl's death.

Baconian Theory

Another candidate in the debate is Francis Bacon. There is a favored opinion concerning Bacon due to his ciphers in his writings that many believe to have a strong connection to Shakespeare. Terry Ross, in *The Code That Failed*, argues that Bacon had an advanced level of education on par with the level of sophistication in Shakespeare's plays. Bacon was also known to keep a private journal called *Promus of Formularies and Elegancies* that is now in a British Museum. This memorandum is said to have lines from Shakespeare's plays written in it. The question remains whether these entries in his memorandum (called a "memory book" in the c16th) predate the plays published by Shakespeare.

Interpretation of Innocence

Although these theories offer decent arguments towards the assumption of the role of Shakespeare by such characters as Marlowe, de Vere and Bacon, they do not offer much in the way of proof against Shakespeare. In fact, the common theme shared by most conspiracy theorists is that Shakespeare could not write these plays without a university education. In other words, these conspiracy theories are based on class bias and are elitist. These theorists fail to

fully understand the institution of the grammar school and early modern education, nor do they account for the fact that a life learner does not require institutional training to be brilliant. Furthermore, a lot of weight is placed on Shakespeare's lack of a paper trail. Lack of evidence does not create its won form of evidence. The theory that Marlowe was Shakespeare is based on another conspiracy theory, notably that he faked his death, for which we have no proof and thus would render his claim to being Shakespeare tenuous at best. If we consider de Vere as a possible candidate, a third of Shakespeare's plays were written after his death and – as far as we know – no conspiracy theories exist around a faked death. This alone should be enough to indicate the illegitimacy of his claim to Shakespeare's name. Finally, in the case of Bacon, the theory is based on similarities to journal entries to which are not dated and therefore cannot be used as conclusive evidence. In light of invalid evidence, we declare the accused innocent.

Interpretation of Guilt

There are many critics who believe that Shakespeare is a fraud. An examination of the facts can create doubt about authorship. The most likely scenario is the Marlovian theory. Mr. Marlowe's alleged death in 1593 corresponds with the first appearance of the name Shakespeare in print. Since Marlowe was a spy, he would conceivably need to go into hiding, and faking his death and operating under a new identity would be a perfect ruse. The other candidate, Sir Francis Bacon, kept personal journals that linguistically mirror the lines of characters found in Shakespeare's works. Since the dates are unknown, it is a tantalizing detail that casts doubt on Shakespeare's authorship. There are further questions about the identity of the accused due to the inconsistency in signatures and spellings of his name, making proper identification difficult. Mark Twain declared that he "only believed Bacon wrote Shakespeare, whereas [he] knew Shakespeare didn't." There is a strong case of reasonable doubt whereby the accused could be guilty of fraud.

Conclusion

Many of Shakespeare's contemporaries have been suggested in the Shakespeare authorship debate from Ben Jonson, to the 5th Earl of Derby, to William Stanley, The Countess of Pembroke (the patron of Shakespeare), even to Queen Elizabeth I herself. These claims provide "proof" that is largely based on a lack of evidence or circumstantial evidence.

Appendix:

From the movie: Anonymous - 10 Reasons why Shakespeare was a fraud (director's comments):

http://community.ovationtv.com/_Anonymous-10-Reasons-Why-Shakespeare-Was-A-Fraud/video/1648547/16878.html

Works Cited:

Barber, Rosalind. "Shakespeare Authorship Doubt In 1593." Critical Survey 21.2 (2009): 83 110. Academic Search Complete. Web. 28 Jan. 2012.

<http://www.baonsciphier.com/Chapter3.html> (Twains quote)

<http://www.baonsciphier.com/ShakeBacPhrases.html> (Phrases in Bacons memorandum similar to, or exactly from, Shakespeare)

<http://www.luminarium.org/sevenlit/bacon/>

<http://www.shakespeareauthorship.com/aristocrat.html>

<http://www.theatrehistory.com/british/shakespeare030.html>

Legal references in Shakespeare's Canon

1. Henry VI, Part II [\[IV, 2\]](#)

The first thing we do, let's kill all the lawyers.

2. Coriolanus [\[III, 3\]](#)

Peace!

We need not put new matter to his charge:
What you have seen him do and heard him speak,
Beating your officers, cursing yourselves,
Opposing laws with strokes and here defying
Those whose great power must try him; even this,
So criminal and in such capital kind,
Deserves the extremest death.

3. All's Well That Ends Well [\[II, 1\]](#)

There's honour in the theft.

4. Hamlet [\[III, 2\]](#)

Well, my lord.
If he steal aught the whilst this play is playing,
And scape detecting, I will pay the theft.
Sound a flourish.

5. Henry IV, Part I [\[IV, 2\]](#)

I think, to steal cream indeed, for thy theft hath
already made thee butter.

6. Henry VI, Part I [\[III, 1\]](#)

Yes, as an outlaw in a castle keeps
And useth it to patronage his theft.

7. Macbeth

[II, 3]

This murderous shaft that's shot
Hath not yet lighted, and our safest way
Is to avoid the aim. Therefore, to horse;
And let us not be dainty of leave-taking,
But shift away: there's warrant in that theft
Which steals itself, when there's no mercy left.

8. Rape of Lucrece

Guilty thou art of murder and of theft,
Guilty of perjury and subornation,
Guilty of treason, forgery, and shift,
Guilty of incest, that abomination;
An accessory by thine inclination
To all sins past, and all that are to come,
From the creation to the general doom.

9. Timon of Athens (this is long but there may be some choice turns of phrase in here)

[IV, 3]

Nor on the beasts themselves, the birds, and fishes;
You must eat men. Yet thanks I must you con
That you are thieves profess'd, that you work not
In holier shapes: for there is boundless theft
In limited professions. Rascal thieves,
Here's gold. Go, suck the subtle blood o' the grape,
Till the high fever seethe your blood to froth,
And so 'scape hanging: trust not the physician;
His antidotes are poison, and he slays
More than you rob: take wealth and lives together;
Do villany, do, since you protest to do't,
Like workmen. I'll example you with thievery.
The sun's a thief, and with his great attraction
Robs the vast sea: the moon's an arrant thief,
And her pale fire she snatches from the sun:
The sea's a thief, whose liquid surge resolves
The moon into salt tears: the earth's a thief,
That feeds and breeds by a composture stolen
From general excrement: each thing's a thief:
The laws, your curb and whip, in their rough power
Have uncheque'd theft. Love not yourselves: away,
Rob one another. There's more gold. Cut throats:

All that you meet are thieves: to Athens go,
Break open shops; nothing can you steal,
But thieves do lose it: steal no less for this
I give you; and gold confound you howsoe'er! Amen.

10. Troilus and Cressida
[\[II, 2\]](#)

O, theft most base,
That we have stol'n what we do fear to keep!
But, thieves, unworthy of a thing so stol'n,
That in their country did them that disgrace,
We fear to warrant in our native place!

11. Venus and Adonis

Steal thine own freedom and complain on theft.

12. All's Well That Ends Well
[\[II, 5\]](#)

I am not worthy of the wealth I owe,
Nor dare I say 'tis mine, and yet it is;
But, like a timorous thief, most fain would steal
What law does vouch mine own.

13. Coriolanus
[\[III, 1\]](#)

He shall be thrown down the Tarpeian rock
With rigorous hands: he hath resisted law,
And therefore law shall scorn him further trial
Than the severity of the public power
Which he so sets at nought.

14. Cymbeline
[\[IV, 2\]](#)

The law
Protects not us: then why should we be tender
To let an arrogant piece of flesh threat us,
Play judge and executioner all himself,
For we do fear the law?

15. Cymbeline
[\[V, 5\]](#)

I am sorry for thee:
By thine own tongue thou art condemn'd, and must
Endure our law: thou'rt dead.

16. Hamlet

[\[IV, 3\]](#)

How dangerous is it that this man goes loose!

Yet must not we put the strong law on him.
He's lov'd of the distracted multitude,
Who like not in their judgment, but their eyes;
And where 'tis so, th' offender's scourge is weigh'd,
But never the offence.

18. Henry IV, Part I

[\[I, 2\]](#)

Yea, and so used it that were it not here apparent
that thou art heir apparent—But, I prithee, sweet
wag, shall there be gallows standing in England when
thou art king? and resolution thus fobbed as it is
with the rusty curb of old father antic the law? Do
not thou, when thou art king, hang a thief.

19. Henry V

[\[IV, 8\]](#)

An please your majesty, let his neck answer for it,
if there is any martial law in the world.

20. Henry VI, Part II

[\[I, 3\]](#)

Thy cruelty in execution
Upon offenders, hath exceeded law,
And left thee to the mercy of the law.

21. Henry VI, Part II

[\[I, 3\]](#)

Now, lords, my choler being over-blown
With walking once about the quadrangle,
I come to talk of commonwealth affairs.
As for your spiteful false objections,
Prove them, and I lie open to the law:
But God in mercy so deal with my soul,

As I in duty love my king and country!

22. Henry VI, Part II

[\[I, 3\]](#)

Base dunghill villain and mechanical,
I'll have thy head for this thy traitor's speech.
I do beseech your royal majesty,
Let him have all the rigor of the law.

23. Henry VI, Part II

[\[III, 1\]](#)

Did he not, contrary to form of law,
Devise strange deaths for small offences done?

24. Henry VI, Part II

[\[III, 1\]](#)

That he should die is worthy policy;
But yet we want a colour for his death:
'Tis meet he be condemn'd by course of law.

25. King John

[\[III, 1\]](#)

And for mine too: when law can do no right,
Let it be lawful that law bar no wrong:
Law cannot give my child his kingdom here,
For he that holds his kingdom holds the law;
Therefore, since law itself is perfect wrong,
How can the law forbid my tongue to curse?

26. King John

[\[IV, 3\]](#)

Must I rob the law?

27. Measure for Measure

[\[II, 1\]](#)

We must not make a scarecrow of the law,
Setting it up to fear the birds of prey,
And let it keep one shape, till custom make it
Their perch and not their terror.

30. Coriolanus

[I, 1]

Your virtue is
To make him worthy whose offence subdues him
And curse that justice did it.

33. Henry IV, Part II

[V, 2]

To pluck down justice from your awful bench

34. Henry IV, Part II

[V, 2]

You are right, Justice, and you weigh this well;
Therefore still bear the balance and the sword;
And I do wish your honours may increase
Till you do live to see a son of mine
Offend you, and obey you, as I did.

35. Henry IV, Part II

[V, 5]

My Lord Chief Justice, speak to that vain man.

36. Henry VIII

[III, 2]

Sharp enough,
Lord, for thy justice!

37. King Lear

[III, 6]

I'll see their trial first. Bring in their evidence.
[To Edgar] Thou, robed man of justice, take thy place.
[To the Fool] And thou, his yokefellow of equity,
Bench by his side. [To Kent] You are o' th' commission,
Sit you too.

38. Measure for Measure

[II, 1]

Which is the wiser here? Justice or Iniquity?

40. Measure for Measure

[II, 2]

There is a vice that most I do abhor,
And most desire should meet the blow of justice;
For which I would not plead, but that I must;
For which I must not plead, but that I am
At war 'twixt will and will not.

41. Merchant of Venice

[IV, 1]

Thyself shalt see the act:
For, as thou urgest justice, be assured
Thou shalt have justice, more than thou desirest.

42. Much Ado about Nothing

[V, 1]

Come you, sir: if justice cannot tame you, she
shall ne'er weigh more reasons in her balance: nay,
an you be a cursing hypocrite once, you must be looked to.

43. Othello

[IV, 1]

Good, good: the justice of it pleases: very good.

Shakespeare's Trial: Script and Order

Court Clerk signals the arrival of Mr. Justice Goldbloom

Court Clerk:

"All rise for Michael Goldbloom, Justice of the Supreme Criminal Court of Bishop's in the matter of the Queen and William Shakespeare.

Justice Goldbloom arrives, and welcomes the jury

Justice Goldbloom:

"Please be seated.

As jury members, you have an ethical responsibility to listen to the facts of the case with objectivity. You will be presented with facts and must assume that the accused is innocent. The burden on the crown is to prove that the accused is guilty beyond a reasonable doubt on all elements of the charge. I shall instruct you later on the law but it is for you to determine the facts from the evidence provided to you and only that evidence. You cannot bring to bear on any decision making your personal prejudice, feelings or your personal knowledge or anything learned from past experiences. You must focus on the evidence before you.

The trial will proceed as follows: The Crown Prosecutor will make an opening statement to address the jury. The Crown will then call the first witness. The Defence will have the opportunity to cross examine the witness, and the Crown Prosecutor can reexamine the witness on any material that is discussed for the first time during cross examination. This process will continue until the Crown rests their case. There will be a brief recess, and then the Defence has the option of calling witnesses. If the defence opts to adduce evidence, we will proceed in the same manner, with the Defence calling witnesses and the Crown cross examining these witnesses until the Defence rests their case. The Defence and Crown will then have an opportunity for closing statements. Following the closing statements, I will charge you, the jury, by providing you with the law and the elements of the offence and it will then be up to you to make a decision. The jury will be able to ask questions related to points of evidence and/or guidance on the points of law before deliberating. If the jury reaches a verdict of guilty, we will proceed immediately with sentencing."

Court Clerk,

William Shakespeare please rise.

William Shakespeare, you are charged with having committed criminal fraud, to wit that you did, on or about, 1592 to 1616 years of the reign of our Sovereign Elizabeth 1st and King James I in the LIBERTY OF SOUTHWARK in the City of London, unlawfully hold yourself out to the people of England as the author of 37 plays, 126 sonnet, and two narrative poems

that, in fact, you obtained these plays through deceit [set out the means by which Shakespeare obtained the plays or came to hold them out as his own]; .

that, in holding them out as your own, you did:

unlawfully defraud the people of the Liberty of Southwark, the City of London, the commonwealth of England, and the entire world of knowledge of the true provenance of these plays,

unlawfully profit from the renown that has come to attach to the author of these extremely successful theatrical works; and

unlawfully pocket the receipts that accrued to the box office of the Globe Theatre and the subsequent profits of plays ascribed to you until this date, February 24, 2012;

And that in so doing you committed criminal fraud as defined by section 380 of the Criminal Code of Bishop's.

"William Shakespeare, How do you plead?"

Shakespeare: "I plead NOT GUILTY"

Justice Goldbloom:

"Now I ask the Crown Prosecutor, Dr. Crooks, to provide an opening statement."

Crown's opening statement

Crown Prosecutor Crooks: opening statement addressed to the jury (2-3 minutes)

Justice Goldbloom:

"Now, Dr. Crooks, you may call your first witness"

Court Clerk swears in each witness:

"Do you swear to tell the truth, the whole truth, and nothing but the truth so help you God?"

Witness: "I swear"

NOTE: Christopher Marlowe will refuse to swear on the bible. He will provide resistance and will choose to make a solemn declaration in lieu of a religious oath.

Presentation of the Crown's case

Objectives: Crown attempts to prove all elements of charged offences beyond a reasonable doubt

Does so by presenting witnesses (even physical evidence must be presented through the testimony of a relevant witness)

Procedure:

Examination-in-chief of witness by Crown (max 5 min)

Cross-examination by defence counsel (max 3 min)

Re-examination to elaborate on issues that came up on cross-ex (max 2 min)

The witnesses will be in the order decided upon by the crown:

nb. The Crown, as they craft their case, can change the order to best suit their argument

1. Hemings and Condell (the publishers of Shakespeare's First Folio) nb. They will appear and be examined as a unit
2. Christopher Marlowe
3. Ben Jonson
4. Shakespeare's wife, Anne Hathaway

Close of Crown's case with final witness

Accused's choice of calling evidence

*Runs the same way as the Crown if they choose to do so

Justice Goldbloom: (to defence counsel):

"Counsel, you have no obligation to present evidence. Do you choose to present evidence in this case?"

Head Defence Attorney:

"We do, my Lord. We call, as our only witness, William Shakespeare."

Clerk swears in Shakespeare

Examination of Shakespeare (max 5 min)

Cross Examination by the Crown (max 3 min)

Possibility of a re-examination on material brought up during cross examination (max 2 min)

Justice Goldbloom: (to the defence) "do you rest your case?"

Defence: "we do, my Lord."

Justice Goldbloom: "we will now hear closing statements from the defence and the crown. Counsel, please proceed."

Closing statements

Defence closing statement: (max 3 min)

Crown closing statement: (max 3 min)

Jury instructions in jury trials

Justice Goldbloom: *Charge the jury

“Ladies and Gentleman of the jury, you have heard the evidence and the facts. Counsel have done an excellent job of presenting evidence to you so you can determine what the facts are. Your job now is to determine whether the facts justify a conviction on the charge of fraud.

The elements of fraud are XXXXX *tailor the charge – Shakespeare steals the work of another and passes it off as his own. Legal advisory committee can grapple with this and work with the elements of the charge.

The jury has the opportunity now to ask a maximum of three questions related to points of evidence and/or guidance on the points of law before entering into deliberation. Would a juror like to ask a question?”

< discussion period (5 min) >

Maximum 3 questions; judge answers and then solicits comments from the crown or the defence if they object to the answer.

Justice Goldbloom: “Now that we are all clear about evidence and points of law presented in the case, I ask you to deliberate. You may find the accused guilty or not guilty through a show of applause.

In the matter of R. v. Shakespeare, [*note, even when it is written this way what you SAY is “the Queen and Shakespeare”*] if you find the accused guilty on the charge of fraud, please applaud now.

In the matter of R v. Shakespeare, if you find in favour of the accused and would like to register a verdict of “not guilty” please applaud now.”

< Vote from jury >

nb. we will assume that the jury is split.

Justice Goldbloom: “Well, it appears that we have a hung jury. I urge you to strongly consider the implications of a hung jury. It will lead to a mistrial. BUSES ARE STANDING BY TO TAKE YOU IMMEDIATELY TO MOTEL LENNOXVILLE WHERE YOU WILL BE SEQUESTERED FOR A MINIMUM OF 10 DAYS. DURING THIS TIME, YOU WILL BE CUT OFF FROM ALL OUTSIDE COMMUNICATION, INCLUDING THE INTERNET, NEWS PAPERS, ETC. YOUR CELLULAR PHONES WILL BE CONFISCATED AND YOU CANNOT SEE YOUR FAMILIES. I ask you again, members of the jury, to reach consensus on the verdict for the accused, William Shakespeare”

In the matter of R. v. Shakespeare, if you find the accused guilty on the charge of fraud, please applaud now.

In the matter of R v. Shakespeare, if you find in favor of the accused and would like to register a verdict of “not guilty” please applaud now.”

Another vote: again, the jury is hung.
Justice Goldbloom looks nervous.

< ENTER QUEEN ELIZABETH >

Court Clerk: “All bow for her Royal Majesty, Sovereign of all of England, Queen Elizabeth the First, Defender of the True Faith, Protector of all, mother to her subjects, Glorious Benefactor of all English subjects.....”

Queen Elizabeth: (interrupting) “That will do.”

Nb. The following speech is modeled on Elizabeth’s speech to her troops at Tilbury in 1588

“My loving people, We have been persuaded by some that are careful of our safety, to take heed how we travel to the c21st and to the NEW WORLD, for fear of treachery and Quebec drivers (or something funny here);

but I assure you I do not desire to live to distrust my faithful and loving people.

Let tyrants fear, I have always so behaved myself that, under God, I have placed my chiefest strength and safeguard in the loyal hearts and good-will of my subjects; and therefore I am come amongst you, as you see, at this time, not for my recreation and disport, but being resolved, in the midst and heat of this trial, to save the life and reputation of Mr. William Shakespeare, who stands wrongly accused.

I know I have the body but of a weak and feeble woman; but I have the heart and stomach of a king, and of a king of England too, and think foul scorn that Shakespeare be slandered and libeled; to which rather than any dishonour shall grow upon Master Shakespeare, I myself will take up arms, I myself will be your general, judge, and rewarder of every one of your virtues if you release him to share the beauty of his poetry and prose for generations to come. We do assure you in the word of a prince, the rewards of Shakespeare’s craft shall be duly paid you and your children and your children’s children. In the mean time, Justice Goldbloom shall be in my stead, than whom never prince commanded a more noble or worthy subject; and we shall shortly have a famous victory over those enemies of my kingdom, my people, and of my literary sensibilities. Master Shakespeare, you are free to go.

Justice Goldbloom: “Court is adjourned!!!!” [Bang the gavel!]