

# Proving Oxfordian Authorship in “Sweet Cytherea”

## The Wind-Up

Oxford’s poems do not resemble Shakespeare’s. They were two different writers.

Such is Academe’s preclusive claim that a literary chasm exists between the known, usually early, writings of Edward de Vere, 17<sup>th</sup> Earl of Oxford, and the collected works we recognize by the spectacular epithet ‘Shakespeare’. (Baldrick, 17-18; Elliott, *The Shakespeare Files*; Kathman, website; Low, letter NY Times; Nelson, quoted, “Shakespeare Matters”, 7; Nelson, website)

Since Lord Oxford published under a series of pseudonyms and proxies in order to carry on an artistic vocation shunned by his class, only three subscribed poems after his youth have survived. (“*Shakespeare*” Vol I, 553) There are no original notes and manuscripts to document an Oxford/‘Shakespeare’ stylistic evolution. His plays are said to have been lost. (Sidney Lee, in “*Shakespeare*” Vol I, 112) The 1951 *Encyclopaedia Britannica* noted only, “He was a lyric poet of no small merit.” Orthodoxy therefore may prefer the slanted odds of comparing *The Sonnets*, ‘Shakespeare’s masterpiece, with Oxford’s juvenilia, involving a gap of twenty-five to thirty-five years in a life full of writing and personal change.

Lacking the autograph work, critics who credit Oxford as the mind behind the name ‘Shakespeare’ must build their evidence from logical deduction, similar phrasing and poetic devices, biographical allusion, vocabulary, allegorical reference, and a recombination of previously disparate sources.

But these investigative techniques apply to any author’s unprovenanced writings. The literary detective work is no different. Should it link an unattributed work to Francois Marie Arouet, for instance, which means simultaneously to his pseudonym Voltaire, it would be a red-letter day for literature.

With ‘Shakespeare’, the consequences are not so simple. They are revolutionary. We would revise a good deal of formulaic Elizabethan political history and also would shame the Stratford-born-Bard tradition that followed in its wake.

In the course of four centuries English literature and custom have sanctified the shadowy ‘Shakespeare’ as a demi-god. T.S. Eliot wrote, “Dante and Shakespeare divide the world. There is no third,” the inference being they were inexplicable, superhuman. At the least, ‘Shakespeare’ represented the far-reaching possibilities of the human spirit whatever one’s social station.

Doubters completely accept the potential for an artist of any class to reach universality. They question utter, defiant faith in the Stratford origins, given the overwhelmingly royal context throughout the canon. The narrative strikes the skeptic as a set of irreconcilable contradictions, an implausible model for understanding any writer’s life and work.

On the other side of the question, like followers of any iconography, Stratfordians agree with Winston Churchill who is remembered as saying, "I don't like to have my myths tampered with." (Ogburn, Jr. 162) Contemporary critical literature does not even consider authorship questions scholarship but more as extreme bad manners, perhaps following the unspoken anthropological law that proscribes iconoclasm, sacrilege, heresy, treason, subversions large and small, public scatology, and sexual outrage. Hardly an English department in the world recognizes Shakespeare 'authorship' studies.

So any proposal that the Earl of Oxford, the maverick genius close to Elizabeth I, wrote these striking works disturbs the generalized faith that Stratford's uneducated (Green 26-31) commoner rose from obscurity, impressed into print eternal understanding that rivals the Bible, made a tidy bundle doing it, and duty done returned to rural torpor, leaving the compulsions of art behind.

As mythos the doctrine has features of Weber's Protestant ethic and the spirit of capitalism patched onto the artistic vocation. Stratford's Gulielmus Shakspere never gave any evidence of being a writer. But it remains his legacy.

How to outgrow commonplace fables? As Buckminster Fuller said, by showing a model that works. But there we encounter further cultural anthropology. Every Oxford-favoring evidentiary advance jars a region of our social Unconscious, the need that heroes and foundation myths stay the same. We know the impulse very well from our children wishing, even righteously demanding, the same story be read in the same way every night before bed. They take comfort the story will first forestall sleep, from whose bourne of darkness children have no psychological defense, and then keep away sleep's parent, the inexpressible specter of death. Myth comforts all the ages. The understandable attachment to even illogical belief does not cease and fade just because facts accumulate.

Given this human predisposition for stability, the best course to finding 'Shakespeare' is let the probative evidence increasingly reveal elements of the actual history, and the Horatio Alger counterfeit will dissolve, leaving us the true though tragic human parable behind 'Shakespeare': the noble who could not be king became uncrowned Legislator to the world.

The present goal is more modest. I will apply one of reason's simplest principles, comparative analysis, to prove the Shakespearean epic poem *Venus and Adonis* is the artistic creation of which Oxford's "Sweet Cytherea" and its sibling sonnets in *The Passionate Pilgrim* (*The Yale /Venus 113-30*) were the seeds.

If Oxford wrote both works, it follows that Stratford Shakspere's name usefully overlapped with Oxford's stage mask 'Shakespeare' in a cultural/political strategem to gain printing permanence for the canon, and Posterity was left to decipher the money-lender's fictive notoriety.

## Problems of the Stratfordian Attribution of Authorship

### I Ignorance Bifurcates the Works' Meaning From Their Origin

We have to recognize at the outset *The Passionate Pilgrim's* Oxford sonnets (of which "Sweet Cytherea" is numbered IV) are not high Shakespeare, one reason they are stored in the basement called Minor Poems. Some reappear in the canon: I-III, and V of *The Passionate Pilgrim* and II of "Sonnets to Sundrie Notes of Music" are credited as the Bard's. (*The Yale/ Venus and Adonis* 185) The rest appear in every new edition as apocrypha. The poetic style throughout is felicitous rather than profound, so for their different reasons scholars and readers can easily miss the Cytherea/Venus poems as primary evidence in the creative evolution of the Shakespeare canon.

The longest 'Minor Poem', "A Lover's Complaint", is integral to *The Sonnets*, with which it was published, because it extends the themes of Eye and Heart, Reason and Desire, and completes *The Sonnets'* Pythagorean numerology. (Fowler, 183-97) It got packed together with the miscellaneous sonnets and odes for lack of any discernible connection with *The Sonnets*.

The key is numerical continuity. The complaint narrative comprises 47 stanzas, seven lines each. It cannot be co-incidental that Sonnet 47's Eye and Heart theme is followed a hundred sonnets later with Sonnet 147's variation on it, Reason and Desire. According to Plutarch, Euclid's Theorem # 47, describing the perfect 3-4-5 Pythagorean triangle, symbolizes the Osiris-Isis-Horus/Apollo myth. It provides that ancient parable with a geometric analog. Both myth and triangle depict the Mystery of Creation's inherent conflict and miraculous result: Increase. The square of the hypotenuse equals the combined squares of the vertical (male) and horizontal (female) sides. Increase is the last word of the first line of the Sonnets. The theme of Increase superscribes the Sonnets and is its metaphoric frame.

But "A Lover's Complaint" remains occluded from proper notice. So is "Sweet Cytherea". Neither fits the Stratford narrative. They are lumps under the rug that is traditional Shakespeare studies.

### II Dating Evidence Does Not Support the Narrative

A further problem with the Stratfordian's arbitrary accreditation concerns "too early for Shakspeare" composition of the poems. *The Passionate Pilgrim's* 1599 publication date and its W. Shakespeare author line are no indication of when or by whom the various poems were written. For example, "Whenas thine eye hath chose the dame" first appeared in the 1590-era commonplace book entitled "MSS POEMS BY VERE EARL OF OXFORD &C" ("Shakespeare" Vol II 369-79) Then it appeared in *The Passionate Pilgrim* under the name W. Shakespeare. This is hardly an argument propounding twenty-five-year-old Shakspeare just arrived in London already writing a courtly poem that got copied in an aristocrat's daughter's commonplace book. Believers operate on the assumption it could (or had to) have happened, once they are impelled to take note at all.

Setting aside the circular reasoning required, that 'Shakespeare'/Shakspeare published in Oxford's miscellaneous poems because Shakspeare was in London about then, *The Passionate Pilgrim* sonnets

themselves are exactly what they look like, late 1580's erudite pastoral experiments deriving stylistically from the courtly romance tradition but brazen beyond any previous Tudor literature. They are impossible to rectify with the Stratford biography. Commoners did not poetize the Queen on her back and live.

Rather than accept *a priori* assumptions, let us inquire whether the word use in "Sweet Cytherea", plus choice of subjects and *dramatis personae*, specific classical learning, and concealed self-identifications show up again in the texts of 'Shakespeare'.

Two proofs are necessary: one, that Oxford really wrote "Sweet Cytherea", which should be easy because he left his initials all over it; and two, that features of *Venus and Adonis* are so substantially similar to "Sweet Cytherea" and other Oxfordian work that they must have come from the same pen.

## The Pitch

### "Sitting alone..."

We search first for covert self-identities in "Sitting alone upon my thought in melancholy mood", which we know Oxford wrote. Then we compare the naming devices and stylisms in "Sitting alone" to "Sweet Cytherea" and both to *Venus and Adonis*. From the sheer number of name clues elsewhere in Oxford's work such as Ignoto [nO-man], Ever [verE] or Never, Emet [Hebrew, Truth], and Pasquill [nO-pen] Caviliero [il vier O], we infer he wanted his authorship recognized. (see *The Yale /Sonnets* 38, 54) In later years, he hinted his surname Vere and title Earl of Oxford with various devices and allusions.

In "Sitting alone", Oxford used the echo device uniquely as a kind of sibyl to dramatically tell the 'truth', the English equivalent to Latin's *veritas*, a pun on Vere and part of his family motto, *Vero nihil verius*, Nothing truer than truth. In the third stanza the echo resounds 'Vere'. There is no more definite evidence for Vere's 'true' self-identification than 'Vere' (pronounced Vair) echoing repeatedly across the hills in the poem. [Italics added.]

### Sitting alone upon my thought in melancholy mood (Echo Verses)

Sitting alone upon my thought in melancholy mood,  
In sight of sea, and at my back an ancient hoary wood,  
I saw a fair young lady come, her secret fears to wail,  
Clad all in color of a nun, and covered with a veil;  
Yet (for the day was calm and clear) I might discern her face,  
As one might see a damask rose hid under crystal glass.

Three times, with her soft hand, full hard on her left side she knocks,  
And sigh'd so sore as might have mov'd some pity in the rocks;

From sighs and shedding amber tears into sweet song she brake,  
When thus the echo answered her to every word she spake:

[Ann Vavasour's Echo]

Oh heavens ! who was the first that bred in me this fever ? Vere  
Who was the first that gave the wound whose fear I wear for ever ? Vere.  
What tyrant, Cupid, to my harm usurps thy golden quiver ? Vere.  
What sight first caught this heart and can from bondage it deliver ? Vere.

Yet who doth most adore this sight, oh hollow caves tell true ? You.  
What nymph deserves his liking best, yet doth in sorrow rue ? You.  
What makes him not reward good will with some reward or ruth ? Youth.  
What makes him show besides his birth, such pride and such untruth ? Youth.

May I his favour match with love, if he my love will try? Ay.  
May I requite his birth with faith ? Then faithful will I die? Ay.

And I, that knew this lady well,  
Said, Lord how great a miracle,  
To her how *Echo told the truth,*  
As true as *Phoebus' oracle.*  
(*"Shakespeare"*, Vol I, 560-1)

The four (four=vier=Vere) 'Vere's plainly allude to the author of the same name. But one diaphora, i.e., name repetition device, is not sufficient to prove the author's intent to hint he wrote the poem. So we search for re-occurrence. Is the second echo, 'you', Oxfordian as well? Yes. By vocalizing and extending its vowel sounds, 'you' enunciates as yEEE-OOOu. The palate and tongue can't form the sound of 'yoo' without first vocalizing a phantom 'ee'. And EO is the monograph of the Earl of Oxford. Similarly 'youth' vocalizes as yEEE-OOOth, again the EO signature. In total, there are four 'Vere's and four embedded 'EO's. In the first era of printing, expression still relied on sound as well as etymology for its impact.

By another form of covert EO-punning--foreign language homonyms--the affirmation 'Ay' identifies Oxford as the author and culprit of the dramatic action. How is this conveyed? In addition to meaning yes, 'Ay' is the vocalization of 'I', English first person singular pronoun for a speaker. This gets us nowhere in English syntax, but the Italian equivalent, 'io' is pronounced EEE'-oh, the now twice embedded EO.

The youthful Oxford, returning from Italy, wrote to his warder William Cecil, "I am that I am," or, in Italian, "Io sono che io sono," the pun of io=EO slapping Cecil in the face with clever Italian just as Oxford defiantly rebuked him with the English bible reference. Note that 'sono' is a possible allusion to the fact that Oxford was the Son or heir, another reprimand to Cecil, who was a commoner before Elizabeth's entitlement upon him in order to legalize the Edward Vere-Anne Cecil marriage.

Recapitulating, in “Sitting alone”, there are four/vier ‘Vere’ sounds, [as in French, pronounced Vair], four ‘EO’ sounds, and two AY[=I=‘IO’=EO] references. These sets total ten, 10 in Arabic numerical script, making a further pun--between nearly identical Phoenician letter and Arabic number symbolisms--to make one more name-play [10=IO=EO] hidden in and about the text.

There is a third meaningful Oxfordian reference concerning this little word “io”, one rooted in Greek mythology. What deity was associated with the Bosphorus Straits, connecting the Sea of Marmara and the Black Sea? Io the goddess, according to legend. (Smith 159) Zeus disguised Io as an ox to protect her from Hera. As an ox she swam the Straits to safety. Bosphorus means ox-ford, ‘bos’ for bovines generally and the root ‘por’ for passage, -which became for-d in English. We can assume both these terms, Io and Bosphorus, were talismanic for the Earl of Oxford, since they tell of Io=EO and Bosphorus=Oxford being divinely protected from whims of the Sovereign Mistress.

Another way to understand the communication embedded in the I=io=E-O formulation is as an abbreviated Latin sentence, E(go) O. This says simply, I am O, or alternatively, I am Nothing. As we will see below, both identity references, O and Nothing, occur as Oxfordian name-clues in the Shakespeare canon.

No other English author so based his identity, even his sanity, on words and the history of words. He couldn’t rely on his personal relationships for the truth. Everybody had something to prove and something to steal. When we reach the point of understanding the canon as the work of a supreme word-smith, in an eerie way striving like the lamed blacksmith Hephaistos to make the metals ring true, it is necessary to remember that Oxford thought, as James Joyce did, in several languages—English, French, Italian, Latin, Greek, Spanish, Hebrew, and Dutch/German. Derivations, inventions, and cross puns arose constantly.

New words, images, colors, constructions inevitably evoke new visions of reality, which particularly rise from the extreme psychological type that would include Oxford and Vincent Van Gogh. Their psychic vulnerability compares with Rousseau’s, the soul living without a skin between self and circumstance, experiencing life at the unstable margin of sanity and madness. The pendulum swing between pain and hilarity in the comedies serves as a metaphor.

Our modern understanding of what is humanly true owes much to these artists’ struggles for evocative conceptions. Ironically their fates intersected in 1876 when Van Gogh visited Hampton Court, site of Holbein’s drawings and the royal portraits, including Gheerhardt’s “Portrait of an Unknown Woman”, the pregnant Elizabeth, displaying an Oxford cartouche in the lower right corner of the canvas. (Portrait: Altrocchi, 291; Visit: Stone, 9)



Portrait of an Unknown Woman by Gheerhardt  
Hampton Court Renaissance Gallery, ca 1600.

Elizabeth I is depicted in maternity garb with a Turkish silk gown. The portrait was evidently commissioned by the 17<sup>th</sup> Earl of Oxford, whose poem is displayed in the lower right hand corner cartouche. By the time of the painting, Elizabeth was sixty-seven. Her face and figure were taken from earlier portraits. The broad outline of the dress before overpainting is still visible as blue sketchy lines. There has never been an official explanation for the maternity depiction.

### Summary of Name-Clues

And *I*, that knew this lady well,  
Said, Lord how great a miracle,  
To her how *Echo told the truth*,  
As *true as Phoebus' oracle*.

Vere's embedded name and title are communicated by devices integral to stanza 3, namely the echo, the play on Vere and truth, the hidden allusions of 'I=EO', and the you(th)=EO encoding. The final stanza, above, puts those devices in a bottle for Posterity. The narrator's English 'I' equals the Italian 'I', IO, in turn evoking EO. Turning to Latin, E(go) O=I am O. By arithmetic association, O equals Nothing, and also alludes us to the first word of the Vere motto. The letters E and o conscribe

the name Echo. The echo does not “tell” anything, rather it oracularly re-sounds “Vere”, i.e., in Latin veritas/truth, that Vere is the responsible party.

More significantly, this stanza has a third entendre: 1) Vere=truth; 2) Echo reflects or re-sounds Vere/Truth; and 3) Echo is close to the German “echt”, which means genuine. The word found its way into idiomatic Tudor English as ‘eke’ or ‘eche’ with the sense of ‘really’ or ‘quite’. Thus, “Echo told the truth” dramatizes the equivalency, Echo/genuine told the truth, or conversely, *Nothing truer than the truth*.

There was a personal Oxfordian sense of the word 'echo'. His Latin signature was Edwardus Comes Oxoniensis, or Our friend from Oxford, Edward. The pronounced initials ECO vocalize 'echo'. A variation of the Latin signature was Edwardo Comiti Oxonie. ([See reference on the web here](#), and thanks to Dr. James S. Ferris.) Thus Oxford's initials are a literal 'echo', just as his surname Vere suggested truth (veritas). Etymology reflected artistic mission.

And the bridging verb “told”, though strained here as a transitive verb, when converted to its homonym “tolled” bearing the meaning of knell, emerges as an etymological descendant of the Latin/Italian anello, or the meaning and circular shape of ‘ring’. Echo told/tolled/knelled =anello =rang “the truth”. The O shape of a ‘ring’, also suggested by a bell’s or well’s circumference, connotes circle-zero-nothing-0. O is the initial for Oxford, This is a major cipher for the writer, hidden in plain sight. The term ‘ring’ takes both verb transitive and nominative meaning, as in the idiom, the ‘ring’ of truth. The closing simile, “As true as Phoebus [Apollo’s] oracle”, Delphi, adduces the legend of the Delphic oracle who speaks the prophetic Truth, producing another allusion to Vere/veritas.

With that primer in Oxfordian word-play and name-clues, we are prepared for understanding “Sweet Cytherea”. [italics added below]

## Oxfordian Name Clues in "Sweet Cytherea"

### Sonnet IV, The Passionate Pilgrim: Sweet Cytherea

Sweet Cytherea, sitting by a *brook*  
With *young Adonis, lovely, fresh, and green,*  
Did court the lad with many a *lovely look,*  
Such *looks* as none could *look* but *beauty's queen.*  
*She told him* stories to *delight* his ear;  
*She showed him* favors to *allure* his eye;  
*To win* his heart, *she touch'd him* here and there,--  
*Touches* so soft still conquer chastity.  
But whether unripe years did want conceit,  
Or he refused to take her figured proffer,  
The tender nibbler would not touch the bait,  
But smile and jest at every gentle offer:

Then fell she on her back, *fair queen*, and toward:  
He rose and ran away; ah, fool too *froward!* (*The Yale/Venus*, 116-17)

The word Sweet had a connotation of heavenly in Tudor speech, like a perfume's ethereal essence. We would expect a goddess to be a vibrational level or two above the ordinary, but this does not give us a name-clue. Cytherea does. The Greek goddess Cytherea derives from Cythera, an island in the Peloponnese where Venus's equivalent in the Greek pantheon, Aphrodite, was born and where the ancients collected the purple dye murex from mollusk beds. Murex has been closely associated with the royal purple for millennia. The island's original name was Porphyrysa, The Purple. (Smith 101) The poem ties the protagonist Cytherea inextricably to Queenly royalty.

Cythera's root *therios* means animality, the animal universe. In the sonnet Cytherea is a passionate even relentless sexual creature, a force of Nature. Both "Sweet Cytherea" and *Venus and Adonis* hark back to Ovid's Venus in *The Metamorphoses*, who was so heated she had "forgotten Cythera's flowery island." (Hughes, 130) Meaning she forgot her purple-robed royal dignity. So does Cytherea. Cytherea is a near homonym to Cynthia, the goddess most associated besides Diana with Elizabeth, they being deities of the moon and chase. Adonis as the short-lived Sun is the perfect celestial counterpart to the Moon goddess. It is his fate that they must be transitory mates.

She sits with Adonis by a brook. It has been proposed that Oxford adopted the pseudonym Arthur [i.e., A] Brooke, since the male [O]x, rother, resembled the sound of Arthur, and Brooke was akin to the -ford of Ox-ford, when he wrote his youthful epic *Romeus and Juliet*. Under the name Brooke, or Broke, it had a similar plot, characters, and setting to the Shakespeare play *Romeo and Juliet*. Brook also alludes to Oxford's barony, Bulbec, bull brook. Indeed, when Ford in *Merry Wives of Windsor* takes an assumed name, it is Brooke, like the early play's attributed author. (*The Yale/ Merry Wives of Windsor*, 79)

In the next line, Adonis is described first as "young". From "Sitting alone", the 'you' and 'youth' echoes lengthened their sounds out to yeee-ooou and yeee-oooth, e and o being identifying initials for Earl of Oxford. The same principle holds for young/yeee-ooong in "Sweet Cytherea". The modern Liverpool accent retains this elongated pronunciation with a concluding 'g' stop.

Adonis, Oxford's protagonist, is a sun god, a repeated figure in his iconography. One of Oxford's juvenilia was entitled "Song to Apollo". (*"Shakespeare"* Vol I 613) His epithet Phoebus Apollo, Delphi's patron deity of the prophetic Word, appears in "Sitting alone" after a triple entendre involving the Vere name, a complex of meanings which we can detect now.

And / [io] that knew this lady well  
Said, Lord how great a miracle,  
To her how *Echo* [E-o/eht] told the *truth*, [Vere]  
As *true* [Vere] as Phoebus [Apollo's] oracle.

"Sweet Cytherea"'s sun god Adonis reappears intact in *Venus and Adonis*. Adonis is also personified obliquely in the Shakespearean Sonnet 33 wherein the author's son (explicitly called "my Sunne")

and the short-lived sovereign sun—Adonis—are virtually the same object of worship.

The young Adonis is “lovely”, meaning elevated beauty rather than our word “pretty”. Love rhymed with prove, using a long ooo inflection, not the modern short “u”. This makes it looove, like yeee—oooth. (Sonnet 32), but doesn’t advance us locating a name clue. However, in the typography of the word love, we find that lead. The very shape of V played a critical role in Vere acrostics from his youth forward. (e.g., *A Hundreth Sundrie Flowres*, 34-6) In ‘love’, the characteristic Vere letter V is embedded between E and O, maybe why ‘love’ had enough personal meaning to *The Sonnets’* author to inordinately appear over 200 times in a collection of verse that openly proclaimed itself the monument to a “fair” [Vere] yeee-oooth.

The word “love” appears too many times in *The Sonnets*, once per ten lines, for aesthetic balance and effect. Poets never overuse an abstract concept. The author, whom I contend is Oxford, was not writing only as a poet. He was not going for mere poetic beauty. He was implanting his family badge strategically throughout the work, as the medieval artisans buried their prayers in the ribs and vaults of the prodigious cathedrals.

But vocal allusions, though plausible, are too ephemeral to be decisive evidence. We have only two words left in the introductory quatrain to confirm undeniable objective proof of Vere’s covert signature. We need something unequivocal, comparable to Alfred Hitchcock getting on the Union Street bus in the first scene of ‘Vertigo’. No one doubted Hitchcock was Director after that.

These last two words are “fresh and green”. Fresh in Dutch is *vers*, a near anagram for Vere. Green in Spanish is *verde*, a reverse anagram for de Vere. Oxford served in the Low Countries so probably knew some Dutch, and he spoke fluent Spanish, as did much of his courtly audience. Five of the seven words in the line are Vere identifiers, six of eight if “brook” counts—too high a percentage for random occurrence. Oxford used foreign language puns on his name to secretly emblazon “Sweet Cytherea”.

Let’s go on to the character similarities between the poem and *Venus and Adonis*. Adonis mythologically is beloved of Venus, the Moon goddess. He is later slain by a boar—the Vere crest animal, denoted in Latin as *verres*, a near homonym of Vere. His downfall with the boar (which represents carnal increase) is much more explicit in *Venus and Adonis* than in the *Passionate Pilgrim* sonnets, although Sonnet IX precludes the epic poem’s temerity. In sum, we see the same hunting avocation, the same tryst with an older woman, and the same bond with wild and perfect Nature, the boar included, in the earlier sonnets as in *Venus and Adonis*.

At this point we might remember other individuals early bereft of maternal love, who bonded with Nature and were comforted and inspired there: John Muir and Sally Carrigher. With them, as with Oxford, every aspect of living Nature had its secret to convey. We note in the Shakespeare canon for instance, sympathetic descriptions of the horse, the deer, the hare and dogs, the flowers, the birds. Even the tiny horned snail was faithfully observed.

Moving to the fourth line, the older woman of the poem is “beauty’s queen”, the highest rank of royalty, both beauty and queen being germane to Elizabeth, who was literarily personified as Beauty, capital B, and as Venus and the Moon. In the obscure epithet Cytherea, the author has pulled together the vocal allusion to Cynthia, the Elizabethan-favored goddess of the moon; association with Venus and Aphrodite, goddesses of love; and geographic reference to the Purple, a distinct aspect of Royal status. The sonnet’s crowning symbolism is that Moon meets Sun, a classical celestial archetype, but here the sun flees, which has a literary parallel in *The Metamorphoses* but also an historical one. Oxford escaped to Europe in 1572 and 1574 under mysterious circumstances. Elizabeth ordered him back. The youth’s escape features as the climax of *Venus and Adonis*.

This raises a critical issue. It would be naïve to interpret “Sweet Cytherea” as someone’s literary exercise, an afternoon’s poetic doodling, which seems to be James Shapiro’s astounding contention in *Contested Will* regarding the entire Shakespearean canon. (see Shapiro, Epilogue) The poem vividly depicts a believable event couched allegorically as mythology. At some point in our investigation we have to deal with the historical and biographical rather than simply folkloric Elizabeth. She was not a Virgin Queen. She had an active social life, primarily with Robert Dudley, Earl of Leicester. Credible contemporary documents suggest she had an affair with Oxford when he was a youth. (quoted *en passim* in Ogburn, 821-6) Foreign observers referred to her as promiscuous. (Chamberlin, 308-12) Her willfulness as the symbolic Virgin Queen became a personal tragedy and ended her dynasty. We get some idea of the inner price of Elizabeth’s pretense in the royal portraits. Her godly personifications convey a beautiful prison.

De-mystifying the historical construct ‘Virgin Queen’ and the parallel literary construct ‘Shakespeare’ clears the way to finding the truth of the early English nation-state.

## **Anadiplosis and the Greek Rhetorical Curriculum**

Our next Oxford identifier in “Sweet Cytherea” is the skillful use of the Classical Greek poetic and rhetorical device, anadiplosis, i.e., a line’s end-word repeated in the beginning of the next line. We read it in the repetitions of the word “look” in lines three and four, as well as the repetitions of the word “touch” in lines seven and eight. It is formally displayed in the Oxford poem, “Grief of Mind”:

### **What plague is greater than the grief of mind?**

What plague is greater than the grief of mind?  
The grief of mind that eats in every vein;  
In every vein that leaves such clots behind;  
Such clots behind as breed such bitter pain;  
So bitter pain that none shall ever find,  
What plague is greater than the grief of mind.  
E. of Ox (“*Shakespeare*”, Vol I, 599)

In "Sweet Cytherea" Oxford used another Greek device, anaphora, a repeated word or phrase at the beginning of a line: *she told him, she showed him, she touched him*, in lines five, six, and seven. *To delight his ear, to allure his eye, and to win his heart* occur in those same lines, setting up a contrapuntal musical or rhythmic motif.

Compare Oxford's anaphoric "Rejected Lover" with' Lucrece's stanza 141:

### **The Rejected Lover**

And let her feel the power of all your might,  
And let her have her most desire with speed,  
And let her pine away both day and night,  
And let her moan and none lament her need,  
And let all those that shall her see  
Dispise her state and pity me. (*"Shakespeare"*, Vol I, 155)

### **'Lucrece', stanza 141**

Let him have time to tear his curled hair,  
Let him have time against himself to rave,  
Let him have time of Time's help to despair,  
Let him have time to live a loathed slave,  
Let him have time a beggar's orts to crave,  
And time to see one that by alms doth live  
Disdain to him disdained scraps to give. (*ibid*)

Allowing for different focus and tone, the two poems are nearly twins.

It can be construed that in "Sweet Cytherea", Oxford used anadiplosis in an attenuated form with the serial 'she' and 'to' phrases, or that they are modified anaphora, using the same word pattern but in half-line segments deeper in the lines instead of at the beginnings. The point is that he freed these devices from their traditional usages and incorporated their repetitive power into the "Shakespearean sonnet", a family invention, since Oxford's uncle Henry Howard, with Thomas Wyatt, formed the device. Oxford employed it with seemingly effortless skill.

We note that the *six*-line resolution of the *eight*-line Shakespearean sonnet argument, and its *ten*-syllable meter, are respective multiples of the 3-4-5 Pythagorean triangle. (Chiasson and Rogers 48-64) The sonnet structure descends from Italian, Euclidean, and Platonic antecedents. It embodies implied values of harmony and proportion inherent in reality, which the Pythagorean triangle embodies geometrically.

These poems did not come out of nothing on the way to London. They manifest an extensive literary foreground studying and mastering the Italian and Classical educational tradition.

To delve specifically into the Greek poetics curriculum as evidence of the Oxford-‘Shakespeare’ connection, there are in “The Rejected Lover”, above; in *Lucrece* (1839-44); and in Sonnet 66, three examples of polysyndeton, i.e., repetition of a conjunction--‘And’. We have already seen that the Greek poetic device, diaphora, repeating a name or name cue, appeared in “Sitting alone”. “Sweet Cytherea” features several uses of anaphora and anadiplosis.

The pure skill that produced them all signals to us that the author had far more learning than “small Latin and less Greek”. That famous phrase was not a reference to ‘Shakespeare’s brilliance despite lack of education. It was a conditional sentence to praise the head and shoulders superiority of the author over his 1580’s contemporaries, even if he had had [“though thou hadst”] “small Latin and less Greek” . He did not have that lesser level of education, which was the point of the immediately following praise, that he compared favorably with the ancients.

A grounding in the Classics underpinned education for the Elizabethan elite. Latin was their language of discourse. In dedications to him, Edward de Vere was frequently declared the culture’s most learned exponent. He received praise from Arthur Golding, Lawrence Nowell, and Thomas Smith. Cecil at Theobalds had managed an academy that considered the rhetorical arts crucial factors in sustaining law, learning, statecraft, and persuasion, following the Greek model.

The crucial evidentiary question before us is how and where does this telltale Greek repetitive device, anadiplosis, appear in the Shakespeare canon. We don’t have to ransack the canon to find something. The anadiplosis in “Sweet Cytherea” and “Grief of Mind” also occurs in Act I, scene 2 of *Comedy of Errors*, an early Shakespearean play.

### **Anadiplosis in The Grief of Mind**

What plague is greater than the grief of mind?  
The grief of mind that eats in every vein;  
In every vein that leaves such clots behind;  
Such clots behind as breed such bitter pain;  
So bitter pain that none shall ever find,  
What plague is greater than the grief of mind.  
E. of Ox (*“Shakespeare”, Vol I, 599*)

### **Anadiplosis in Comedy of Errors**

She is so hot because the meat is cold;  
The meat is cold because you come not home;  
You come not home because you have no stomach:  
You have no stomach having broke your fast;  
But we that know what ‘tis to fast and pray  
Are penitent for your default to-day.  
(*The Yale / Comedy of Errors, I. 2*)

Similarly, the anaphoric ‘Let’ we had found in “The Rejected Lover”, we find matched almost

perfectly in *Lucrece*. Anaphora beginning with 'To' in "Sweet Cytherea" is repeated in *Lucrece*, using the preposition at two points (lines 940-60, 981-94). *Lucrece* uses a number of other anaphoric lead words—What, O, Or, Guilty, No, Thy, My, Thou, This, He, and She. The device receives extensive use with *Venus and Adonis* lead words-- O, Or, His, To, He, She, This, It, and It shall. 'Let' is the lead (and anaphoric) word featured in "The Phoenix and the Turtle". (*The Yale / Venus* 112-14)

In "Sweet Cytherea" the anadiplosis is not thorough-going, but is rather an episodic rhythmic feature. Nor are the other devices, perhaps indicating the mature writer's freedom from his early lessons. The capacity to innovate proves the former student had become an artist.

I have emphasized anadiplosis because Oxford was about the only Elizabethan writer who used it. Documentation does not support that it was widespread and common in the English Renaissance. For one thing, anadiplosis can be an oppressive device that takes up any expressive oxygen in the poem. Only the most agile talent can maintain it and still convey fresh meaningfulness. It showed up in Oxford's "Grief of Mind", in *Hekatompathia*, putatively by Watson but he was an Oxford employee; in Thomas Kyd, another Oxford employee; and in *Lochrine*, an anonymous work in the same period of time that numerous high-quality anonymous works were being dropped on the English Renaissance.

A listing includes *Willobie His Avisa*, *Titus Andronicus*, *Comedy of Errors*, *Midsummer Night's Dream*, *2HenryVI*, *1HenryVI*, *3HenryVI*, *Hamlet*, *Taming of the Shrew*, and *King Lear*. (Roper, 50) Lodge and Spenser employed anadiplosis but insignificantly. The preponderance of evidence favors Oxford as the Master with both the skill for and the consistent employment of anadiplosis and related Greek rhetorical devices. The 'Shakespeare' canon contains precisely the same devices and in some cases utilized in the same way.

### **The Fair/Vere Queen and Youth, Froward, and O as Nothing**

The closing couplet in this Shakespearean sonnet has two more Oxfordian hints. "Then fell she on her back, fair queen, and toward" couples a near homonym of Vere (Vair/fair) with the poem's "queen". ("Toward" has the connotation of primed and ready, an outrageous sexual reference given her rank.) Under Elizabethan courtly circumstances, and with the complex of allusions we have just seen, one has to assume Elizabeth was identified by the courtly readers with the queen. Grammatically if not carnally Beauty's queen and Adonis are mated side by side, and he modifies her. The 'fair queen' phrase is the only one in the poem set off by itself with commas.

Oxford's peculiar possessive use of the adjective 'fair' re-occurs later in Elizabethan literature--in the Sonnets, with the comparable phrase, 'fair youth' (Vere yEEE-OOOth), suggesting in that work, as in "Sweet Cytherea", a Vere-EO connection to the subject.

The last identifying word in the poem is the oddity 'froward', used only three or four times in the entire Shakespeare canon for comparison. It means awkward, obsequious, backward. "Fool too froward!" Nothing obviously Oxfordian about it. Or is there? In Latin froward is vernilis. Ver- for

Vere, -nil- for nothing, zero, O, and “-is” for an equals sign. Vere—O-is. This is the closing signature by the author as he takes his leave.

Shakespeare uses the identical equivalency of O=zero=Nothing in *King Lear’s* heart-breaking dialogue between father and daughter:

What can you say to draw a third more opulent than your sisters? (Speak.)

Nothing my lord [O]

Nothing? [O]

Nothing. [O]

Nothing will come of nothing... [O>O]

So young and so untender [yEEE—OOng...untender=unable to offer money]

So young my lord and true. [yEEE---OOng...true=VER-US]

Let it be so. Thy truth [=VERITAS] then be thy dower... (*The Yale Shakespeare/ King Lear*, 13)

This exchange appears to allegorically reflect the poor but honorable status of the House of Oxford in the early 1590’s. Susan de Vere as Oxford’s Cordelia had no resources until she married a decade later. Her only wealth was her Vere (truth) heritage. She married Philip Herbert, who in time became one of the wealthiest men in England, one to whom, along with his brother, William Herbert, Ben Jonson as editor of the First Folio dedicated the volume.

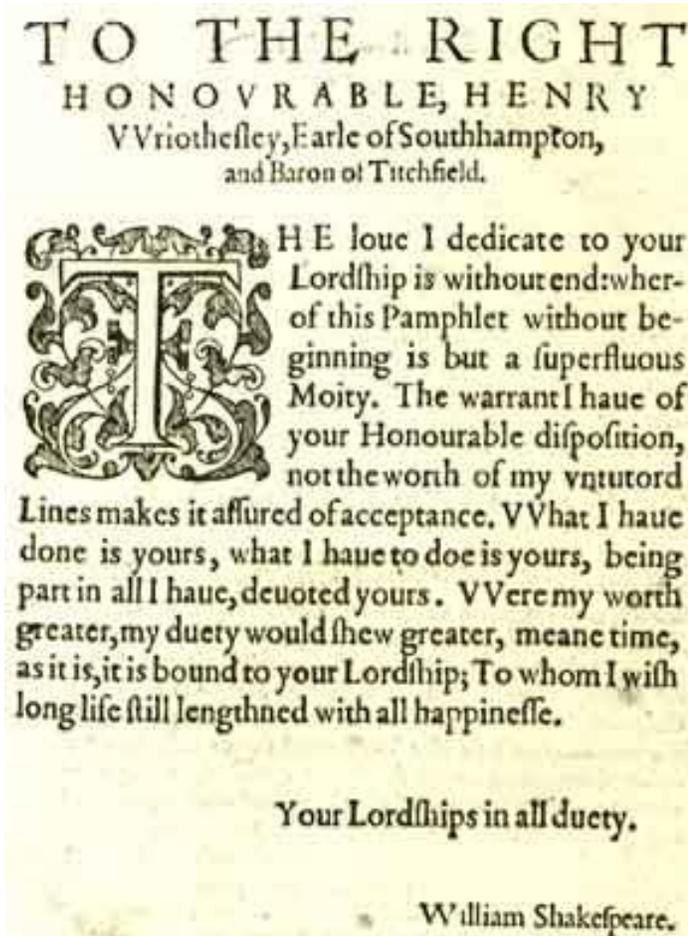
*Merchant of Venice* features another version of the 17<sup>th</sup> Earl of Oxford’s O cipher. The word “ring” recurs seventeen times in Portia’s and Bassanio’s Act V dialogue, In a naive reading the copious repetition appears arbitrary and inexplicable. From the perspective of naming-puns, we can see it is an “O” signature at the end of the play, as *vernilis* concluded “Sweet Cytherea”. Ring is a double pun: ring denoting O the author’s coded signature; and ring alluding to the female source of life, i.e., the wedding “ring”. Antonio expresses his approval of the marriage with two more voicings of the word, corresponding to the couple’s mutual vow. (*The Yale/ Merchant of Venice*, 91-4)

### **O as Oxfordian Initial and EO as Oxfordian Initials in *Venus and Adonis***

Meaningful uses of “Yeee-ooou/you” and “O” appeared unexpectedly in the 1594 dedicatory epistle to *Lucrece*, ‘Shakespeare’s second work. Here the incessant repetition of the “you” cognate “your(s)” cues us that it might be an embedded identity hint. Each one of the four sentences addressed to the Earl of Southampton includes “your(s)”. The writer makes the fourth “your” reference in the final, *fourth*, sentence, and the closing salutation also contains the word.

Fourth in Dutch is *deVierde*, an anagram of de Vere. The German *vier* for four is homonymous with Vere.

The third sentence is perhaps the most shocking dedicatory statement in the history of English literature: “What I have is yours, what I have to do is yours, being part in all I have, devoted yours.”



Caption: *The Lucrece dedicatory epistle (1594)*, to the left, described by Nichol Smith in 1916 in the following terms: “There is no other dedication like this in Elizabethan literature.”

The repetitive use of “I have” and “your(s)” suggests to the unbiased investigator that a pun or message lies within the language. Note that the typography also conveys an unexpected clue to the authorship of the epic poem: instead of “Were” in the final, fourth, sentence, the printer used a double-V, so that the name Vere appears at the beginning of this sentence. Vere is an anagram of vier, the German word denoting four. This typographical evidence was lost once scholarship abandoned the use of the original edition or facsimile. Under the presumptions of a Stratfordian rags to riches paradigm, there was no context by which to understand the puzzling elements of the dedicatory epistle.

Let us decipher this extraordinary language. The repeated “I have” translates into Italian as *ho*, pronounced “O”, Oxford’s initial. The infinitive for “to have” is *auere*. a Vere anagram. These allusions to the author’s identity would have been clear to the educated class:

What I-have done [*ho=O*] is yeee-ooours, what I-have [*ho=O*] to do is yeee-ooours, being part in all I-have [*ho=O*], devoted yeee-ooours. In a sentence, What I have=*O* is yours=*EO*. He passes his heritage to Southampton. The ‘V’ in ‘What’ tells who the ‘I’ is.

To review, the “Sitting alone” logic repeatedly used the yeee-ooou structure as a poetic device to convey the EO monogram. The “Sweet Cytherea” logic used ‘fair’ [Vere] queen as a self-referential possessive regarding ‘Beauty’s queen’. The dedicatory epistle repeatedly used “your(s)” as an EO allusion to possessively modify the Earl of Southampton, somewhat as ‘fair’ possessively modified ‘queen’ in “Sweet Cytherea”. The possession goes in both directions, Southampton possessing the

Oxford lineage and being included in it. The language tricks feign what the sentences cannot boldly say.

Why would any author, Oxford or Shakspeare, make such a declaration? The *Lucrece* dedication remains a consequential puzzle which supporters of the Stratfordian theory and even of the Oxfordian theory have seen fit to ignore. We hypothesize from the available linguistic evidence a communication in which there are elements of Oxford's distinctive syntax aiming to extol a theretofore unrecognized member of the royal family. If the author was Oxford, his dedication issued public testimony of fealty concerning the highest Royalty. The only station superior to the House of Oxford was the monarchy. The encoded dedication perfectly fits an artistic feudal aristocrat, incidentally once close to Elizabeth, seeking now to literarily broadcast his heart-felt vassalage and familial bestowal to the young Earl as his 'Lordship'. No similar dedication exists elsewhere in Elizabethan letters. It finds historical corroboration in the May, 1594 flurry of interest in bestowing the Knight of the Garter status upon Southampton, an honor Sidney Lee described as "unprecedented outside the circle of the sovereign's kinsmen." It is substantially repeated in Sonnet 26.

Whether the person so addressed, the Earl of Southampton, lived and died the Tudor line's never-crowned Henry IX, with Elizabeth as his dam and Oxford his sire, remains an unconcluded subject in Shakespeare historiography. The *Lucrece* dedication's repetitive use of "your(s)", and its Italian puns pointing to the author's name and title--usages consistent with Oxfordian punning--provide linguistic evidence toward the Henry IX contention.

## The Follow-Through

The devices of O, ring, EO, io, and fair as name cues; you, youth, young, and your(s) as variations on the EO identity; the Queen being identified with Cytherea-Cynthia-Venus, and Beauty; Adonis, Apollo, and Phoebus as suns/sons and oracles; anadiplosis, diaphora, anaphora, polysyndeton, and Greek rhetorical skills generally--are all staples of Oxfordian poetry which we have briefly reviewed. The same devices reoccur significantly in the Shakespeare canon, e.g., *Venus and Adonis*, *Lucrece*, *King Lear*, *The Merchant of Venice*, *The Sonnets*, and *Comedy of Errors*, all without strain, which bespeaks the author's extensive poetic, mythological, and Classical learning. Stratfordian advocates have never emphasized the latter features of the Shakespeare canon, since they do not correspond in any particular to the known life of Gulielmus Shakspeare. To my knowledge this detailed explication of the "Sweet Cytherea" text is unprecedented and for the simplest of reasons. There has never been any motivation to attempt one under the Stratford theory of authorship.

In "Sweet Cytherea" we find a single short, rarely read, and completely discredited poem that displays full command of the language which is more direct, bold, and vivid than any contemporary's. The author evokes rich identity puns, one after the other, utilizing several languages. His allegorical subject matter revolves around an encounter between the identifiable Queen of England with a favored youth. Throughout the narrative the author has relaxed control of Classical poetic and rhetorical technique, most especially of the sonnet form--what came to be the Shakespearean sonnet. And he caps it with his Latin signature embedded at the end of the couplet.

The poem's cleverly planted epistemologies and name-clues have escaped the biased or complacent scholar, and those categories are not mutually exclusive. To shun the authorship topic has been prudent guild practice for decades. The last thing they sought to study was a Shakespeare-like aristocrat independent of the existing narrative.

Such an aristocrat, self-coded as Vere or Oxford, wrote Sonnet IV of *The Passionate Pilgrim*, a Shakespearean sonnet consistent with his station, his love affair with Elizabeth, and his immersion in Nature and learning. The poem's thematic character, sexual dynamic, and lofty dramatic personae reoccur as unaltered features of *Venus and Adonis*. We deduce from the corroborative evidence above, both linguistic and biographical, Oxford wrote both the sonnet and the epic poem it adumbrates.

Only the weight of inert belief has kept English scholarship from comprehending Oxford's Venus/Cytherea and Adonis sonnets in *The Passionate Pilgrim* are forerunners of the later work "by" William Shakespeare. There is nothing so durable as inert belief to guarantee and perpetuate ignorance.

### History of "Sweet Cytherea" in Academic Studies

Respectable scholarship tacitly expelled this poem from the Shakespeare canon when the historian and critic Albert Feuillerat definitively stated in the Yale Shakespeare 1927 edition of the Minor Poems that "Out of the twenty poems, [ in *The Passionate Pilgrim* and *Sonnets to Sundrie Notes of Music*] only five are indisputably by Shakespeare," assuming that term to be a real person. (*The Yale /Venus*, 185)

Feuillerat cited Sonnet IV ["Sweet Cytherea"] and the similar VI and IX, attributing XI elsewhere, as "remarkable for their lack of imagery; they scarcely contain any simile and metaphor. The man who wrote them was singularly devoid of imagination, a thing which cannot be said of Shakespeare." (*The Yale/Venus* 186) A had no imagination, 'Shakespeare' had imagination, therefore, A was not 'Shakespeare'. The syllogism has two variables, both asserted but neither proven: 1) who was 'Shakespeare' and 2) what is imagination? All the rejected pieces are pastoral sonnets dealing with the seduction of Adonis by Cytherea or Venus. That alone was a glaring indication of possible continuity to *Venus and Adonis*.

As a parable that ignorance given time can become tradition, Stephen Greenblatt plagiarized in 2004 what Feuillerat had written in 1927: the *Will in the World* sentence, "Of the twenty poems only five are actually by Shakespeare." (Greenblatt 235) 'Indisputably' became 'actually'. *The Essential Shakespeare Handbook* altered the Feuillerat language to "In fact, only five of its 20 poems are Shakespeare's." (Dunton-Downer 458) The indisputable became fact. Ordinarily plagiarism is a scandalous breach of scholastic ethics, but Feuillerat was an authority all had studied and his view had become institutional common knowledge, doctrinal truth.

Taking his criticism on its face, of course, there is good reason Sonnet IV is not styled as metaphoric (hence, "devoid of imagination"). It is a narrative of fourteen lines with allegorical overtones. There

isn't space to get fancy and tell the tale too. Instead of logical analysis by the editor of the *Minor Poems*, we read a summary judgment. It was psychologically repugnant, given the received biography, to imagine Shakspeare of Stratford rhapsodizing upon aristocratic mating manners, depicting the queen as seductress, and being poetically complex. It could not be the industrious Shakespeare of hoary time past.

Seventy legal artifacts attest that he was very practiced at the money trade, one which 'Shakespeare' in *Lucrece* both scorned and pitied:

The aged man that coffers up his gold  
Is plagued with cramps and gouts and painful fits,  
And scarce hath eyes his treasure to behold,  
But like still-pining Tantalus he sits,  
And useless barns the harvest of his wits,  
Having no other pleasure of his gain,  
But torment that it cannot cure his pain. (855-61)

Furthermore the mythological motifs of "Sweet Cytherea" and *Venus and Adonis* imply vast learning, problematic for the prevailing doctrine. Stratford's sturdy penurious citizen had no record of high-born subtleties. His only possible artistic issue was the matter of timing: to pump out eighteen plays and two epics between 1593 and 1604 while working as a money-lender and grain merchant at two locations, three days apart by foot or two with a good change of horses.

After Error sets up housekeeping, Truth becomes an intruder, and the occupants would rather not answer the bell ringing louder and louder.

## **Denying a Rational Identification of Shakespeare**

The absurd tangle of contradictions between the received narrative about the Shakespearean 'person' and the known Shakespearean works has resulted in a caricature on the author page in lieu of an actual human being. There cannot be an artist of the plays and poems who lacks the soul to write them. Given a normal universe, Shakspeare would have shown ample evidence of his passionate creative awareness that had to achieve expression. Every writer leaves papers, correspondence, tributes, contracts, anecdotal documentation from his peers, personal remembrances from family and neighbors. Here the loyal literary historian is on the spot to explain an absolute literary blank. (Price 301-13)

Some scholars have resorted to the notion of all-triumphant Genius to bridge from the Stratfordian non-artistic life to 'Shakespeare'. Others advocate for a kind of disconnected free Imagination. James Shapiro exalted both rationalizations in *Contested Will*.

On the contrary side of the question, if Genius were all there were to art, there would have been no need for 'Shakespeare' to so powerfully display deep Classical interest, a scholarly vocation absent in Shakspeare's life.

And Imagination, like dreaming, is a universal human gift bound up with life being lived and transformed, rather than a secret power by which Shakspeare putatively conceived *Hamlet* on cue. Spontaneous imaging does occur in all fields of creativity, but it does not explain a career.

The crudity, one could say dishonesty, of ginning up a theory of creativity to fit one person's otherwise unartistic existence nevertheless cannot re-make surrounding historical fact. For example, Thomas Nashe referred to "whole Hamlets, I should say handfuls, of tragicall speeches" in 1589, suggesting that a version of *Hamlet* predated Shakspeare's even appearing on the London scene. We are more stunned to silence by the *non sequitur* breeziness of the Stratfordian mythology than convinced of its accuracy as biography.

After all, throughout Western literature we have been quite able to place every other artist's works in intimate connection and continuity with his or her life, whether Jonson, Chapman, Fletcher, Cervantes, Austen, Fielding, Eliot, Stendhal, Tolstoy, Dostoevsky, Dickens, Clemens, Hardy, Galsworthy, Ibsen, Dreiser, Joyce, Beckett, Hemingway, Faulkner. Is respectful aversion to biography appropriate with one author only, he that is their acknowledged master of spiritual and psychological insight?

Ignoring the soul and history behind the moniker 'Shakespeare' has become post facto doctrinal policy to smooth the *status quo*. So doing avoids rational process. The moral ramifications damage our literary heritage and perpetuate injustice to the author. In 1930 Sigmund Freud concluded, "It is undeniably painful for all of us that even now we do not know who was the author of the Comedies, Tragedies, and Sonnets of Shakespeare." (Freud 211) We have the knowledge to correct the erroneous paradigm and comprehend the truth.

WJ Ray  
Willits, California  
copyright 2010

## Bibliography

*A Hundreth Sundrie Flowres*. 2<sup>nd</sup> Edition, Ruth Loyd Miller, ed., Port Washington, New York: Kennikat Press Corporation, 1975.

Altrocchi, Paul Hemenway, MD, *Malice Aforethought: The Killing of a Unique Genius*. USA: Xlibris, 2010.

Baldrick, Chris, *Oxford Dictionary of Literary Terms*, 3<sup>rd</sup> ed., NY: Oxford University Press, 2000.

Chamberlin, Frederick Carleton, *The Private Character of Queen Elizabeth*, London: The Bodley Head, 1921.

Chiasson, Matthew and Rogers, Janine, "Beauty Bare: the Sonnet Form, Geometry, and Aesthetics", *Journal of Literature and Science*: Vol 2, No. 1, pp.48-64 (2009)  
file:///Users/Apple/Desktop/Data%20%20Files/PythagoreanSonnet/PythagoreanSonnet.html

*Dear Theo, The Autobiography of Vincent Van Gogh*, Irving Stone, ed., Garden City, New York: Doubleday & Company, Inc., 1946.

Dunton-Downer, Leslie and Riding, Alan, *Essential Shakespeare Handbook*, New York: DK Publishing, 2004

Elliott, Ward, "The Shakespeare Files", [willyshakes.com/Elliott\\_sfiles.htm](http://willyshakes.com/Elliott_sfiles.htm)

Fowler, Alastair, *Triumphal forms, Structural patterns in Elizabethan poetry*, Cambridge: Cambridge at the University Press, 1970.

Freud, Sigmund, *Standard Edition of the Complete Psychoanalytical Works of*, Vol XXI, (The Goethe Prize), London: Vintage, The Hogarth Press, 2001.

Green, Nina, "Edwardus Is My Propre Name", *Brief Chronicles*, Vol II (2010), pp. 25-31,  
<http://www.briefchronicles.com/ojs/index.php/bc/article/viewPDFInterstitial/46/64>

Greenblatt, Stephen, *Will in the World/ How Shakespeare Became Shakespeare*, New York: W.W. Norton & Co., 2004

Hughes, Ted, *Tales From Ovid/ Twenty-four Passages from the Metamorphoses*, London: Faber & Faber, 1997.

Kathman, David, [shakespeareauthorship.com/ox4.html](http://shakespeareauthorship.com/ox4.html).

Low, Richard H., letter: "Shakespeare: Read the Poetry", *New York Times*, February 24, 2002.

Nelson, Alan, quoted in *Shakespeare Matters*, Spring 2004, The Shakespeare Fellowship, Hudson MA 01749; <http://socrates.berkeley.edu/~ahnelson/oxposit.html>;  
<http://socrates.berkeley.edu/~ahnelson/nyt.html>

Ogburn, Dorothy and Charlton, *This Star of England*, New York: Coward-McCann, Inc., 1952.

Ogburn, Jr., Charlton, *The Mysterious William Shakespeare*, McLean Virginia: EPM Publications, Inc., 1992.

Price, Diana, *Shakespeare's Unorthodox Biography*, Westport Connecticut: Greenwood Press, 2001.

Roper, David L., *Shakespeare, To Be or Not To Be*, United Kingdom: Orvid Editions, 2010.

*"Shakespeare" Identified in Edward De Vere Seventeenth Earl of Oxford and The Poems of Edward de Vere by J. Thomas Looney*, Third Edition, Vol I, Ruth Loyd Miller, ed., Port Washington, N.Y.: Kennikat Press, 1975.

*"Shakespeare" Identified in Edward De Vere and Oxfordian Vistas*, Third Edition, Vol II, Ruth Loyd Miller, ed., Port Washington, N.Y.: Kennikat Press, 1975

Shapiro, James, *Contested Will, Who Wrote Shakespeare?*, New York: Simon and Schuster, 2010.

Smith, Sir William, *Smaller Classical Dictionary*, Revised by E.H. Blakeney and John Warrington, New York: E.P. Dutton & Co., Inc., 1958.

*The Yale Shakespeare/ The Comedy of Errors*, Robert Dudley French, ed., New Haven: Yale University Press, 1926.

*The Yale Shakespeare/ King Lear*, Tucker Brooke and William Lyon Phelps, eds., New Haven: Yale University Press, 1917.

*The Yale Shakespeare/ Merchant of Venice*, William Lyon Phelps, New Haven: Yale University Press, 1923.

*The Yale Shakespeare/ Merry Wives of Windsor*, George Van Santvoord, ed., New Haven: Yale University Press, 1922.

*The Yale Shakespeare/ Shakespeare's Sonnets*, Edward Bliss Reed, ed., New Haven: Yale University Press, 1923.

*The Yale Shakespeare/ Venus and Adonis, Lucrece, and the Minor Poems*, Albert Feuillerat, ed.,  
New Haven: Yale University Press, 1927.