Column
A year in the life
By Hank Whittemore

1601 (IV): "Three Winters cold..."

Shakespeare writes to the Fair Youth in Sonnet 104, "Three Winters cold have from the forests shook three summers' pride," indicating it's been that long "since first I saw you fresh." In virtually all previous commentaries, the poet is viewed as referring to three years in the 1590s since he first met the younger man, identified by the majority of critics (and also here) as Henry Wriothesley, 3rd Earl of Southampton. In my new book *The Monument*: *"Shake-Speares Sonnets" by Edward de Vere, 17th Earl of Oxford*, however, the same words can be seen as referring to the three winters spent by Southampton in the Tower for his lead role in the Essex Rebellion:

Sonnet 27	Rebellion February 8, 1601
Sonnet 97	Anniversary February 8, 1602
Sonnet 104	Anniversary February 8, 1603

The result is a dramatic shift of subtext for more than half the 154 sonnets of the collection. Instead of what appears on the surface as a "love triangle" involving three fictional characters called Shakespeare, the Fair Youth and the Dark Lady, the eighty verses from Sonnet 27 to Sonnet 106 now become Oxford's record of Southampton's confinement until shortly after Queen Elizabeth's death on March 24, 1603, when King James ordered his liberation and he gained his freedom on April 10, 1603. In this new framework, the darkly tragic tone of these sonnets suddenly and perfectly accords with the real circumstances of contemporary history, as Oxford reacts to them in the private entries of a diary that he will fashion into a "monument" or memorial to preserve "the living record" of Southampton:

> *"Nor Mars his sword nor war's quick fire shall burn / the living record of your memory. / 'Gainst death and all oblivious enmity / shall you pace forth! Your praise shall still find room, / even in the eyes of all posterity / that wear this world out to the ending doom."* [1]

Sonnet 27 marks the night of the Rebellion on February 8, 1601, as Oxford attempts to rest amidst the darkness of his room, reflecting his dark emotional state following the day's tragic events. Southampton was taken around midnight to the Queen's royal prison; now a vision of him appears to Oxford as a "shadow" and, in his "soul's imaginary view," the younger earl seems to be "a jewel hung in ghastly night." So begins a 100-sonnet central sequence with ten "chapters" of ten verses apiece until the end of Elizabeth's reign, when, because she died without naming a blood successor, the House of Tudor ceased to exist as well. *(See Figure 1 for an overview)*

"...the same words can be seen as referring to the three winters spent by Southampton in the Tower for his lead role in the Essex Rebellion..."

Sonnets 27-86 represent the first six chapters of ten sonnets apiece, with sixty sonnets matching the first sixty days (February 8 to April 8, 1601) of Southampton's incarceration.

Sonnets 87-106 represent two additional chapters or twenty verses covering the next two years (April 1601 to April 1603) of his purgatory in the Tower.

Sonnet 87 begins with a single word to Southampton: "Farewell!"

> Farewell, thou art too dear for my
> possessing…

"The Charter of thy worth gives thee releasing," Oxford tells him, before indicating that the payment for his ultimate release is a pledge to bury the truth of their relationship. "My bonds in thee are all determinate," he adds, using legal terms to record (for readers in posterity) their severing of all ties to each other; this official silence will prevent historians from answering fundamental questions:

- Why did so many members of the nobility support the Essex Rebellion?
- Why wasn't "Shakespeare" summoned and questioned about the performance of *Richard II* by the Lord Chamberlain's Men on the eve of the attempted coup?
- Why, after Essex and Southampton both received the death sentence and Essex went to his execution, was Southampton spared?
- Why, although all other survivors had to pay "ransoms" for their release, did Southampton gain his liberation without having to pay such a fine? [2]
- Why, as one of his first official acts and even before leaving Scotland, did King James send ahead orders for Southampton's release from the Tower?

Oxford goes on to record that the "great gift" of Southampton's life will keep "growing" because the verdict against him has been reduced to "misprision" of treason, a "better judgment" that will provide legal justification (if needed) for his liberation with a royal pardon:

> So thy great gift, upon misprision growing,
> Comes home again, on better judgment
> making.

In the concluding couplet, however, he

reveals their relationship directly:

> Thus have I had thee as a dream doth flatter:
> In sleep a King, but waking no such matter.

All his hopes of being the father of King Henry IX of England are over. And among the answers to the above questions, as recorded in the Sonnets, are these:

- That the Rebellion was aimed at determining who would control the succession;
- That in fact "Shakespeare" was called to account, in the person of Edward de Vere, who sat in judgment at the trial and then paid with his silence;
- That Oxford considered himself guilty of "authorizing thy trespass with compare" by allowing his play *Richard II* to be performed for the conspirators;[3]
- That in fact "ransom" for Southampton's release was paid, by both father and son, in the forfeiture of any royal claim; and
- That King James (dealing with Oxford through Secretary Robert Cecil) agreed to this bargain soon after the trial and well before his accession to the English throne.

Anticipating Southampton's scorn and contempt for the bargain, Oxford expresses his personal guilt in Sonnet 88, even as he pledges his continued help:

> When thou shalt be disposed to set me light,
> And place my merit in the eye of scorn,
> Upon thy side against my self I'll fight,
> And prove thee virtuous, though thou art forsworn.

Assuming that Southampton now hates him for making such a deal for his freedom, Oxford vows in the couplet of Sonnet 89 to join him by hating himself:

> For thee, against my self I'll vow debate,
> For I must ne'er love him whom thou dost hate

He continues in Sonnet 90:

> Then hate me when thou wilt, if ever, now,
> Now while the world is bent my deeds to cross

Nonetheless he urges Southampton to avoid making the future even worse and, instead, to "linger out" or endure the consequences of his "purposed overthrow" of the Cecil-run government:

> Give not a windy night a rainy morrow,
> To linger out a purposed overthrow

He renews his commitment to him in Sonnet 91:

> Thy love is better than high birth to me…

In Sonnet 92 he alludes to Southampton's new life term in prison to record that, in fact, their tie to each other can never be severed:

> For term of life thou art assured mine…

In the same verse, Oxford records the sacrifice of his own "life" or identity as punishment for Southampton's attempted "revolt" against the Crown:

> Since that my life on thy revolt doth lie…

"So shall I live," he continues in Sonnet 93, "supposing thou art true, like a deceived husband" – a man continuing to believe the truth even though the truth has been turned to lies in "the false heart's history"— the official history as recorded by the Elizabethan government. In this context Oxford sets down the beautiful, stately lines of Sonnet 94, instructing his son to avoid the "temptation" to use his inherited "power" and "graces" in a destructive way:

> They that have the power to hurt, and will do none,
> That do not do the thing they most do show,
> Who moving others are themselves as stone,
> Unmoved, cold, and to temptation slow:
> They rightly do inherit heaven's graces…

Southampton is the "basest weed" among Tudor roses, having been convicted of treason, but he will outshine all others by avoiding the "base infection" of those (in and out of the Tower) urging him to lead another revolt:

> But if that flower with base infection meet,

(Continued on page 26)

THE 100-SONNET CENTER
10 CHAPTERS
10 SONNETS PER CHAPTER

*"If ten of thine ten times refigured thee"**

THE PRISON YEARS

SIXTY SONNETS		SIXTY DAYS
1. THE CRIME	27-36	February 8, 1601 – February 17, 1601
2. THE TRIAL	37-46	February 18, 1601 – February 27, 1601
3. THE PLEA	47-56	February 28, 1601 – March 9, 1601
4. REPRIEVE	57-66	March 10, 1601 – March 19, 1601
5. PENANCE	67-76	March 20, 1601 – March 29, 1601
6. SACRIFICE	77-86	March 30, 1601 – April 8, 1601
TWENTY SONNETS		**TWO YEARS**
7. TEACHING	87-96	April 9, 1601 – January 1602
8. PROPHECY	97-106	February 8, 1601 – April 9, 1603

THE FINAL DAYS

TWENTY SONNETS		TWENTY DAYS
9. CONTRACT	107-116	April 10, 1603 – April 19, 1603
10. OBLATION	117-126	April 20, 1603 – April 29, 1603

* *"Ten times thy self were happier than thou art, if ten of thine ten times refigured thee; then what could death do if thou shouldst depart, leaving thee living in posterity?"* – Sonnet 6, lines 9-12

Figure 1

Year in the Life (continued from page 25)

The basest weed outbraves his dignity

And so Oxford cries out, in Sonnet 95, that by his very existence Southampton turns inside-out the "shame" he has brought upon the Tudor Rose:

How sweet and lovely dost thou make the shame
Which, like a canker in the fragrant Rose,
Doth spot the beauty of thy budding name!

The official story about Southampton is an "ill report" that Oxford himself is rewriting for posterity in the Sonnets:

Naming thy name blesses an ill report

He continues this theme in Sonnet 96, balancing Southampton's crime or "fault" against his royal inheritance or "grace" and deciding that he "mak'st faults graces" (turns the one into the other), adding more specifically in relation to Elizabeth:

As on the finger of a throned Queen,
The basest Jewel will be well esteemed

He admits that Southampton has the power to lead others:

How many gazers mightst thou lead away,
If thou wouldst use the strength of all thy state!

Many might still follow him against Robert Cecil; however, Oxford's instruction is paternally firm and clear:

But do not so; I love thee in such sort,
That thou being mine, mine is thy good report

His better "report" of history in the Sonnets is that Southampton is *"mine"* – recalling his letter from Paris to William Cecil, Lord Burghley in March 1575 that he hoped for "a son of *mine own*" [4] and echoing his lament in Sonnet 33: "But out alack, he was but one hour *mine*" as well as his insistence in Sonnet 39: "What can *mine own* praise to *mine own* self bring,/ And what is't but *mine own*, when I praise thee?"

(Oxford wrote from Hackney to Robert Cecil on October 7, 1601, expressing gratitude for his help and adding that the real thanks would come "from me and *mine*, to be sealed up in an eternal remembrance to yourself" – referring to the gratitude of his family members.) [5]

Sonnet 97 begins a new chapter by marking the first anniversary of Southampton's imprisonment on February 8, 1602. In the opening lines, Oxford alludes to Her Majesty's pleasure (royal will) that has kept Southampton in the Tower, while echoing the Fleet Prison to reinforce this context:

"Sonnet 97 begins a new chapter by marking the first anniversary of Southampton's imprisonment on February 8, 1602."

How like a Winter hath my absence been
From thee, the pleasure of the fleeting year!

In one of the most beautiful and sorrowful sonnets, he adds:

What freezings have I felt, what dark days seen!
What old Decembers' bareness everywhere!

He has also seen the "teeming Autumn big with rich increase," a pointed reference to the continued growth of Southampton, in these private sonnets as well as in his own life; and then Oxford speaks of his son as an "orphan" and as "un-fathered fruit" who has lost all "hope" for the future he deserves:

Yet this abundant issue seemed to me
But hope of Orphans, and un-fathered fruit

Southampton remains "away" in the Tower while the truth is silent:

And thou away, the very birds are mute.

And again in Sonnet 98:

Yet seemed it Winter still, and you away…

As the Queen's mortal body continues to run out of time (and as the Time of this diary accordingly nears its end), the Tudor Rose is also dying; and in Sonnet 99, referring to Southampton's shame as a convicted traitor, Oxford painfully inverts Elizabeth's motto "A Rose Without a Thorn":

The Roses fearfully on thorns did stand,
One blushing shame, an other white despair…

And now in Sonnet 100, with his "little songs" or sonnets becoming fainter, he strains to summon the strength and inspiration to keep recording his son's life as the "time" until England's date with succession keeps dwindling:

Where art thou, Muse, that thou forget'st so long
To speak of that which gives thee all thy might…
Return, forgetful Muse, and straight redeem
In gentle numbers time so idly spent…
Rise, resty Muse…
Give my love fame faster than time wastes life…

He continues this effort in Sonnet 101, trying to express his own "truth" in relation to the "beauty" of the Queen that Southampton inherited:

Oh truant Muse, what shall be thy amends
For thy neglect of truth in beauty dyed?

Oxford ("truth") and Elizabeth ("beauty") both depend on him – no longer as parents of a prince who deserves to wear the crown, but for the survival of this hidden royal story in the future:

Both truth and beauty on my love depends…

So he summons his strength to keep writing:

Make answer, Muse…
Excuse not silence so, for it lies in thee
To make him much outlive a gilded tomb,
And to be praised of ages yet to be.
Then do thy office, Muse! I teach thee how
To make him seem long hence, as he shows now.

The truth of Henry Wriothesley only "shows" itself in these private verses. As Elizabeth fades, Oxford labors under the emotional weight, making it increasingly difficult to write them, but his love for Southampton continues to bolster his inner strength in Sonnet 102:

My love is strengthened, though more weak in seeming;
I love not less, though less the show appear…

He cannot speak publicly about this personal burden, but must continue to "hold my tongue" – echoing the testimony of Sonnet 66 that his art has been "tongue-tied by authority" and using the same language as Hamlet: "But break, my heart, for I must hold my tongue."[6]

The truth that cannot be told publicly is the constant "argument" of this chronicle, expressed in Sonnet 76 to Southampton: "And you and love are still my argument." In the Sonnets the word "love" refers at its core to the royal blood of Henry Wriothesley. His claim by blood survives, however, only insofar as the dying Queen could still choose to name him in succession. But the ever-waning "time" of Elizabeth, guiding this diary, is now almost gone; and so Oxford groans in Sonnet 103:

Alack what poverty my Muse brings forth,
That, having such a scope to show her pride,
The argument all bare is of more worth
Than when it hath my added praise beside.
O blame me not if I no more can write!

Given Oxford's vision that because of this tragedy Elizabeth and Southampton "both for my sake lay me on this cross," we may imagine him now stumbling as Christ did,[7] even while concluding Sonnet 103 by defiantly praising the imprisoned earl:

For to no other pass my verses tend,
Than of your graces and your gifts to tell.
And more, much more than in my verse can sit,
Your own glass shows you, when you look in it.
(Note: Editor Duncan-Jones glosses "sit" as "be enthroned.") [8]

Sonnet 104 marks February 8, 1603, the second anniversary of Southampton's imprisonment, when "Three Winters cold" have appeared since he had been "fresh" or "the world's fresh ornament" during "the golden time" prior to the Rebellion.[9] Knowing that Elizabeth and her "beauty" or Tudor blood have almost expired, Oxford addresses future generations: "Hear this, thou age unbred, ere you were born was beauty's summer dead."

"Sonnet 104 marks February 8, 1603, the second anniversary of Southampton's imprisonment ... 'Three Winters cold' ... since he had been fresh."

The Queen had left Whitehall in mid-January for Richmond Palace, as a "warm winter box to shelter her old age," and soon in February she had taken ill. By now she could not bear the thought of being in her bed; if she slept at all, she slumped in her chair or on cushions on the floor, complaining of a terrible dryness in her mouth and insomnia. Earlier, on the journey from Whitehall to Richmond, she had told Oxford's longtime friend Charles Howard, the Admiral: "I told you my seat has been the seat of kings, and I will have no rascal to succeed me. And who should succeed me but a king?"

Biographer Neville Williams, the Deputy Keeper of Public Records in England, writes that by itself the Queen's outburst "has the hallmark of truth," but he adds that "it would have been impossible for her to have continued, as the narrative of their conversation has it, by asking a further question, 'Who but our cousin of Scotland?'" The reason is that Elizabeth "had deliberately refused to name her successor for forty-four years and she was too determined a character, even though under the shadow of death, to make a mockery now of one of her few consistencies by breaking her silence."

"My Lord, I am tied with a chain of iron about my neck," the Queen told Admiral Howard during the final days at Richmond. And when he tried to console his distraught monarch by saying she had never lacked courage, Elizabeth would have none of it and snapped back at him: "I am tied, I am tied, and the case is altered with me!"

"Those last days naturally gave rise to many legends, not least about the succession," observes Williams, who believes none of them. "It would have been quite uncharacteristic of Elizabeth to have indicated James as her successor to her Councilors round her bed at Richmond," he argues. "She could not at the end have named him, for by then she had lost all power of speech."[10]

On March 21, 1603, Henry Hastings, Earl of Lincoln, was an invited dinner guest at Oxford's home in Hackney, a few miles northwest of London. Lincoln was "extraordinarily feasted" before Oxford drew him "apart from all company" and began "to discourse with him of the impossibility of the Queen's life, and that the nobility, being peers of the realm, were bound to take care for the common good of the state in the cause of succession."

Pointing out that Lincoln's great-nephew Lord Hastings was "of the blood royal," Oxford argued they should "convey him over to France, where he should find friends that would make him a party" to come back to England and seize the throne before James could become the new sovereign. And Oxford also "inveighed much against the nation of Scots" as he "began to enter into question of His Majesty's title" – that is, as he raised doubts about the legitimacy of the Scottish king's claim to the English throne.

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Year in the Life (continued from page 27)

Secretary Cecil had forbidden any news of the Queen's health to be made public. Elizabeth died in her sleep about 3 a.m. on March 24, 1603, just three days after Oxford made his extraordinary remarks to Lincoln, who had gone to report them to Sir John Peyton, Lieutenant of the Tower, where Southampton was in his personal charge. Both Lincoln and Peyton would later report the matter to Cecil and the Council, indicating their amazement upon seeing Oxford's signature on the Proclamation in support of James, issued later the same day. They must have been equally amazed when Oxford become part of the Great Council, which was quickly formed to help make the succession as smooth as possible.[11]

The truth of the incident at Hackney, as suggested first by Oxfordian scholar Nina Green, can only be that Oxford had been helping Cecil by sounding out Lincoln's own mind and testing his loyalty to James, and that he had played his part in an utterly convincing way. (It appears that Oxford had put on an act in Lord Lincoln's company as an *agent provacateur* for the government, a role he may have adopted for previous situations including the episode in 1580, when he provoked his Catholic cousins into divulging their treasonous plans against Elizabeth in support of the Pope and Spain.)

This perception of Oxford's behavior with Lincoln is further evidence that the bargain with Cecil for Southampton's life and freedom included his personal commitment to the succession of James; but given that he had "inveighed much against the nation of Scots" in such a believable manner, we may conclude that simultaneously he had been expressing his true feelings about the prospect of England falling under the rule of the "foreign" Scottish king.

Sonnet 105 marks the death of Queen Elizabeth; but rather than pay homage to her, Oxford celebrates Southampton as "my love" – who is by no means an Idol, but a living prince (and, therefore, blessed with a royal divinity) as well as the "one" topic of this diary:

> Let not my love be called Idolatry,
> Nor my beloved as an Idol show,
> Since all alike my songs and praises be
> To one, of one, still such, and ever so.

Southampton is "kind," i.e. related by kindred nature to the now deceased Elizabeth, with blood that remains (and will remain) "constant" despite the momentous changes taking place; and Oxford repeats that the Sonnets are all about this "one" person or topic without any "difference" or deviation:

> Kind is my love today, tomorrow kind,
> Still constant in a wondrous excellence;
> Therefore my verse to constancy confined,
> One thing expressing, leaves out difference.

"The Queen's time ran out while Henry Wriothesley remained under Cecil's rule in the Tower, so the diary has become 'the Chronicle of wasted time.'"

Southampton is "fair" (royal) and "kind" (related to Elizabeth) and "true" (related to Oxford) all at the same time. This "argument" or topic of the Sonnets is an example of how the "invention" or special language of the verses keeps on "varying to other words" while continuing to record the same story. These "three themes" (echoing the biblical Trinity as well as the family triangle) exist together within the "one" person of Southampton, who lends "wondrous scope" to the words of the verses as well as to their subject matter:

> Fair, kind, and true, is all my argument,
> Fair, kind, and true, varying to other words,
> And in this change is my invention spent,
> Three themes in one, which wondrous scope affords.

Oxford then turns to the current crisis of Elizabeth's death by concluding that, right up until "now" in this privately recorded history, the same trinity has never "kept seat" or sat on the throne in the person of the "one" prince who remains unacknowledged:

> Fair, kind, and true, have often lived alone,
> Which three, till now, never kept seat in one.[12]

The bargain with Cecil and James will be carried out soon, however, with the King sending orders from Edinburgh on April 5, 1603, for Southampton to be released.

Sonnet 106 brings the "prison years" to a close with a dedicatory epistle or envoy that correlates with Henry Wriothesley's final night of confinement on April 9, 1603.

The Queen's time ran out while Henry Wriothesley remained under Cecil's rule in the Tower, so the diary has become *"the Chronicle of wasted time."* Because of the previous bargain with Cecil and James, however, Oxford can predict that the new monarch will name Southampton as Captain of the Isle of Wight ("the fairest wights"); and also, now that Elizabeth is finally gone ("Ladies dead"), that Southampton will be made a Knight of the Garter ("lovely Knights"):[13]

> When in the Chronicle of wasted time,
> I see descriptions of the fairest wights,
> And beauty making beautiful old rhyme
> In praise of Ladies dead and lovely Knights…

The "beauty" or Tudor blood that Southampton inherited from the Queen will continue to live in the Sonnets, as Oxford records in lines filled with poignant love and painful loss:

> Then in the blazon of sweet beauty's best,
> Of hand, of foot, of lip, of eyes, of brow,
> I see their antique Pen would have expressed
> Even such a beauty as you master now.

All the predictions of past poets have led up to this particular prediction of the Sonnets:

> So all their praises are but prophecies
> Of this our time, all you prefiguring,
> And for they looked but with divining eyes,
> They had not still enough your worth to sing.

The 100-Sonnet Center

The one hundred entries of the diary at the center begin with Sonnet 27 upon the Rebellion of February 8, 1601, and conclude with Sonnet 126 after the Queen's funeral on April 28, 1603. At the center stand Sonnets 76-77, where Oxford explains "my verse" and dedicates "thy book" to Southampton:

27——————————76 /77——————————126
(50 sonnets) *(50 sonnets)*

Within this central sequence are many perfect numerical-chronological designs; and each, in turn, has a key transition of the recorded story at its center.

The 80 Prison Sonnets

The twenty-six months spent by Southampton in the Tower are recorded by eighty verses from Sonnet 27 upon the night of February 8, 1601 through Sonnet 106 upon his final prison night on April 9, 1603. At the center stand Sonnets 66-67, marking his reprieve after the first forty days on March 19, 1601:

27——————66/67——————106
(40 sonnets) *(40 sonnets)*

The First 60 Prison Days = 60 Sonnets

The most intense period consists of the first sixty days of imprisonment, from Sonnet 27 on February 8, 1601, to April 8, 1601, by which time a bargain is made with Cecil to secure Southampton's eventual release and pardon. At the center stand Sonnets 56-57, recording "this sad Interim" and pledging: "I, my sovereign, watch the clock for you":

27————— 56/57—————86
(30 sonnets) *(30 sonnets)*

Two Prison Years + The Final Days = 40 Sonnets

Oxford employs twenty sonnets for the next two years in the Tower from Sonnet 87 on April 9, 1601, to Sonnet 106 on April 9, 1603; and he then uses twenty sonnets for the twenty days from Sonnet 107 marking Southampton's release on April 10, 1603 to Sonnet 126 after the Queen's funeral on April 28, 1603. At the center stand Sonnets 106-107, the transition from captivity to freedom:

87————106/107————126
(20 sonnets) *(20 sonnets)*

Figure 2

Southampton will walk out of the Tower as a free man the following morning of April 10, 1603; but meanwhile, he and Oxford must observe these wondrous events in silence:

> For we which now behold these present days
> Have eyes to wonder, but lack tongues to praise.

Sonnets 106 and 107 represent the transition from imprisonment to liberation, when Southampton in Sonnet 107 is free after being "supposed as forfeit to a confined doom" and Oxford exclaims that "my love looks fresh" again.[14]

Sonnets 107-126 comprise the final two chapters (twenty verses), matching the nineteen days from the younger earl's release to Sonnet 125, marking Elizabeth's funeral on April 28, 1603, when the Tudor dynasty officially ended, and to Oxford's final words in Sonnet 126 addressed to "my lovely Boy." (We will look at these 20 sonnets more closely in the final installment of "1601" (Part V) in the Summer 2005 issue of *SM*.)

Sonnets 127-152 cover the Dark Lady series, revisiting the 1601-1603 prison years from the vantage point of Oxford's relationship with Elizabeth.[15] Oxford uses the twenty-six sonnets of this series to counterbalance the twenty-six verses of the opening series (Sonnets 1-26), with the crucial 100-sonnet sequence centered between them.

Sonnets 153-154 are the Epilogue but actually function as the Prologue of the diary, referring to Her Majesty's royal visit to Bath in western England in August of 1574 (with Oxford in attendance), not long after the birth of Southampton as "the Little Love-God" who had been "sleeping by a Virgin hand disarmed." [16]

(See Figure 2 for an overview of the brilliant structure of the 100-sonnet center and its designs that function to preserve "the living record" of Southampton within the "monument" of the Sonnets for "eyes not yet created" in posterity.)

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Year in the Life (continued from page 29)

Endnotes:

[1] Sonnet 55, lines 7-10.

[2] John Chamberlain wrote on May 27, 1601, that "there is a commission to certain of the Council to ransom and fine the Lords and Gentlemen that were in the action," referring to those in prison for the Rebellion and listing fines for Rutland, Bedford, Sandys, Mounteagle, Cromwell, Catesby, Tresham, Percies and Manners along with others. The largest fine was levied upon Rutland at £30,000, later reduced to £20,000; but Southampton is never mentioned; Stopes, Charlotte Carmichael, *The Life of Henry, Third Earl of Southampton* (New York: AMS Press, 1922), pp. 233-234.

[3] Sonnet 35: "All men make faults, and even I in this,/ Authorizing thy trespass with compare,/ Myself corrupting salving thy amiss,/ Excusing thy sins more than thy sins are"– lines 5-8.

[4] March 17, 1575, Cecil Papers 8.24; Chiljan, Katherine, *Letters and Poems of Edward, Earl of Oxford*, 1998, p. 17.

[5] October 7, 1601, Cecil Papers 88.101; Chiljan, op. cit., p. 67.

[6] *Hamlet*, 1.2.159.

[7] Sonnet 42: "Both find each other, and I lose both twain,/ And both for my sake lay me on this cross"– lines 11-12.

[8] Duncan-Jones, Katherine, ed., *Shakespeare's Sonnets* (Arden, 1997), p. 316.

[9] Sonnet 1: "Thou that art now the world's fresh ornament/ And only herald to the gaudy spring" – lines 9-10; Sonnet 3: "So thou through windows of thine age shall see,/ Despite of wrinkles, this thy golden time" – lines 11-12.

[10] Williams, Neville, *The Life and Times of Elizabeth I* (Garden City, NY: Doubleday & Co, 1972), 214-15.

[11] The Lincoln and Peyton reports are printed by Nina Green (The Oxford Authorship Site) at http://www3.telus.net.

[12] "Kept seat" echoes the gloss of "sit" in Sonnet 103 by Duncan-Jones as "be enthroned"; see endnote 8 above; "The seat of majesty" –*Richard III*, 3.7.168.

[13] Southampton will receive a royal pardon on May 16, 1603; he will be appointed Captain of the Isle of Wight on July 7, 1603 and made a Knight of the Garter on July 9, 1603.

[14] Southampton is "fresh" in the period 1590-1600 covered by Sonnets 1-26; he is no longer "fresh" during the prison years 1601-1603 covered by Sonnets 27-106; and he is "fresh" again in Sonnet 107 from his release on April 10, 1603, onward.

[15] Sonnets 138 and 144, revised from *The Passionate Pilgrim* of 1599, are inserted seamlessly into chronological order within the Dark Lady series.

[16] Sonnet 154: "The little Love-God lying once asleep … was sleeping by a Virgin hand disarmed" – lines 1 and 8, echoing the Ghost of Hamlet's father: "Thus was I, sleeping, by a brother's hand of life, of crown, of queen at once dispatched" – *Hamlet*, 1.5.74.

The Ashland Authorship Conference
September 29 to October 2, 2005
Don't miss it! See page 4.

Authorship Conference (cont'd from p. 10)

brief skit that re-enacted an encounter Schruijer recently had with a Stratfordian at a conference. The skit illustrated one of her points about how people in a debate can talk right past each other. In this case her Stratfordian friend could only respond to assertions for de Vere being Shakespeare—and therefore Hamlet—with increasingly incredulous non-sequitors, concluding with, "Shakespeare didn't marry Anne Hathaway??!!!" It brought the house down.

Awards Banquet

William Michael Anthony Cecil, the 8th Marquess of Exeter and a direct descendant of Lord Burghley, spoke on the many generations of the Cecil family and its long, storied history in England, beginning, of course, under Elizabeth. At the conclusion he delighted the audience by holding up a small book that he said was the actual book of precepts written by Burghley himself (i.e. "Neither a borrower nor a lender be..." etc., etc.).

Charles Beauclerk received the Distinguished Scholarship Award (and with his talk on *King Lear* earlier that day demonstrated beyond any doubt why he deserved it), and Mark Rylance received the Distinguished Achievement in the Arts Award. Rylance gave an acceptance speech via videotape (see the separate story on page 6).

The 2006 conference will be held, as usual, in early April (exact dates to be announced soon). —W. Boyle

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