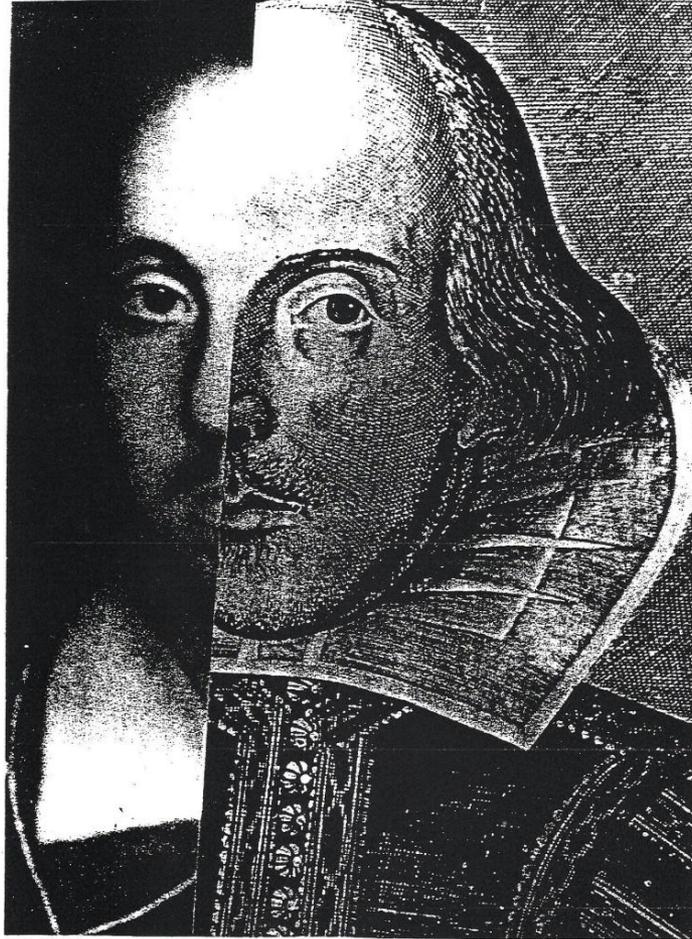


ALEX AYRES

Alex Ayres holds degrees from Harvard (where he was Editor of the Harvard Lampoon), George Mason University and U.C.L.A. He is a writer-producer, a member of the W.G.A. (Writers Guild of America), and Editor of the Wit and Wisdom series of books published by Penguin and Harper-Collins. For more info: www.alexayresbooks.com

MARLOWE - SHAKESPEARE



The wit & wisdom of SHAKESPEARE aka Marlowe

Speaker: Alex Ayres

STRATFORDIANIANS VERSUS "ANTI-STRATFORDIANS"

It's a lover's quarrel. Only Shakespeare lovers care who the author is.

It can also be seen as a debate between two different occupational groups: professional academic scholars versus professional writers.

The "anti-Stratfordians" as they have been cruelly labeled, have been primarily professional writers and authors – as distinct from academic scholars. But these include a number of very distinguished writers on both sides of the Atlantic, including:

Charles Dickens

Mark Twain

Ralph Waldo Emerson

Henry James

Walt Whitman

Oliver Wendel Holmes

John Greenleaf Whittier

Samuel Taylor Coleridge

John Galsworthy

Vladimir Nabokov

Others include Sigmund Freud, Bismark, Benjamin Disraeli, Charlie Chaplin, Hellen Keller, Orson Wells, and Kenneth Branagh.

EMERSON QUOTE

This is Emerson, stating the biographical problem with Shakespeare:

"I cannot marry this fact to his verse. Other admirable men have led lives in some sort of keeping with their thought; but this man, in wide contrast... that he should not be wise for himself, – it must even go into the world's history, that the best poet led an obscure and profane life..."

Emerson: "Shakespeare: or, the Poet", Representative Men

Emerson was saying there was an incongruity – a mismatch – between the works of Shakespeare and the life of the Stratford man – a contrast that Emerson had not found in other great men. In particular Emerson pointed to the lack of wisdom in the Stratford Shakespeare's life.

MARK TWAIN QUOTE

"It was eminently and conspicuously a business man's will, not a poet's. It mentioned not a single book. Books were more precious than swords... in those days... The will mention not a play, not a poem, not an unfinished literary work, not a scrap of manuscript of any kind. Many poets have died poor, but this is the only one in history that died this poor; the others all left literary remains behind... He ought to have explained that he was... merely a nom de plum for another man to hide behind."

Mark Twain, *Is Shakespeare Dead?* (1909)

THE HOLLYWOOD BLACKLIST ERA – 1950s

The W.G.A. has corrected over 200 film writing credits from the 1950s when, during what is known as the Hollywood Blacklist era, dozens of American writers were blacklisted, and resorted to using pseudonyms and/or fronts.

For example, **Dalton Trumbo**, who died in 1976, has had nine writing credits restored by the WGA in the late 1990s, nine feature film credits, including the Oscar-winning screenplay for "Roman Holiday" and the Oscar winning story for "The Brave One."

The WGA's Blacklist Credits Committee restored ten credits to another writer, Bernard Gordon.

There have been a number of examples of the Academy Award in Screenwriting going to a front or a pseudonym. For example, Carl Foreman, who wrote the screenplay for "High Noon" before the blacklist, co-wrote the Oscar winning screenplay for "The Bridge on the River Kwai" in 1957 with fellow blacklisted writer Michael Wilson. Because of the blacklist, however, they did not receive their Academy Awards until 1985 – after both had died.

The 1590s was far more dangerous for writers than the 1950s.

In the spring of 1593 there was a crackdown on the writers in London. This is what was going on just before the Shakespeare name first appeared in print in June 1593...

SETTING THE STAGE FOR SHAKESPEARE –1590s

On May 11, 1593, the Privy Council issued an order to the Aldermen and sheriffs of London that resulted in the arrests of a number of writers and other individuals suspected of being writers.

To the Aldermen of London.

"This shall be therefore to require and authorize you to make search and apprehend every person so to be suspected. And, upon their apprehension, to make like search for all manner of writings or papers that may give you light for the discovery of the libelers..."

"And after you shall have examined the persons, if you shall find them duly to be suspected, and they shall refuse to confess the truth, you shall by authority hereof put them to the torture in Bridewell."*

Under this general warrant of May 11, 1593, a number of writers and accused dissenters were arrested, including dramatists Christopher Marlowe and Thomas Kyd, and pamphleteer John Penry.

Kyd, a former roommate of Marlowe's, was arrested first, interrogated and tortured. He gave incriminating evidence against Marlowe, testifying that Marlowe was an atheist.

Marlowe was arrested on May 18, 1593, seven days after the general warrant. His official death – whether real or staged – occurred when he was out on bail on May 30, the day after John Penry's execution. Marlowe was said to have been buried at Deptford in an unmarked grave.

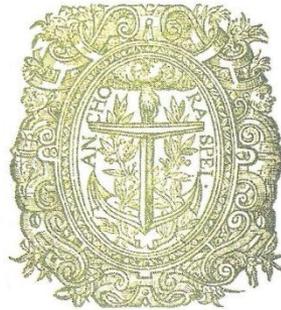
The first appearance of the name William Shakespeare – the literary debut of a great "new" author – occurred a little over a week later, with the publication of the poem Venus and Adonis.

SHAKESPEARE'S DEBUT



VENVS AND ADONIS

*Vilia miretur vulgus: mihi flavus Apollo
Pocula Castalia plena ministrat aqua.*



LONDON

Imprinted by Richard Field, and are to be sold at
the signe of the white Greyhound in
Paules Church-yard.

1593.

When Venus and Adonis was registered at the stationer's, in April 1593, it was registered anonymously. Shakespeare's name was not on it. Not until after Marlowe's official death, May 30, 1593, did the name Shakespeare ever appear in print.

So to sum up: in the spring of 1593 there was a crackdown on the writers in London. A number were arrested including Thomas Kyd and Christopher Marlowe and John Penry. A number were tortured. A number died. Many experienced interrogations, searches and seizures.

These are the events that set the stage for the entrance of Shakespeare. It was a time when writers often risked being arrested, tortured, and executed; when religious authorities controlled licensing of books and plays; and when heresy, atheism, and other thought-crimes were punishable by death.

Stratfordians have preferred to teach a Disneyfied version of the truth. A Disneyfied, sanitized success story about a self-made man from Stratford, a commoner who, without benefit of education or powerful connections, rose to the top in Jolly Old England's Golden Age.

Disneyfication of Shakespeare



PICTURE 1

The original bust of Shakespeare from Dugdale's "Antiquities of Warwickshire" published in 1656



PICTURE 2

Present-standing romanticized bust of Shakespeare erected in 1748

QUOTATIONS ABOUT MARLOWE

Marlowe, Christopher (1564-1593). English dramatist and poet. Born in Canterbury, the son of a shoemaker... His life has become a legend, with its gay disdain for all convention, its irreverence, its reckless vitality. He was killed in a quarrel with a man named Ingram Frizer over the settlement of a tavern bill for supper and ale... Considered the greatest figure in Elizabethan drama before Shakespeare... Some scholars believe he may have had a hand in the writing of some of Shakespeare's plays.

The Reader's Encyclopedia (Will Rose Benet, Ed.)

Credited on internal evidence with part authorship of Titus Andronicus; credited with the second and third parts of Henry VI, completed and revised by Shakespeare... Denounced for holding and propagating atheistical opinions and for revolt against conventional morality.

Webster's Biographical Dictionary

[Marlowe] began his career by a double and incomparable achievement; the invention of English blank verse, and the creation of English tragedy... Marlowe is the greatest discoverer, the most daring and inspired pioneer, in all our poetic literature. Before Marlowe there was no genuine blank verse and genuine tragedy in our language.

Charles Algernon Swinburne, 19th century English poet-critic

It was Marlowe who first wedded the harmonies of the great organ of blank verse which peels through the centuries in the music of Shakespeare. It was Marlowe who first captured the majestic rhythms of our tongue and whose 'mighty line' is the most resounding note in England's literature.

Sir Henry Irving, first actor to be knighted (1895)

A Quotation about Marlowe

'Whereas it was reported that Christopher Marlowe was determined to have gone beyond the seas to Rheims and there to remain, their Lordships thought it good to certify that he had no such intent, but that in all his actions he had behaved himself orderly and discreetly whereby he had done her Majesty good service, and deserved to be rewarded for his faithful dealing: their Lordships' request was that the rumour thereof should be allayed by all possible means, and that he should be furthered in the degree he was to take this next Commencement: because it was not Her Majesty's pleasure that anyone employed as he had been in matters touching the benefit of his country should be defamed by those that are ignorant in th' affairs he went about.'

(Signed by) Lord Archbishop (Whitgift)
Lord Chancellor (Sir Christopher Hatton)
Lord Treasurer (Lord Burghley)
Lord Chamberlain (Lord Hunsdon)
Mr Comptroller (Sir James Croft) ¹⁸

Dated 29th June 1587

MARLOWE BIOGRAPHICAL CHRONOLOGY

- 1564 Born Christopher Marley February (6th or 26th), son of John Marley, shoe-maker, Canterbury
- 1579 Scholarship to King's School, Canterbury
- 1581 Scholarship to Corpus Christi, Cambridge University
- 1584 B.A., Cambridge
- 1585 Believed to have done poems and translations while at Cambridge
First play 'Dido', written in collaboration with Thomas Nash, performed sometime at Cambridge.
- 1586 Employed by the Privy Council as a foreign intelligence agent
Signed Benchkin will as Christopher "Marley"
- 1587 M.A., Cambridge [see Letter from Privy Council to Cambridge dons]
First successful play, Tamburlaine the Great, produced.
- 1588 The Second Part of Tamburlaine the Great produced.
Accused of atheism in Robert Greene's Perimedes
- 1589 Doctor Faustus produced.
The Jew of Malta produced.
Attacked in Greene's Menaphon, accused of atheism, pride.
- 1590 Tamburlaine the Great published anonymously.
Marlowe's translations of Ovid's elegies banned around this time.
- 1591 Shared lodgings with fellow playwright Thomas Kyd.
- 1592 Edward II produced.
Attacked in Greene's Groatsworth of Wit
Participant in Raleigh's circle of free thinkers ("School of Night")

MARLOWE

1593

Massacre at Paris produced
Hero and Leander written in spring

May 11 General Warrant to search
for writers responsible for churchyard wall poetry

May 12 Thomas Kyd arrested,
tortured, testifies Marlowe is an atheist

May 18: Marlowe arrested at home of
patron Thomas Walsingham, summoned to
answer charges of blasphemy arising from
testimony given by Kyd.

May 30: Marlowe is reportedly stabbed by
Ingram Friser, a servant of Walsingham's,
in a private room above a tavern in Deptford,
and buried in an unmarked grave.

September 28: Hero and Leander and
Lucan's First Book registered

1594

Feb. 6, Titus Andronicus registered anonymously
Dido Queen of Carthage published

Taming of A Shrew registered anonymously.

Edward the Second published

SHAKESPEARE

Venus and Adonis registered anonymously in April

June: Venus and Adonis first published

The Ravishment of Lucrece registered anonymously
Printed later as The Rape of Lucrece

Titus Andronicus published anonymously

Earl of Pembroke's men dissolved Dec. 28
Chamberlain's men may have taken over some
of their plays

- 1595
Lochrine first play published with Shakespeare's name attached
- 1597
Romeo and Juliet published anonymously
- 1598
Hero and Leander published by Edward Blount
Love's Labour's Lost first accepted play published with Shakespeare's name attached
- 1599
The Passionate Shepherd published in The Passionate Pilgrim
The Passionate Pilgrim published by William Jaggard ascribed on title page to Shakespeare. Unregistered
Epigrams and Elegies by Sir John Davies and Christopher Marlowe published, containing ten of CM's Ovid translations, having been published surreptitiously earlier, banned and burned by episcopal order
- 1600
Two complete editions of the Elegies of Ovid, translated by Marlowe, published at Middleburgh (Holland)
Lucan's First Book published by Edward Blount, with dedication by Thomas Thorpe

1600	The Passionate Shepherd published in England's Helicon August 23: 1600:	First mention of Shakespeare's name in Stationer's Register as an author: for Much Ado About Nothing and II Henry IV registry
1603		Hamlet Prince of Denmark published
1604	Doctor Faustus published	
1605		The London Prodigal published as by Shakespeare
1608		A Yorkshire Tragedy published as by W. Shakespeare
		Pericles registered by Edward Blount
1609		Sonnets registered and published by Thomas Thorpe
1613		Cardenio registered as by Shakespeare and John Fletcher
1616	Expanded edition of Doctor Faustus published	April 23, dies in Stratford
1623		Edward Blount and Isaac Jaggard register 16 plays on Nov. 8
		First Folio published including 16 previously unpublished plays
1633	Jew of Malta published as by Christopher Marlo	
1654	Maid's Holiday, a comedy since lost, published as by Marlowe	
1657	Lust's Dominion or The Lascivious Queen published as by Christopher Marlow	

PARALLELS

MARLOWE

SHAKESPEARE

SAME AGE

born Feb. 1564

April 23 traditional birth date
also traditional death date April 23, 1616

SAME PUBLISHERS

Edward Blount, publisher, Hero and Leander, 1598

Co-publisher First Folio, 1623

Thomas Thorpe, publisher Lucan's First Book
[letter to Edward Blount as preface]

Publisher, Shake-Speare's Sonnets
famous mysterious dedication signed T.T.

SAME PATRON

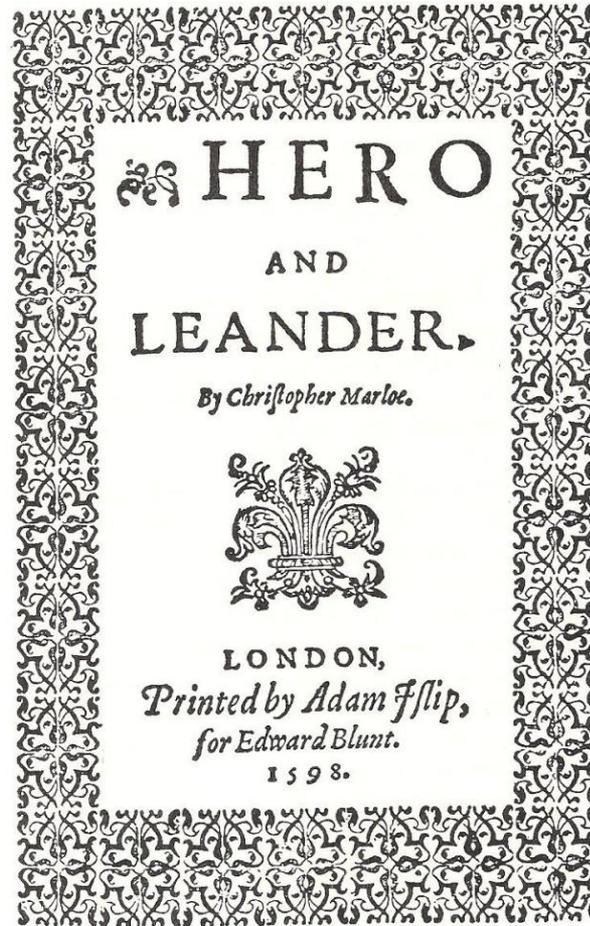
Earl of Pembroke, or Pembroke Players
early 1590s
First performed Edward II
First performed Massacre at Paris

Pembroke Players
first known play group affiliation

first performed Taming of a Shrew
first performed Henry VI plays
first performed Harry V
first performed Titus Andronicus

SAME PUBLISHER

Hero and Leander - title page - Edward Blount



SAME PUBLISHERS: Dedication from Edward Blount to Thomas Walsingham

SAME PUBLISHERS: Dedication from Edward Blount to Thomas Walsingham

To the Right Worshipful SIR THOMAS WALSINGHAM, KNIGHT

Sir, we think not ourselves discharged of the duty we owe to our friend when we have brought the breathless body to the earth; for, albeit the eye there taketh his ever-farewell of that beloved object, yet the impression of the man that hath been dear unto us, living an after-life in our memory, there putteth us in mind of further obsequies **due unto the deceased**; and namely the performance of whatsoever we may judge shall make to his **living credit** and to the effecting of his determinations prevented by the stroke of death. By these meditations (**as by an intellectual will I suppose myself executor to the unhappily deceased author of this poem**); upon whom knowing that in his lifetime you bestowed many kind favours, entertaining the parts of reckoning and worth which you found in him with good countenance and liberal affection, I cannot but see so far into **the will of him dead**, that whatsoever issue of his brain should chance to come abroad, that the first breath it should take might be the gentle air or your liking; for, since his self had been accustomed thereunto, it would prove more agreeable and thriving to his right children than any other foster countenance whatsoever. At this time seeing that this unfinished tragedy happens **under my hands to be imprinted**, of a double duty, the one to yourself, the other to the deceased, offering my utmost self now and ever to be ready at your worship's disposing.

EDWARD BLOUNT

**SAME PUBLISHERS: THOMAS THORPE
(later publisher of Shake-Speare's Sonnets, 1609)**

[Letter to EDWARD BLOUNT, one of the two publishers of the First Folio, 1623]

Dedication to Lucan's First Book, translated by Marlowe, published 1600

TO HIS KIND AND TRUE FRIEND, EDWARD BLOUNT

Blount: I purpose to be blunt with you, and out of my dullness to encounter you with a dedication in the memory of that pure elemental wit Chr. Marlowe, whose ghost or genius is to be seen walk the churchyard in (at the least) three or four sheets...

[ghost could refer to ghost writer, and sheets could refer to sheets of paper.
This is a printer speaking here, and he is referring to a new book he wants to sell].

This spirit was sometime a familiar of your own, Lucan's first book translated, which (in regard of your old right in it) I have raised in the circle of your patronage. But stay now, Edward: if I mistake not you are to accommodate yourself with some few instructions touching the property of a patron, that you are not yet possessed of...

[indicating a business relationship with each other, and an obligation regarding Marlowe's manuscripts.]

The letter is signed: "Thine in all rites of perfect friendship, THOM THORPE"

[Nine years later Thorpe published Shake-Speare's Sonnets. Where did he get them? From Marlowe? He was already known to be in possession of Marlowe manuscripts, such as Lucan's First Book.]

[9 years later Blount registered, but did not publish, Pericles.]

[23 years later Blount co-published The Shakespeare First Folio.]

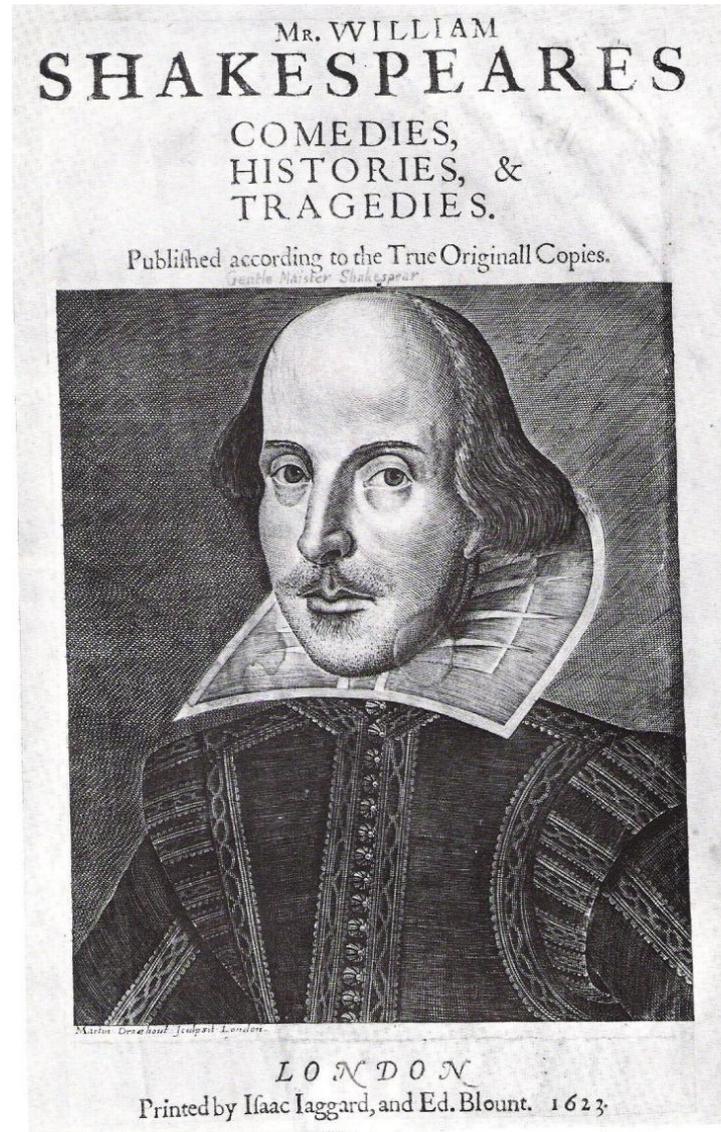
SAME PUBLISHER: Sonnet dedication by Thomas Thorpe

TO.THE.ONLIE.BEGETTER.OF.
THESE.INSVING.SONNETS.
Mr.W.H. ALL.HAPPINESSE.
AND.THAT.ETERNITIE.
PROMISED.
BY.
OVR.EVER-LIVING.POET.
WISHETH.
THE.WELL-WISHING.
ADVENTVRER.IN.
SETTING.
FORTH.

T. T.

The cryptic dedication by Thomas Thorpe to Mr. W. H.
(identified by many as William Herbert, 3rd earl of Pembroke)

SAME PUBLISHER: Blount - Co-publisher of First Folio



Title page of the First Folio, the first collected edition of Shakespeare's plays.

SAME PATRON

Earl of Pembroke, or
Pembroke Players

Mary Sidney Pembroke,

Early 1590s

First performed Edward II

First performed Massacre at Paris

Pembroke Players

first known play group affiliated

first performed Taming of a Shrew

first performed Henry VI plays

first performed Harry V

first performed Titus Andronicus

SAME PATRONS - PEMBROKES

As it was sondry times publicly
acted in the honorable Citty of
London, By the right honorable
the Earle of Pembroke his
Seruants.

Written by Chri: Mar: Gent.

4. From the handwritten title page of Marlowe's play "Edward II

SAME PATRONS - PEMBROKES

The troublefome

raigne and lamentable death of
Edward the fecond, King of
England: with the tragicall
fall of proud Mortimer:

As it was fundrie times publiquely acted
in the honourable cite of London, by the
right honourable the Earle of Pem-
brooke his seruants.

Written by Chri. Marlow Gent.



Imprinted at London for *William Iones,*
dwelling neere Holbourn conduit at the
signe of the Gunne, 1594

SAME PATRONS – Registration of early Shakespeare history plays

In March 1594 the play *Contention of York and Lancaster* often ascribed to Marlowe, was registered at Stationers' Hall, followed by a second part of the same in April. The first part was published anonymously as

The First Part of the Contention betwixt the two famous Houses of York and Lancaster, with the death of the good Duke Humphrey, and the banishment and death of the Duke of Suffolk, and the tragical end of the proud Cardinal of Winchester, with the notable rebellion of Jack Cade, and the Duke of York's first claim unto the crown.

In the following year the second part was published, also anonymously, as

The true tragedy of Richard Duke of York, and the death of good King Henry the Sixth, with the whole contention between the two Houses Lancaster and York, as it was sundry times acted by the Right Honorable, the Earl of Pembroke, his servants.

Here again it appears that these plays, which later reappeared as Parts II and II of *Shakespeare's Henry VI*, were first performed privately at Wilton House in 1594, as there is no record of a public performance.

In May of 1594 *The Ravishment of Lucrece*, and the play *The Jew of Malta* were entered in the Stationers' Register. No copy of *The Jew of Malta* published before 1633 survives and

The registration of these two early "Shakespeare" history plays indicates that they were first performed by the Pembroke Players. A number of scholars and a computer study also point to Marlowe's authorship of these plays.

Thus at least three of the earliest Shakespeare plays were put on by the Pembroke Players. The Pembrokes were Marlowe's patrons before they became Shakespeare's patrons.

SAME PATRONS - Registration of Taming of a Shrew

On May 2, 1594, the play *The Taming of A Shrew* was registered at the Stationer's Register in London and published the same year as

A Pleasant Conceited History, called The taming of a Shrew.
As it was sundry times acted by the Right honorable the Earl of
Pembroke his servants.

The play was published anonymously but, for reasons noted

The registration of the play *The Taming of A Shrew* shows that it was put on by the Pembroke Players and was associated with that company. Note the similarity of wording to the title page of *Edward II*.

SAME PATRONS - Marlowe's Dedication To Mary Sidney, Countess of Pembroke



Illustrissimæ Heroinæ omnibus
& animi, & corporis dotibus ornatissimæ, Mariæ Penbrokiæ
Comitissæ.



*Aurigera stirpè prognata De-
lia; Sydnæi vatus Apollinei ge-
nuuia soror; Alma literarū pa-
rēs, ad cuius immaculatis am-
plexus, confugit virtus, barbarici & igno-
rantie impetu violata, ut olim a Thēcio
Tyranno Philomela; Poëtarum nostrī tem-
poris, ingentiorum; omnium fœlicissime pul-
lulantium, Musa; Dia proles, quæ iam ru-
di calamo, spiritus infundis elati furoris, qui-
bus ipse misellus, plus mihi videor præstare
posse, quam cruda nostra indoles proferre so-
let: Dignare Posthumo huic Amyntæ, ut
tuo adoptiuo filio patrecinari: Et que magis
quod moribundus pater, illius tutelam humil-*

*limè tibi legauerat. Et licet illustre nomen
tuum non solum apud nos, sed exteras etiam
nationes, latius propagatum est, quam aut
vnuquam possit æruginosa Temporis vetustate
aboleri, aut mortaliū encomijs augeri, (quo-
modò enim quicquã possit esse infinito plus?)
multorum tamen camænis, quasi siderum di-
ademate redimita Ariadne, noli hunc pu-
rum Phœbi sacerdotem, stellam alteram co-
ronæ tuæ largientem, aspernari: sed animi
candore, quem sator hominum, atque deorū,
Iupiter, prænobili familiæ tuæ quasi heredi-
tarium alligauit, accipe, & tuere. Sic nos,
quorum opes tenuissimæ, littorea sunt Myr-
tus Veneris, Nymphaque Peneiæ semper
virens coma, prima quaque poematis pagina,
Te Musarum dominam, in auxilium in-
uocabimus: tua denique virtus, quæ virtutē
ipsam, ipsam quoque eternitatem superabit.*

Honoris tui studio-
sissimus, C. M.

SAME PATRONS — Translation of Dedication to Mary Sidney Pembroke

To the most noble and renowned lady, endowed with every gift
of mind and body, Mary, the Countess of Pembroke:

Thou, Delia, of the laurel-crowned race, sister of Sidney the
bard of Apollo, patroness of letters, to whose pure embrace
virtue flies from the slings of barbarism and ignorance, as
Philomela from the Tyrant of Thrace, thou Muse of the age for
poets and all aspiring wits, daughter of the gods, able to inspire
a rude pen with such feelings of lofty rapture that even my poor
self, it seems, might write above the wonted pitch of my unripe
talent! Deign to accept this posthumous *Amyntas* as you would
an adopted son, the rather that the dying father humbly be-
queathed its care to thee. And, granted that thy illustrious name
is blazoned so far abroad, not only among us but among other
nations, as ever to be lost to the rusting years of time, or even to
be increased by the praise of mortals (how, indeed, could any-
thing be more infinite), crowned by the songs of as many as
Ariadne by a diadem of stars, spurn not this pure priest of
Phoebus bestowing yet another star upon thy crown but, with
that openness of mind which Jupiter, the sower of men and of
gods, graced your noble family, receive and protect him.

So we, whose slender wealth is but the Seabank myrtle of
Venus and Daphne's evergreen laurel garland, shall on the very
first page of a poem call on thee, Mistress of the Muses, for aid.
And finally, thy virtue, which shall outlast virtue itself, shall
outlast even eternity.

Most desirous to do thee honor. C. M.

SAME PATRONS - First Folio Dedication to Mary Sidney
Pembroke's two sons



TO THE MOST NOBLE
AND
INCOMPARABLE PAIRE
OF BRETHREN.

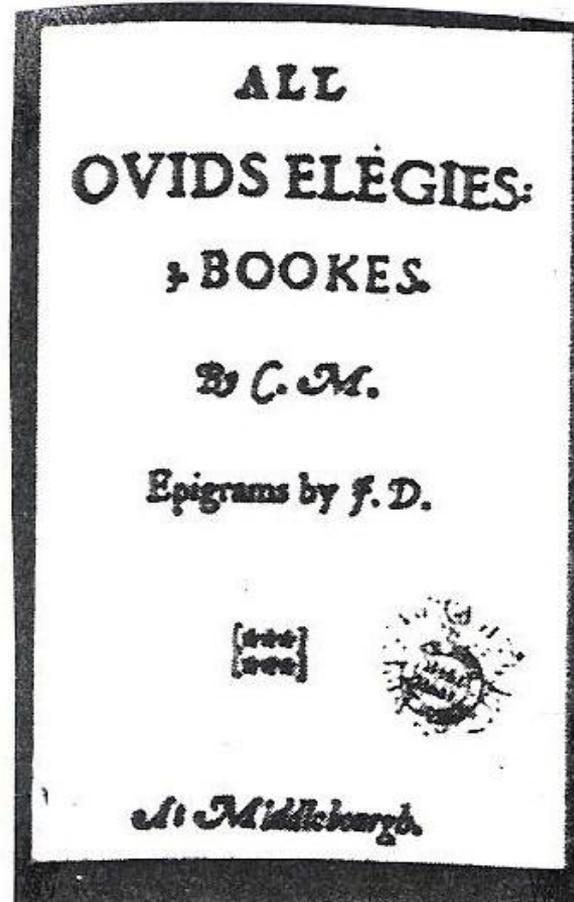
WILLIAM
Earle of Pembroke, &c. Lord Chamberlaine to the
Kings most Excellent Maiesty.

AND

PHILIP
Earle of Montgomery, &c. Gentleman of his Maiesties
Bed-Chamber. Both Knights of the most Noble Order
of the Garter, and our singular good
LORDS.

The dedication of the First Folio to William and Philip Herbert,
the two sons of Mary Sidney Herbert, the Countess of Pembroke.

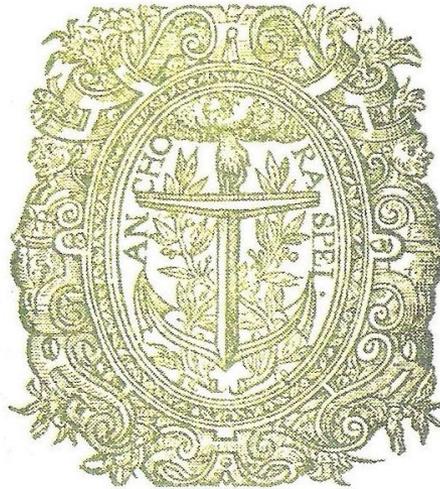
SAME FAVORITE AUTHOR: OVID



SAME FAVORITE AUTHOR: OVID

VENVS
AND ADONIS

*Vilia miretur vulgus: mihi flavus Apollo
Pocula Castalia plena ministrat aqua.*



LONDON

Imprinted by Richard Field, and are to be sold at

SAME FAVORITE AUTHOR: MARLOWE TRANSLATION OF OVID QUOTE

Verse is immortal, and shall ne'er decay.
To verse let kings give place, and kingly shows,
And banks o'er which gold-bearing Tagus flows.
Let base-conceited wits admire vile things,
Fair Phoebus lead me to the Muses' springs.
About my head be quivering myrtle wound,
And in sad lovers' heads let me be found.

Ovid, Elegia XV: 32-38

SAME UNIVERSITY AFFILIATION

WITTENBURG UNIVERSITY

Martin Luther's university, seat of Protestant Reformation

Dr. Faustus is a professor at Wittenburg
Other characters are his students

Hamlet the only character
Shakespeare clearly identified
with a college: Wittenburg

SAME FIRST FEMALE CHARACTER: Venus primary female character in both authors

First female character in Marlowe
(Dido, Queen of Carthage)

Shakespeare
(Venus and Adonis)

First female to appear in first
scene

Venus first female in
first published work

Venus is patron goddess of Aeneas, hero

features goddess Venus

SAME FIRST FEMALE CHARACTER: VENUS

Venus is featured in 'Dido,' Marlowe's first play

Venus is featured in Hero and Leander, Marlowe's long poem.

Venus is featured in Shakespeare's debut work, Venus and Adonis.

MARLOWE

Even as the sun with purple-colored face
Had ta'en his last leave of the weeping morn
Rose-cheeked Adonis hied him to the chase.
Hunting he loved, but love he laughed to scorn.
Sick-thoughted Venus makes amain unto him,
And like a bold-faced suitor 'gins to woo him.

'I have been wooed, as I entreat thee now
Even by the stern and direful god of war,
Whose sinewy neck in battle ne'er did bow,
Who conquers where he comes in every jar;
Yet he hath been my captive and my slave,
And begged for that which thou unasked shall
have.

SHAKESPEARE

Where Venus in her naked glory strove
To please the careless and disdainful eyes
Of proud Adonis that before her lies.
Her kirtle blue, whereon was many a stain
Made with the blood of wretched lovers slain.

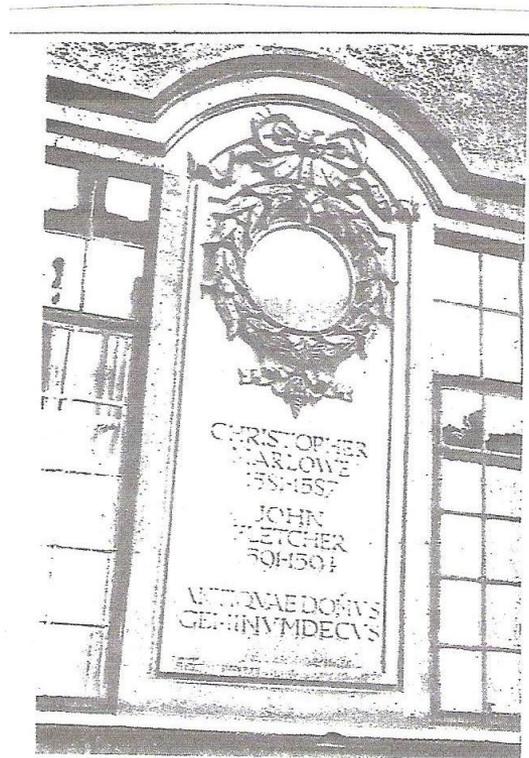
Blood-quaffing Mars, heaving the iron net
Which limping Vulcan and his Cyclops set
Love kindling fire, to burn such towns as Troy;
Sylvanus weeping for the lovely boy,
That now is turned into a cypress tree,
Under whose shade the wood-gods love to be.

PROXIMITY: JOHN FLETCHER AND CHRISTOPHER MARLOWE

CHRISTOPHER MARLOWE
1581-1587

JOHN FLETCHER
1591-1594

ANTIQAEDOMUS OEMINVMDECUS



SIMILARITIES OF STYLE, SUBJECT MATTER, AND TECHNIQUE

a pioneer of blank verse
mainly iambic pentameter

Hero and Leander
Edward II

loves Ovid, translating him

learned style with many classical references

places high value on wisdom

many wisdom loaded proverbs and sayings

likes military leader orator hero
Tamburlaine, Aeneas

likes villain-hero
Tamburlaine, Jew of Malta, Doctor Faustus

likes famous lovers of the past
Aeneas and Dido, Hero and Leander

Same basic style but less polished
as befitting a writer in his twenties

primarily used blank verse
mainly iambic pentameter

Venus and Adonis
Richard II

loves Ovid, quoting him

learned style, many classical references

places high value on wisdom

many wisdom-loaded proverbs and sayings

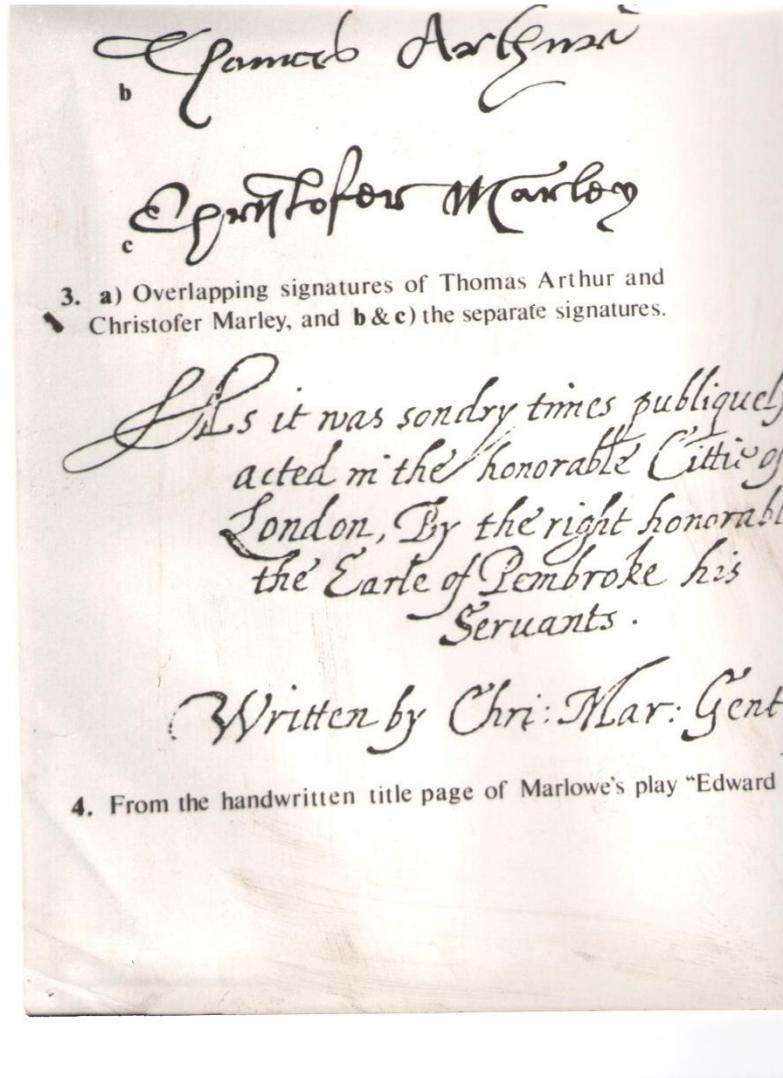
likes military leader orator hero
Henry V, Mark Antony

likes villain-hero
Macbeth, Richard III, Othello

likes famous lovers of the past
Antony and Cleopatra, Troilus and Cressida

same basic style but more polished
has befitting a more mature writer, 30s, 40s

SIMILARITIES: HANDWRITING: "MARLEY" SIGNATURE



SIMILARITIES: HANDWRITING

WOODSTOCK MANUSCRIPT, RICHARD II, PART 1

This is Katherine Benchkins mark

1. In Marlowe's hand on the Benchkyn will:
"this is katherine Benchkins mark."

a. b. c. d. e.

2. Samples of the letter "B," a & b) from the "Woodstock" manuscript, c) from Marlowe's "Massacre at Paris" fragment, and d) in Shakespeare's hand from his will, e) in the Secretary hand of Hugh Sanford.

a. Thomas Arthur
Christofer Marley

b. Thomas Arthur

c. Christofer Marley

3. a) Overlapping signatures of Thomas Arthur and Christofer Marley, and b & c) the separate signatures.

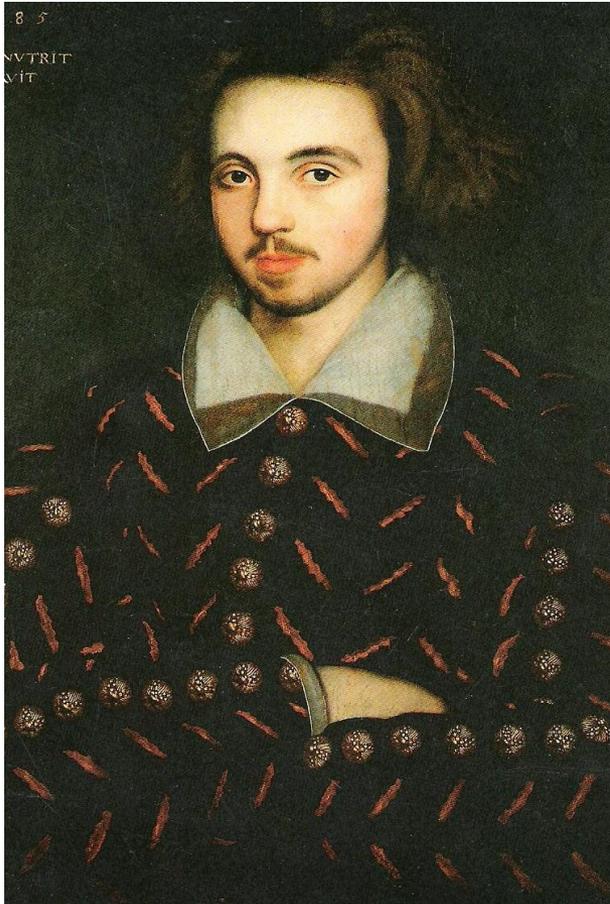
SIMILARITIES: HANDWRITING

Hand writing specimens from the Woodstock manuscript,
The Massacre At Paris fragment, and Shakespeare's Will

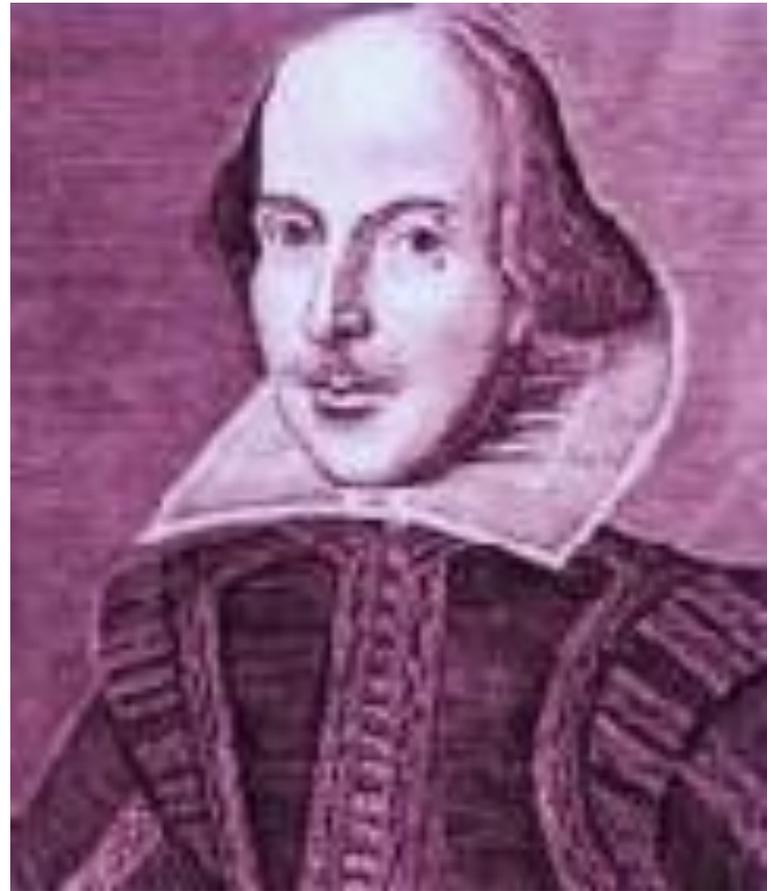
And	and	and	And	And	and
B	B	B	B	By	
	d:d	d:d			
Enter		Enter			
Ende		Land			
possions		possions			
welcom		welcom	ill	pur	
you		you			

SIMILARITIES: APPEARANCE

MARLOWE CAMBRIDGE PORTRAIT - 1585



SHAKESPEARE DROESHOUT ENGRAVING - 1623



A composite photograph of the Cambridge portrait of Marlowe on the left and the Droeshout engraving of Shakespeare on the right.



COMPARISONS:

HOW SIMILAR ARE MARLOWE AND SHAKESPEARE'S STYLE?

Compare these passages. One from 'Hero and Leander.' The other from 'Venus and Adonis.'

MARLOWE

Even as the sun with purple-colored face
Had ta'en his last leave of the weeping morn
Rose-cheeked Adonis hied him to the chase.
Hunting he loved, but love he laughed to scorn.
Sick-thoughted Venus makes amain unto him,
And like a bold-faced suitor 'gins to woo him.

'I have been wooed, as I entreat thee now
Even by the stern and direful god of war,
Whose sinewy neck in battle ne'er did bow,
Who conquers where he comes in every jar;
Yet he hath been my captive and my slave,
And begged for that which thou unasked shall
have

SHAKESPEARE

Where Venus in her naked glory strove
To please the careless and disdainful eyes
Of proud Adonis that before her lies.
Her kirtle blue, whereon was many a stain
Made with the blood of wretched lovers slain.

Blood-quaffing Mars, heaving the iron net
Which limping Vulcan and his Cyclops set
Love kindling fire, to burn such towns as Troy;
Sylvanus weeping for the lovely boy,
That now is turned into a cypress tree,
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COMPARISONS: OTHER CANDIDATES

Whereas the hart at Tennysses playes and men to gaming fall,
Love is the Court, Hope is the House, and Favor serves the Ball.
The Ball itself is True Desert, the Line which Measure shows
Is Reason, whereon Judgement looks how players win or lose.
Love compared to a Tennis Play, 1-4

Be so true to thyself, as thou be not false to others.
Of Wisdom for a Man's Self

It is the nature of extreme self-lovers, as they will set an house on fire, an it were but to roast
their eggs.

– Ibid.

COMPARISONS: MARS REFERENCES

Then should the warlike Harry, like himself,
Assume the port of **Mars**, and at his heels,
Lashed in like hounds, should famine, sword, and fire
Crouch for employment. But pardon, gentles, all

act 1, lines 5-8, HV

Not marching now in fields of Trasymene,
Where Mars did mate the Carthaginians;
Nor sporting in **the dalliance of** love,
In courts of Kings where state is **overturned**.

act 1, lines 1-4, DF

Not marble nor the gilded monuments...
When wasteful war shall **statues overturn**,
And broils root out **the work of** masonry,
Nor **Mars** his sword nor war's quick fire shall burn

Sonnet 55

WHAT IS DISTINCTIVELY CHARACTERISTIC OF SHAKESPEARE?

There is a recurring tick tock pattern in Shakespeare – a recurring rhythm – an oppositional back and forth, a give-and-take. Even within a single line it can be seen; also within a scene, within a play.

a point-counterpoint, a tick-tock

thesis – antithesis

statement – counter-statement

a balanced pairing of opposites

Many characteristic Shakespearean sayings will somehow unite or reconcile two opposite elements, a statement and a counter-statement, often distinguished by "not" or "nor" or "or" or "nor."

To be or not to be; that is the question.

["To be" is thesis; "not to be" is antithesis" in this most famous quotation of all.]

Many famous Shakespeare quotations are proverbs – such as Polonius' advice to his son:

Neither a borrower or a lender ... and...

To thine own self be true.

And it must follow, as the night the day,

Thou canst not then be false to any man.

[Note the borrower/lender, true/false, day /night point-counterpoint.]

One may smile, and smile, and be a villain.

(Hamlet: act 1, sc. 5, 108)

Source is an Aesop fable, punchline: "One may smile and be a villain." Shakespeare added a second smile. REPETITION is another Shakespearean feature:

There is nothing either good or bad but thinking makes it so. – Hamlet: act 3, sc. 2, 255

[Good - bad opposition is there: giving it a thesis - antithesis – synthesis structure. This statement seems to be a brilliant rewrite of the English proverb:

Good and evil are chiefly in the mind.

Many of Shakespeare's lines echo proverbs as well. For example, the marriage sonnet 116:

Let me not to the marriage of true minds Admit impediment.

This opening line of a sonnet is a reference to an English proverb:

The marriage of true minds is the strongest of ties.

A number of Shakespearean proverbs contrast a wise one and a fool. No other writer uses the fool analogy, the fool concept, or the word fool, more than Shakespeare.

The fool doth think he is wise, but the wise man knows himself to be a fool.

REACHING FOR WISDOM

A current of wisdom runs through the plays – all the plays – and poems too.

One of the signature characteristics of the author known as Shakespeare is a constant or frequent reaching for wisdom.

This is not a coincidence. It is quite deliberate. Shakespeare was constantly reaching for wisdom because he was trying to summarize all the practical wisdom of the past... especially the best of the classical Roman and Greek literature and mythology that was lost in the Christian culture that replaced it and the Dark Ages that followed it. He was a Renaissance man trying to bring about a rebirth of the best of the classical pre-Christian civilization.

Shakespeare is the great sage of the English language – unofficially the great folk sage of western civilization. Shakespeare is to the West what Confucius was to the East, a secular sage.

Shakespeare is the secular voice of folk wisdom, speaking words of wisdom in witty one-liners. If a bible gives you the sacred doctrine. Shakespeare gives you the secular wisdom of the ages.

He was not just a playwright – he was not just an entertainer – he was a wisdom writer, a philosopher. He was a collector and recorder and refiner of wisdom sayings, especially proverbs. The bulk of Shakespeare's philosophy is contained in the proverbs and other wisdom sayings, that are scattered throughout the works.

SHAKESPEARE'S PHILOSOPHY IN A NUTSHELL

Shakespeare can be identified as essentially a secular, semi-Stoic, folk philosopher in his maturity (after a more pleasure-oriented youth). He employs a variety of truth-seeking techniques in his art, including the philosophical tools of dialectics and proverbs – two very different methods of truth-telling, each of which corrects for the defects of the other.

As a philosopher, Shakespeare was descended from Zeno (called by Aristotle the father of dialectics). Zeno, most famous for Zeno's paradox, was founder of a school of philosophy, and a method of approaching truth through logical argumentation called dialectics.

Shakespeare employed the dialectic method of revealing truth through a logical sequence of arguments and counter-arguments, or through a sequence of questions and answers. The dialectic approach was later developed by the philosopher Hegel, whose famous formula is thesis, antithesis, synthesis.

The problem with dialectics is the tendency to never arrive at a definitive conclusion, as every statement tends to be neutralized by counter-statements.

The problem with proverbs is just the opposite. Proverbs are generalizations that are relatively, not absolutely, true. Proverbs are not all equally true for everyone at the same time, and they tend to ignore the counter-arguments. They overgeneralize.

So dialectics and proverbs are two opposite methods of philosophy – of truth-telling – and each addresses the weaknesses of the other. Proverbs are the perfect antidote to the inconclusive arguments of the dialectics. Dialectics will provide an antidote, and an answer, to any statement that overgeneralizes the truth. Shakespeare put checks and balances in his philosophy.

Shakespeare was descended, philosophically from Zeno, and also from Plato (who set the standard for philosophical dialogue) and Aesop (the Greek storyteller philosopher whose animal fables are among the world's best-known folk wisdom tales).

EPICUREANISM VS. STOICISM

EPICUREANISM

pleasure
luxury
Epicurus, 341-270 B.C.

STOICISM

wisdom
discipline (as in sports, military)
Zeno, 495-430 B.C.

The most influential system of philosophy in the Roman empire before Christianity took over was Stoicism – the counter of Epicureanism.

Shakespeare writes like a reformed Epicurean turned Stoic in maturity.

Some of the early Shakespeare works, VENUS AND ADONIS and LUCRECE, seem to be celebrations of pleasure-seeking more than cautionary tales of excess desire. But the trend is toward the Stoic, away from the Epicurean, over time.

In King Lear Edgar counsels his father, Gloucester, to be more Stoic:

**What, in ill thoughts again? Men must endure
Their going hence, even as their coming hither.
Ripeness is all.**

Edgar in King Lear: act 5, sc. 1

"The philosophy is Stoic, not Christian."

– from my notes on Prof. Harry Levin's lecture on King Lear at Harvard

The philosophy of Shakespeare is not a belief system. It is a truth system, a wisdom saturation system. A systematic presentation of a multiplicity of truths through drama and poetry – employing many techniques – especially DIALECTICS and PROVERBS.

Shakespeare offered no one single truth – but many truths.

He offered a Stoic philosophy that was – and still is -- an antidote to the decadence of an increasingly Epicurean culture. This could be useful to us today. We can still use an antidote to the ever-increasingly Epicurean values of our pleasure-driven, materialistic-based, luxury-loving culture, sensation-seeking culture.

Shakespeare offered wisdom as the highest value there is – wisdom as the best answer there is.

IS THERE STOICISM IN MARLOWE?

One of the key elements of Shakespeare's philosophy is Stoicism – a strong Stoic streak running through the plays. Is there any trace of Stoicism in Marlowe?

Marlowe reveals his admiration for Zeno, the founder of Stoicism and the father of Dialectics, by naming the leading female character of Tamburlaine the Great, the woman who becomes his wife and Queen a very unusual name: Zenocrate.

**ZENOCRATE = Zeno + crate [crate means 'rule of', as in
Demo - crat = rule of 'demo' [people]**

Modern translation: ZENOCRATE = Zeno rules!

The name Zenocrate is Marlowe's homage to Zeno, the founder of Stoic philosophy and father of Dialectics. The rule of Zeno would be the rule of a wise philosopher-king, who holds wisdom to be a kingly quality, wisdom being the highest virtue.

IS THERE WISDOM IN MARLOWE?

One of the most telling characteristics of Shakespeare is the constant reaching for wisdom. Is there any trace of this predilection for wisdom in Marlowe's published work?

The emphasis on wisdom seen in Marlowe's first successfully produced play – Tamburlaine – is notable from the start.

The word "wise" appears for the first time in the opening lines of the opening scene:

"You think I am not **wise** enough to be a king," says one contender to another, twenty lines into the play. [The word "wise" here implies the importance of wisdom as a kingly quality.]

Later in the first scene, but still in the first hundred lines of the play, two contending kings meet and exchange sharp words:

"Unless they have a **wiser** king than you," says one.

"Unless they have a **wiser** king than you," the other repeats the line before responding to it. The whole line is repeated twice – the word "wiser" is repeated twice -- an example of repetition used for emphasis. This is a Shakespearean stylistic device seen here in the opening scene of Marlowe's first hit play, produced when he was 23.

Tamburlaine the hero had not yet appeared in the play. When we first meet him he is wooing Zenocrate, his future wife, whose name means "Zeno rules."

In act two Tamburlaine, who aspires to be king of Asia, meets the king of Persia for the first time. He asks: "Are you the **witty** king of Persia?"

Mycetes says, "Ay..."

Tamburlaine says: "I would entreat you to speak but three **wise** words." A strange request, but not if you consider wisdom to be a kingly quality.

The king Mycetes refuses to oblige. He gives an evasive answer, but does not respond directly to Tamburlaine's challenge to say three wise words.

Tamburlaine says: "Thou art no match for Tamburlaine." And he overthrows the king in battle soon after... on his way to becoming King of Asia, and a king able to speak more than three words of wisdom.

EARLY MARLOWE SAYINGS

From the start of his writing career Marlowe, in his early twenties, showed the same love of wisdom, the same proverbial style, seen and further developed in Shakespeare, in his thirties and forties.

In what a lamentable case were I, If nature had not given me wisdom's lore!

Nature... Doth teach us all to have aspiring minds.

Learning, in despite of Fate, Will mount aloft, and enter heaven gate.

Full of simplicity and naked truth. [first known appearance in print of phrase "naked truth"]

By many hands great wealth is quickly got.

Ill-gotten goods good end will never have.

The richest corn dies if it be not reaped.

Love always makes eloquent those that have it.

Accursed be he that first invented war!

Who ever loved that loved not at first sight?

ARE THERE ANY SHAKESPEAREAN HEROES IN MARLOWE?

Shakespeare prefers his heroes to be military leaders who are also great orators.

Tamburlaine was the first great Marlovian hero, a soldier-hero, a great military leader who was also a great orator... This is precisely the formula for the ideal Shakespeare hero – Mark Antony being the greatest of his ancient Roman heroes, and Henry the Fifth the greatest king-hero. Other Shakespearean hero-villains such as Othello, Macbeth, and Richard the Third, fit the same basic pattern. Even Hamlet trains for a swordfight at the end, and dies like a soldier.

Marlowe's first produced play, called Dido Queen of Carthage, also featured a military leader and orator – Aeneas. The play was first produced at Cambridge. It was not a hit. It did not please the million, as Hamlet said. Indeed, Hamlet spoke of this play when he first greets the players. His first request is for a speech from this play.

HAMLET

Masters, you are all welcome... We'll have a speech straight. Come, give us a taste of your quality. Come, a passionate speech.

PLAYER

What speech, my good lord?

HAMLET

I heard thee speak me a speech once, but it was never acted, or if it was, not above once, for the play, I remember, pleased not the million; 'twas caviar to the general, but it was... an excellent play... One speech in it I chiefly loved. 'Twas Aeneas' tale to Dido, and thereabout of it especially where he speaks of Priam's slaughter.

The play Hamlet is describing is Marlowe's first play, which features the love story of Dido and Aeneas. Aeneas is the hero; Dido the heroine. Aeneas makes eloquent, passionate speeches, to Dido, as Othello does to Desdemona, to woo her and win her. Here Hamlet requests a "passionate speech," from Aeneas about the fall of Troy, something very upsetting and tragic to Aeneas. Hamlet is seeking a "passionate" speech that will inspire him to action.

MARLOWE

Soldier-hero orator lover
Tamburlaine - Aeneas

SHAKESPEARE

Soldier-hero orator lover
Henry V - Mark Antony

Isaac Asimov

“Secret codes and ciphers are thousands of years old. Many prominent persons throughout history have written in ciphers for diplomatic and military reasons; they include Julius Caesar, Charlemagne, Alfred the Great, Mary Queen of Scots and Louis XIV.”

From Isaac Asimov's "Book of Facts"

ROBERTA BALLANTINE:

INTRODUCTION TO 'MARLOWE UP CLOSE'

During WWII my husband worked overseas for the Office of War Information, a forerunner of the CIA; after the war he left government work. He never revealed to me any secret about his service except a special handshake. But in 1995, when I was looking at a transcript of the six line poem carved long ago into the Shakespeare monument in Stratford-on-Avon, Bill leaned over my shoulder and I wondered out loud, "Why, when the first lines are so good, does the rest of this thing sort of fall apart? You can make out what it means, but it's peculiar – and look at the punctuation!"

"It's probably an anagram," he told me, "and better on the inside. See these letters carved so they touch each other? They'd go over into the inside message together to make it easier for the decipherer. And sometimes there's a handle, a hint to clue you in."

Bill went back to work, and I sat there and puzzled. The outside poem starts:

**STAY, PASSENGER; WHY GOEST THOV BY SO FAST?
READ IF THOV CANST, WHOM ENVIOUS DEATH HATH PLAST,
WITHIN THIS MONVMENT SHAKESPEARE: WITH WHOME...**

[Roberta worked out the solution, which included these three lines:]

**WAS MARLOVES STAR ENTOMBED BY THIEVES...
OF QUEEN DIDO, KING LEAR: IN BOTH ONE AVTHOR SHOWS,
WHOSE ART HIS NAME WITH LOVE HATH WRIT.**

Roberta reasoned thus: "Marlowe, university educated and a serious dramatist, could have used an adaptation of the Greek playwrights' formula. After banishment he was supposed to be dead and could never again put his name out front on his works, so for him to hide it in a cipher wasn't just possible, it was highly probable.

ROBERTA BALLANTINE'S TRANSLATION OF SHAKESPEARE'S EPITAPH

Engraved on the flat stone covering William Shakespeare's burial place in the chancel of Holy Trinity Church, Stratford-upon-Avon, is this familiar jingle, thought to have been written by Shakespeare himself:

GOOD FREND FOR JESVS SAKE FORBEARE,
TO DIGG HE DVST ENCLOSED HEARE!
BLESE BE Ȳ MAN Ȳ SPARES THES STONES,
AND CVRST BE HE Ȳ MOVES MY BONES.

When the letters of these verses are carefully rearranged, keeping connected letters together and abbreviation intact, a ferocious message appears--an anagram which has never been made public:

BENEATH Ȳ CLOSE FIND MARLOVES VERSE,
NEAR SHAKESPEARES DVSTY BONES,
O Ȳ BRAGGART JESE OF GODD BE CVRSD!
HE ȲS ENTOMBED OF THESE STONES. M

QUOTE FROM “SECRET DIPLOMACY”

On Ancient Greek’s Use of Anagrams

Quote from SECRET DIPLOMACY by James Thompson and Saul Padover, dean of the School of Politics at the New School of Social Research in New York, who held various wartime "secret diplomacy" posts.

"The use of cryptic symbols for communication is perhaps as old as diplomacy... Anagrams were part of the Attic tragedies. Authors of Greek tragedies constructed their first eight iambic lines so they not only made sense but also provided letters to make eight other iambic lines, the first two giving the writer's name, the next two the Olympiad, the third a homage to Athena, and the last couplet a warning that the show was about to begin. This Greek anagram may, possibly, be the earliest systematic cryptography which, by a natural process of transference, came to be applied to statecraft."

Secret Diplomacy, James Thompson and Saul Padover

NOTE ON CRYPTOGRAPHY

Cryptography can be divided into two branches, TRANSPOSITION and SUBSTITUTION.

In transposition, the letters of the message are simply rearranged, effectively generating an ANAGRAM.

For very short messages, such as a single word, this method is relatively insecure because there are only a limited number of ways of rearranging a handful of letters.

For example, three letters can only be arranged in six different ways.

However, as the number of letters gradually increases, the number of possible arrangements rapidly explodes, making it impossible to get back to the original message unless the exact scrambling process is known, or the key to the code is known.

SUMMARY OF ROBERTA BALLANTINE'S DECIPHERING

The Ballantine cipher translations show that Christopher Marlowe, faced with a choice of Death or Exile, chose exile, and settled on Italy as his adopted home. In Italy he established an Italian identity – Gregorio Monti. He wanted to use that name for his works, but his employers back in England insisted on the Shakespeare front instead.

There are historical records of Gregorio Monti, an Italian person who lived in Venice for years, and left a paper trail. He worked in the English embassy in Venice, as the Secretary of the Ambassador, Henry Wooten. Wooten was a former classmate of Marlowe's. and provided not only employment in Italy, and a new cover for Marlowe, but a link back to England. The embassy received a succession of English visitors, including acting troops, and sent communications and messengers back and forth between Venice and England.

Monti died in 1621, same year as Audrey Walsingham, and Mary Sidney Herbert, the Countess of Pembroke.

After his death, Marlowe-Monti's collected plays were taken from the English embassy, where Monti lived, and brought back to England, under the direction of Francis Bacon, and the First Folio was published two years after Marlowe's (Monti's) death in 1621.

ROBERTA BALLANTINE: TRANSLATIONS

Narrative drawn from opening lines of various works tell of an author's struggles •

VENUS AND ADONIS

Christopher Marlowe penned you this tale. We can't save the devil. He's even gone off up a lunatic road to live out there, shunned... See the ghost! His good name has been killed, you see; hourly sound a knell. But soft! Kit can gain this good name, even though you masked him with much ado! See, whenever better plays are best, each will hide his name for some of us to see....

LUCRECE

See, banished 'n' disguised for aye, **Marlowe** pens this tale... Be brothers to this man in quest of shelter. He's brave but fragile – ... U blind, U dear blind friend, **Christofer's** name has gone to moldy mud, useless to restore. Now we're high-paid in new ducats. Whore? No!

TWO GENTLEMEN OF VERONA

Even without a home, your pet **Chris Marlowe** pens you this play...

TAMING OF SHREW

So all the work of Gregorio is by Shakespeare? No! ... If **Christopher Marlowe** can't be seen with his pen, he'll request use o' his alien alias, t' record drama... for the loss o' hys byline to their unreasonable game. O, their theft o' my author'd words bids me break U off!

COMEDY OF ERRORS

An odd play by lost dead **Christopher Marlowe** came of need of son to level undue criminal charges laid on a fine proponent of just law... For enmity rose, you see, when Dad Roger chose to speak out for the dumb or unfairly chained. Tugged to hanging without trial, called new heretics or worse, more die: silent, mum. Unrelenting authority orders Roger's private execution: he's bled to death.... Famous ones executed... This is the year to die!

HENRY V

O, **Marlowe** fashioned the thing for a dishonest effect but wrote in a never seen style so actors could make the long-ago story plain to see...

AS YOU LIKE IT

A demonic **Marlowe's** hidden there, to pen U this babble about a quest for answers, so I may vow I map the whole range of human desires. I cribbed Lodge; he's not to blame! I stress that Lodge inspired me, though these rambling... scenes aren't a quarter so good as his Rosalynde.

[Referring to Thomas Lodge, author of the source novel 'Rosalynde.']

ROME AND JULIET

As Grego de Monti, **Kit Marlowe** wrote anew his chiding tale of a kin-feud going to swift ruin... No cure! Ah, he'll even be over-run by his woe: forever full of love, he feels low, so low... Ink can try to climb on rotten lies... But truth is apart. Alive, it sings – oft it weaves itself. You do hear from me the idea of how to avert the spark of rude disorder, there where anger stirred. No gain in the futile heat! Foolish feud! The word's negotiate: restore the woven peace. Be sure how you act, see, and confound the church requiem. Wait! Fate alters mortal ways. You need to plan: She has her own moves. You try: cold, she'll hit, hit, hit, hit!.... Cross beyond a wall; call Gregory de Monti ye author here. Wolf nor crow nor brother who killed my name will care what you've called me. Curious if I lie. But my Kit-quill touched on Verona's begrimed story of kin cut to the quick.... To see my name hide on a verse – O good! But I am glad too soon! Tut! To you it's a shout-stuffed name – a mouthful, though mine to use for aye. So do you trust me now? Does God the father hear at all?

RICHARD III

In this thing **Kit Marlowe** wrote of Robert C[ecil]'s demon rise... How, on false claim and devious plot, no doubt he'll ever be protected and heard as he doth vomit forth his envious words to undermine our progress.

S.O.B.! ... We borrow much but never get money that's due us, **C. Marlo's** messages are all left undelivered. Fie! He did free me (cut off, dry), but gives my drama, stolen, to his friend, and bans me!!

Cecil not to deed any drama to fops or con-men. Heaven relent! Witness I'm alive! Please, defend me ere I die: **Kit**, an author of plays! To rate one unworthy of authorship deed? That's an asinine idea. All plays seceded to... coddled ninny Shakespeare? He's set to wrong me, destroy author identity, all because of a damned dog-whore's greed.

KING LEAR

Kit Marlowe made all these mad scenes. Ay, he can juggle too... The theme he penned is not so odd: the king is old, you see. A few of us may take his trip. My critics question the easy way he forsooke Cordelia... Instead, he turned to honor his bitchy Gonoril's sham brag. My intent was to have father fooled – like my own Judge Roger Manwood.

WHAT'S IN A NAME?

I wondered if there might be other ciphers, shorter ciphers.

After all, Christopher's name CHRISTOPHER is an anagram for SHORT CIPHER

Roberta Ballantine's ciphers are two lines long, averaging 72 letters. These are technically LONG ciphers. The number of possible combinations is astronomical.

I wondered if the author might have left some other ciphers behind – shorter ciphers – signature ciphers – for posterity to find.

I noticed the author playing games with names.

* MARGARELON

MARLO ANGER

* MARTEXT

MAR TEXT

MAR-TEXT

Written by Chri: Mar: Gent.

WHAT'S IN A NAME?

* CAIUS MARCIUS	C. M.
* FALSTAFF	FAT LAFFS
* CALIBAN	CANIBAL

Some of the names of the characters contained fairly obvious anagrams.

What if the author was trying to hide his signature somewhere it would not be seen by his censors and enemies, but where it would eventually be found, linking his name with the work?

It seemed to me the best place to hide a signature cipher, an anagram with the writer's name in it, would be in the title.

You've heard the saying, The best place to hide something is in plain sight. What about titles? Or character's names? These contained strings of 10 to 25 letters. Could there be short ciphers, signature ciphers hidden within them?

ARE THERE ANY SIGNATURE CIPHERS?

A signature cipher would have to include the author's name in some recognizable form and some sort of claim or implication of authorship. As a minimum, the title would need to include most of the author's name. Note how Marlowe's name was printed on title pages in his time:

MARLOWE'S PUBLICATION HISTORY AND VARIED SPELLING OF HIS NAME

1590 Tamburlaine the Great	[Anonymous, no author's name]
1594 The Tragedie of Dido Queen of Carthage	Christopher Marlowe
1594 The Massacre at Paris	Christopher Marlo
1594 The troublesome reign and lamentable death of Edward the Second King of England	Chri Mar Gent
1598 Hero and Leander	Christopher Marlo
1600 All Ovid's Elegies	C. M.
1600 Lucan's First Booke	CHR. MARLOW
1604 THE TRAGICAL History of D. Faustus	Ch. Marl.
1633 The Famous TRAGEDY OF THE RICH IEVV OF MALTA	Christopher Marlo
1657 Lust's Dominion	Christopher Marloe

Written by Chri: Mar: Gent.

By C. M.

By Christopher Marloe.

Written by Chri. Marlow Gent.

TRANSLATED LINE
FOR LINE, BY CHR.
MARLOW.

Written by Ch. Marl.

Written by CHRISTOPHER MARLO.

Written by Ch. Marlot,

TAMBURLAINE THE GREAT

MARLE THEATRE IT BEGUN

UR HAMLET

MARLE HUT

THE PASSIONATE PILGRIM

I MARLO ATHEIST SPI PEN

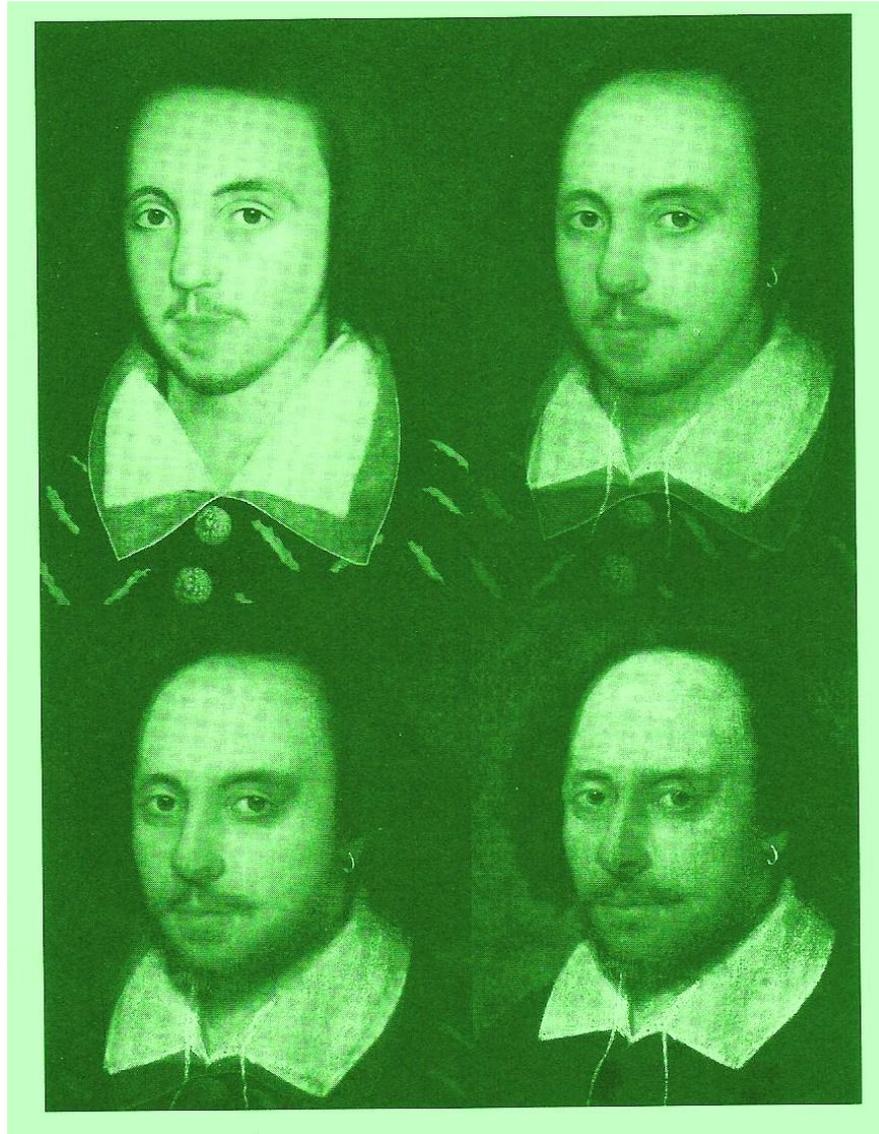
ROMEO AND JULIET

I MARLOE NOTED JU

HAMLET, PRINCE OF DENMARK

CHR MARLO, KIT PENNED FAME

Computer Aging graphic from Rodney Bolt, "History Play"



MARLOWE SHAKESPEARE



Advice from Shakespeare

1. Frame your mind to mirth and merriment.
2. The worst is not So long as we can say "This is the worst."
3. 'Tis better to bear the ills we have Than fly to others that we know not of...
4. With mirth and laughter, let old wrinkles come.
5. Have more than thou showest, speak less than thou knowest.
6. Action is eloquence.
7. Some rise by sin, and some by virtue fall.
8. Some falls are means the happier to rise.
9. Screw your courage to the sticking place.
10. Our doubts are traitors.
11. Sell when you can.
13. 'Tis the mind that makes the body rich.
14. There is nothing either good or bad But thinking makes it so.
15. Tell the truth and shame the devil.
16. More matter with less art.
17. There's a divinity that shapes our ends Rough-hew them how we will.
18. Hanging and wiving goes by destiny.
19. Our remedies oft in ourselves do lie, Which we ascribe to Heaven.
20. This above all: to thine own self be true.

- ELUSIVENESS OF SHAKESPEARE

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- Harvard professor Stephen Greenblatt, in his book *Will in the World* (2004), tried to put his finger on the author's mystery, the elusiveness that many scholars have commented on, the way the author conceals his own personal views:

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- "Why, in the huge, glorious body of his writing, is there no direct access to his thoughts about politics or religion or art? Why is everything he wrote – even in the sonnets – couched in a way that enables him to hide his face and innermost thoughts?"

Stephen Greenblatt, *Will in the World*

-

- If you accept the traditional story of the Stratford man, he came to London, was loved by everyone, became rich and successful, and retired to die in glory and splendor in Stratford. He had no reason to hide. He was never in trouble with the law, or religious authorities, or the Queen. He was never accused of atheism, or heresy. He was never banned. He was untouched by scandal. He was never "in disgrace with fortune and men's eyes."

-

- But Stratford man was not the author. He was a front for the author, and for other writers who were reluctant or unable to use their own names.

-

- The author concealed his personal views and beliefs and ultimately, hid his identity because he had been censored and banned under his own name – Christopher Marlowe. He had been accused of atheism, and heresy, and treason. His books had been burned publicly by order of the Archbishop. He was a notorious member of Raleigh's controversial group of Free Thinkers.

-

- By 1590 when *Tamburlaine* was published, the author's name was so troublesome that the publisher did not put it on the title page – even though it was well known who the author was. The author was quite famous by then, and controversial, too.

-

- A famous author's name is usually included on the cover and title page of a book, to sell copies. The only reason to leave the author's name off is to avoid trouble with the authorities – religious authorities, government authorities.

-

- Marlowe was already being banned and censored by 1590. By 1593, the year of Shakespeare's debut, Marlowe's books had been banned, his Ovid translations had been publicly burned, and he was effectively blacklisted. His plays, though popular with the people, had become increasingly controversial. Some said *Doctor Faustus* was an evil play that contained a Satanic mass. Some people claimed to have seen real devils during performances of the play.

-

- The spring of 1593 was a turbulent time. There had been riots in London, and authorities were nervous. This led to the crackdown on writers, the General Warrant of May 11, the arrest of Thomas Kyd and other writers, including Christopher Marlowe, and Marlowe's mysterious official death, and then, nine days later, the first appearance in print, the debut, of the name William Shakespeare.

A FEW SUGGESTED SIGNATURE CIPHERS

I found a pattern of what appeared to me to be signature ciphers. The pattern started with the title of Marlowe's first hit play, 'Tamburlaine the Great.' It was published anonymously in 1590, without the author's name on the title page. However, it contains the letters of his legal name 'Marley' – all except for the Y, which he dropped from his name, and replaced with an O.

Please note that abbreviations and phonetic spellings are often used in short ciphers, just as in short text messages today.

1. TAMBURLAINE THE GREAT

MARLE THEATRE IT BEGUN

2 THE SECOND PART OF TAMBURLAINE THE GREAT

MARLE PEN A TEAR BAG ATHEIST CODE OF TRUTH

3 THE MASSACRE AT PARIS

CRIS MAR THEATA PASS

4 UR HAMLET

MARLE UTH

5 THE RAVISHMENT OF LUCRECE

CH MARLO RIT OF VENUS CHEET

6 THE PASSIONATE PILGRIM

I MARLO ATHEIST SPI PEN

7 A LOVER'S COMPLAINT

C MARLO NOTE I'V PLAS

8 ROMEO AND JULIET

I MARLOE NOTED JU

ROMEO MONTAGUE
MAR NOTE U GEM OO

9 A MIDSUMMER NIGHT'S DREAME

MARS NOTES MAD RHIMED GEM

10 HAMLET, PRINCE OF DENMARK
CHR MARLO, KIT PENNED FAME

HAMLET, PRINCE OF DENMARKE
CHR MARLOE, KIT PENNED FAME

Privy Council General Warrant

May 11, 1593

- To the Alderman of London.
- This shall be therefore to require and authorize you to make search and apprehend every person so to be suspected. And, upon their apprehension to make like search for all manner of writings or papers that may give you light for the discovery of the libelers...
- And, after you shall have examined the persons, if you shall find them duly to be suspected, and they shall refuse to confess the truth, you shall by authority hereof put them to the torture in Bridewell.

- The signature name 'Marle' can even be found within the name of Shakespeare. See what's in a name?

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WILLIAM SHAKESPEARE

-

- W SHAKE IS MARLE I PLAE

-

- MARLE IS W SHAKE I PLAE

-

-

-

- Marle is Shakespeare. Shakespeare is Marle. Each is playing the other. Marle is playing Shakespeare to the world, by writing under the name of Shakespeare. Shakespeare is playing Marle by acting as the author's front, the theater's front.

- MARLOWE'S TRANSLATION OF SHAKESPEARE'S OVID QUOTATION
- Verse is immortal, and shall ne'er decay.
To verse let kings give place, and kingly shows,
And banks o'er which gold-bearing Tagus flows.
Let base-conceited wits admire vile things,
Fair Phoebus lead me to the Muses' springs.
About my head be quivering myrtle wound,
And in sad lovers' heads let me be found.

Ovid, Elegia XV: 32-38

Alternate Authorship Candidates

1. The Stratford man, in my opinion, was a front for Marlowe and other writers. He was not a writer himself. He did not act like a writer during his lifetime and he did not die like a writer. His will shows his character, and reveals that he is not a writer. As Mark Twain pointed out, it is a psychological impossibility that a writer would die, owning no books, no manuscripts, mentioning no intellectual properties in a three page will. There is absolutely nothing writer-ly, nothing writer-like about the Stratford man.

2. De Vere has been the most popular candidate for the past few decades, but his popularity is declining. De Verians tend to be attracted to the lifestyle of the earl and enjoy fantasizing about a very upperclass leisurely life devoted to artistic pursuits. But I think they are confusing the patron with the artist. De Vere was a patron...who dabbled... he had some talent, but he did not devote his life to it as the true author did. The poetry published under De Vere's own name does not much resemble the poetry published under the Shakespeare name, and does not exhibit the other tell-tale signs of authorship.

Roberta Ballantine's cipher translation tell an interesting story of De Vere. That he was given a special charge by the Queen to develop a group of playwrights and actors who would put on patriotic English plays that would help recruiting soldiers, and who could travel around to different countries and different royal courts, putting on plays, and also serving as spies – as foreign "eyes" – and reporting back on activities abroad.

The so-called University wits were all part of this group. That includes Robert Greene, Kit Marlowe, Thom Nashe.

3. Bacon was, like the author, a collector of proverbial sayings, He called them Apothegms – a word that Shakespeare never even uses once – and he published a collection of them, about 300.

They are not at all similar to Shakespeare in style. Bacon is a masterful prose stylist, and one of the first great essayists, but he was not a poet.

One thing no one can argue about Shakespeare is that Shakespeare writes like a poet – even when writing prose. Hamlet speaks mainly in prose, and it does not sound anything like Bacon. I would eliminate Bacon first and foremost for stylistic incongruity. Bacon is too prosaic – not poetic enough in his style to be any kind of a match for Shakespeare. Furthermore, Bacon had no need to conceal his authorship. He published volumes of his own writing, even a novel, *The New Atlantis*, under his own name. He was one of the most successful and powerful men in England and had no reason to hide his glory. He was a good self-promoter, actually.

In the end, for me, there is only one candidate who is a match for Shakespeare... who resembles the author in all the key characteristics... whose work published under his own name shows the same basic characteristics and tell-tale themes... Christopher Marley... AKA... Christopher Marlowe... AKA... William Shakespeare.

MARLOWE

- Even as the sun with purple-colored face
Had ta'en his last leave of the weeping morn
Rose-cheeked Adonis hied him to the chase.
Hunting he loved, but love he laughed to scorn.
Sick-thoughted Venus makes amain unto him,
And like a bold-faced suitor 'gins to woo him.
- 'I have been wooed, as I entreat thee now
Even by the stern and direful god of war,
Whose sinewy neck in battle ne'er did bow,
Who conquers where he comes in every jar;
Yet he hath been my captive and my slave,
And begged for that which thou unasked shall
have.

SHAKESPEARE

Where Venus in her naked glory strove
To please the careless and disdainful eyes
Of proud Adonis that before her lies.
Her kirtle blue, whereon was many a stain
Made with the blood of wretched lovers slain.

Blood-quaffing Mars, heaving the iron net
Which limping Vulcan and his Cyclops set
Love kindling fire, to burn such towns as Troy;
Sylvanus weeping for the lovely boy,
That now is turned into a cypress tree,
Under whose shade the wood-gods love to be.