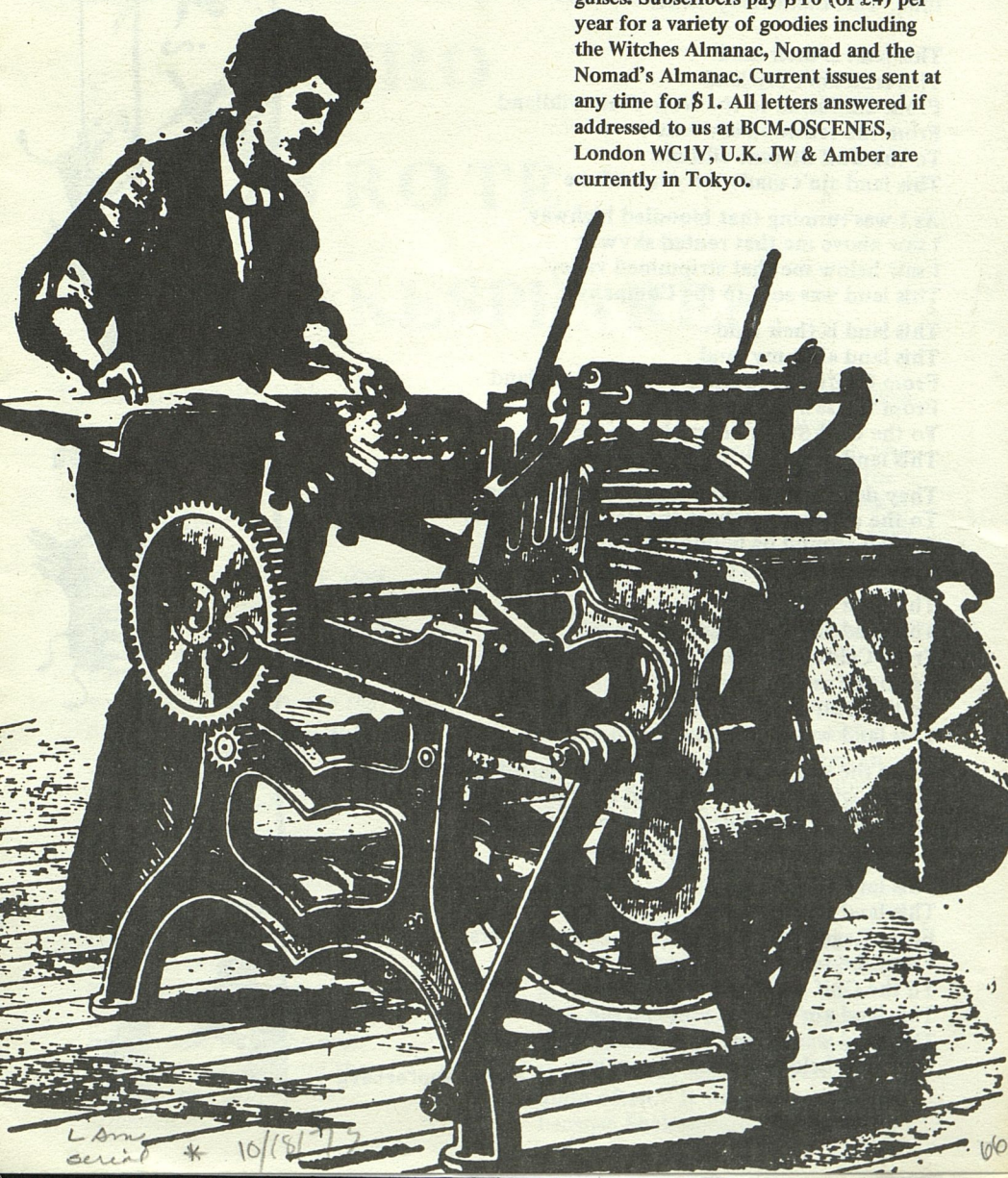


# OTHER SCENES

SEPTEMBER 1973

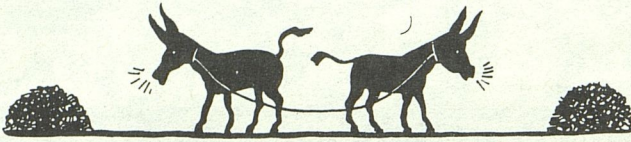
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Other Scenes, John Wilcock's personal newsletter, appears infrequently in many guises. Subscribers pay \$10 (or £4) per year for a variety of goodies including the Witches Almanac, Nomad and the Nomad's Almanac. Current issues sent at any time for \$1. All letters answered if addressed to us at BCM-OSCENES, London WC1V, U.K. JW & Amber are currently in Tokyo.

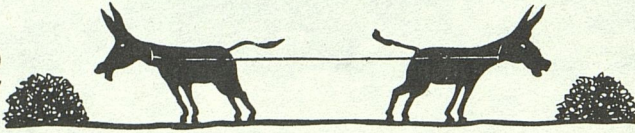




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## THIS LAND IS THEIR LAND

tune: This Land is My Land.

This land is their land  
 This land ain't my land  
 From California to the New York wildland  
 From the redwood sawdust  
 To the Gulf Stream oilslicks  
 This land ain't made for you and me

As I was running that bloodied highway  
 I saw above me that rented skyway  
 I saw below me that stripmined valley  
 This land was sold to the Company

This land is their land  
 This land ain't my land  
 From California to the New York tiredland  
 From the sawdust forest  
 To the Gulf Stream derricks  
 This land was stole from you and me

They dealed and gambled and they haunted our footsteps  
 To the darkling sands of the despoiled deserts  
 And all around us bulldozers pounding  
 This land was stole for the Company

This land is their land  
 This land ain't my land  
 From California to the New York wildland  
 From the sawdust forest  
 To the Gulf Coast derricks  
 This land weren't made for you and me

When the sun comes boiling and the guards patrolling  
 All the wheatfields selling and the farmhands moiling  
 As the smog was shifting a cop was chanting  
 "This land was made for them and me"

This land is their land  
 This land ain't our land  
 From Reganifornia to the New York Grafters  
 From the redwood sawdust  
 To the Gulf Coast oilslicks  
 This land ain't fit for you and me...  
 This land wasn't made for you and me...  
 This land belongs to the Company.

-Tull Kupferberg

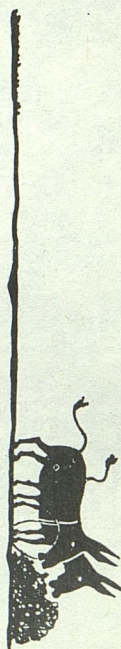
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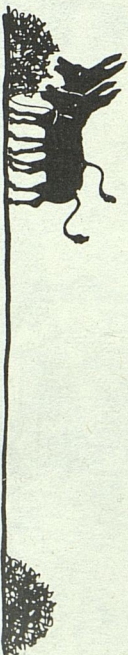
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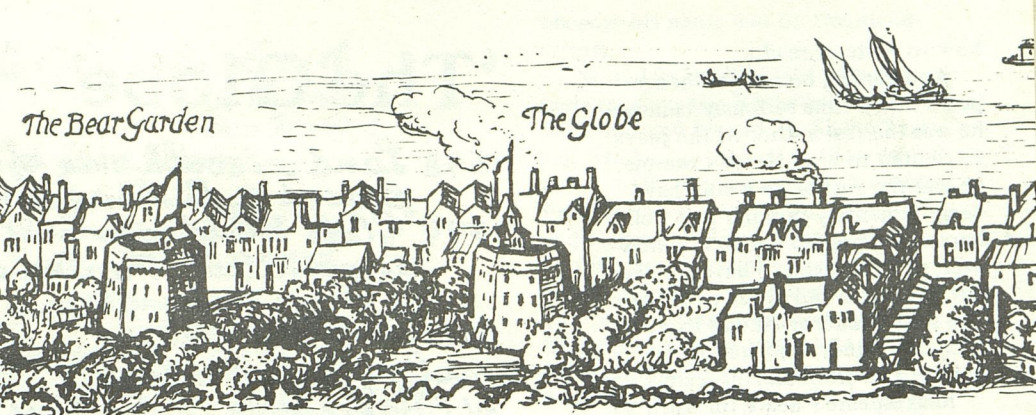
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5







# WHO WROTE SHAKESPEARE?

by CRAIG COPETAS

Perhaps Mark Twain best illustrated what we know about William Shakespeare's life when the great American author wrote:

*The historians 'suppose' that Shakespeare attended the Free School in Stratford, from the time he was seven years old until he was thirteen. There is no evidence in existence that he ever went to school at all.*

*The historians 'infer' that he got his Latin in that school — the school which they 'suppose' he attended.*

*They 'suppose' his father's declining fortunes made it necessary for him to leave the school they supposed he attended and get to work and help support his parents and their ten children. But there is no evidence that he ever entered or retired from the school they suppose he attended.<sup>1</sup>*

The popular biography of Shakespeare is steeped with similar conjecture. Stratfordites (those who believe that Shakespeare wrote the plays attributed to him) are quick to invent new fables to strengthen their case. Unfortunately for the Stratfordites, facts betray the popular image they try to uphold.

William Shakespeare was the illiterate son of a householder in Stratford, England.<sup>2</sup> He was born on April 23, 1564. His first eighteen years were apparently uneventful. Nothing is known about them. In November of 1582, he was quickly married to Anne Hathaway who bore him a child within six months. About ten years passed in which typically nothing is known to have happened to Shakespeare but suddenly in 1592, he was mentioned as an actor. In 1597, he bought New Place Theater in Stratford and from that time numerous plays were attributed to him, suspiciously however, because the name was spelled differently quite often.<sup>3</sup> It was also suspicious because Shakespeare did not know



how to write or read.

Apparently, no one in Shakespeare's own time seriously believed he was the real author of the plays attributed to him. If, for example, he was the author he would have been immensely popular and well known. During his entire life, however, he is believed to have received but one letter and never wrote any.<sup>4</sup> The letter he received was from a Richard Quiney who wanted to borrow £30 from Shakespeare.<sup>5</sup>

Shakespeare's death on April 25, 1616,<sup>6</sup> is another strange chapter in the study of the authorship of plays attributed to him. The 'author' of the most celebrated and most often performed plays died quietly in 1616. England's theater-going audience did not mourn the loss, and unlike Shakespeare's contemporaries, Francis Bacon, Edmund Spenser, Ben Jonson and Walter Raleigh, no one outside of the official record taker took much note of Shakespeare's death.<sup>7</sup> Shakespeare's will furthermore made no mention of books, unfinished manuscripts or poems. Certainly an author would have owned at least a few books or manuscripts and if Shakespeare had any, he would have undoubtedly left them to his wife. Books were expensive and a luxury in the seventeenth century. Apparently, Shakespeare had neither. Instead he left his wife his 'second best bed'.<sup>8</sup>

Shakespeare's highest station in life was probably that of an actor and part owner of the New Place. Author Ben Jonson called Shakespeare 'Sogliardo, an essential clown', which implies he was 'Scum of the earth' and an illiterate and further commented that the alleged Bard of Avon was a swine without head, without brains, [sic] wit, anything indeed ...<sup>9</sup> The author of this paper suspects that when Jonson wrote these lines, he intended to show that the man Shakespeare was no more than a go-between for another author and, therefore, a 'swine without head, ... (and) anything indeed'. Further evidence that Shakespeare was simply a messenger for a

# 'The Globe' ...th

- 1598 Land on south side of Ma  
leased by Cuthbert and R.
- 1599 "Globe" Playhouse built and  
dismantled "Theatre" in S  
by Cham Berlain's men -  
actors + shareholders  
including R. Burbage,  
W. Shakespeare, J. Hemings,  
W. Kemp.
- 1603 Company became King's T
- 1613 Thatched "Globe" during  
performance of "Henry VIII"  
destroyed by fire.
- 1614 "Globe" rebuilt, with  
tiled roof.

HORSE SHOE ALLEY stairs -  
landing place for the "Globe".



(from drawing by Hollar c.1644)  
1644 "Globe" demolished.

greater, more logical author will be given later in this paper. But suffice for the moment. This author believes that Shakespeare did not write the plays attributed to him.

Records have pointed out that Shakespeare could not read or write. Lacking rank of nobility, his income could not be too great. However, the subject matter of Shakespeare's plays consistently used legal phrases.<sup>10</sup> Furthermore, the author had word knowledge of apothecaries' lore, medicine and court courtesy.<sup>11</sup> So familiar with Italy in fact, that a



"...the Globe, the glory of  
the Bank."  
(Ben Jonson)

of Maid Lane (Park St.)  
and Richard Burbage.  
It from timbers of the  
"in Skoreditch - opened



(from Norden's  
map 1600)

Golden 1973

certain sea route described by Shakespeare which appeared to later readers as impossible to navigate without going overland was later found to be very feasible when a series of canals were discovered by archaeologists.<sup>13</sup> No records exist that Shakespeare ever left England.<sup>14</sup> Shakespeare would probably have found it economically impossible to travel so extensively also.

Further evidence strengthens the contention that Shakespeare was not learned enough to write anything. According to Max Miller, author of *Science of Languages*, published in 1899, a well-educated Britisher seldom used more than three thousand to four thousand words, but Shakespeare, the *sogliardo*, the illiterate, used fifteen thousand different words in his plays.<sup>15</sup> Undoubtedly an author with such a great vocabulary could not be an illiterate and could not have died without owning even one book. William Shakespeare could not have written the plays attributed to him.

But if Shakespeare didn't write the plays, who did? This paper is non-committal about that question but the writer realizes that if no other author seemed capable of writing the dramas, then the assumption that Shakespeare wrote the plays would be the most logical simply

because his name was on the manuscripts.

As of 1962, fifty-eight names or sects (such as the Rosicrucians) have been indicted by various Shakespearean scholars as the real author, or authors.<sup>16</sup> Only three men, however, Francis Bacon, Christopher Marlowe and Edward de Vere, the earl of Oxford, are ever really seriously considered on a broad basis.

Francis Bacon was among the first authors to be connected with the Shakespearean works. Bacon's life story is known directly down to his childhood.<sup>17</sup> He is perhaps one of five authors intelligent enough to have written the Shakespearean literature. He was a gentleman of England and was naturally familiar with court etiquette, so evident in Shakespearean drama.<sup>18</sup>

Baconians have uncovered many obscure hints in Shakespeare's plays and portraits that lend support to the belief that Bacon wrote Shakespeare. Among these clues is the familiar portrait of Shakespeare which Baconians claim is composed of a person wearing a mask and dressed in a shirt which Baconians claim was taken from the left side of a shirt in some other portrait. The portrait in the appendix of this report shows that the pattern of the shirt is different on each side. Baconians claim that the portrait actually shows the front and back of the left side of the shirt.<sup>19</sup>

The significance of this left-armed shirt becomes apparent because on the cover of a book by Bacon, *De Augmentis scientiarum*, Bacon is seen lifting an angel to flight with his left hand after handing it a book. Baconites assume that Bacon arranged the portrait of Shakespeare and the cover of his book to show he was writing Shakespeare's plays 'left handedly' or secretly.<sup>20</sup>

Other evidence lends doubt to Shakespeare's authorship. The inscription in his Folio of 1623 (the first published collection of Shakespearean plays) reads in part '... as he hath hit his face'. In those times 'hit' used in such a way implied 'hid' so that line would have read 'he hath



hid his face', clearly implying that Shakespeare was not the true author. Another phrase 'to out-do the life' could have been interpreted as 'to doo-out the life', or 'to shun the face of the living man', in this case, Bacon.

Certain parts of the play *Hamlet* parallel Bacon's life. The skull of the jester, Yorick, uncovered by gravediggers and described as being a joker who 'set the table on a roare sic' seems very similar to John Heywood, a jester during the days of Bacon.

John Heywood died before William Shakespeare could have ever written about him.

The really significant evidence that Bacon wrote Shakespeare is contained in one long word: Honorificabilitudinitatibus used in the play 'Loves Labor Lost'. The word appears page 136, the twenty-seventh line and one hundred fifty-first word in Shakespeare's original folio of 1623. Honor ... has twenty seven letters and when numerical value is given to letters (e.g. a equals 1, b equals 2, c equals 3 and so on) Honor ... equals 297. If the letters are rearranged HONOR... reads 'Hi Lud, F. Baconis Nati Tuiti Orbi' which in Latin means 'These plays F. Bacon's offspring are preserved for the world'. When the first and last letters of each Latin word are given numerical value, they equal 136 or the page number of the meaningful word. By further complicated mathematical juggling the Baconites 'prove' that Bacon authored Shakespeare.

Bacon reveals his first and last name in *Love's Labour's Lost* also. 'What is ab speld backward with the horn on his head?' is asked in line thirty-three. The answer, 'Bapuercia with a horne added', is incorrect and the questioner mocks the answer. 'Horn' in Latin is 'cornu' so the answer is 'Ba-corn u fool'. The significance of the initial question on line thirty-three coincides with the fact that the word Bacon equals thirty-three when letters are given numerical order.

Bacon reveals his first name in a cryptogram. Following the ba-corn

revelation comes the line, 'Quis, quis, thou consonant/The last of the five vowels if you repeat them/ the fifth if I/I will repeat them a, e, I,/The Sheepe, the other two concludes it o, u.' A book of cryptograms written by 'The Man in the Moon' contains a square cryptographic table which reveals the first three letters of Francis, namely 'Fra'.

That particular book of cryptograms was referred to because 'The Man in the Moon' was a friend of Bacon and worked in conjunction with him. The book cover also has four revealing portraits which allude to the relationship Shakespeare had with Bacon. The left side shows Bacon handing a script to a Spearman who looks remarkably like a portrait of Shakespeare. The right side shows Shakespeare riding away and very evidently displaying a spur. The top portrait shows beacon lights with a temple referring to *The Tempest* and beacon which was pronounced 'bacon' in 1600. The bottom shows an overdressed, gaudy character watching Bacon write.

The Christopher Marlowe claimants rely mainly on Calvin Hoffman's and Julian Messner's book, *The Murder of the Man who was Shakespeare*. The book lists these parallelisms between Marlowe and Shakespeare's writing. The listing of these parallelisms will be found in the appendix.

Dr. T.C. Mendenhall further compared the similarity of writing styles between Marlowe and Shakespeare.<sup>21</sup> A graph he produced shows that Shakespeare and Marlowe used more four-letter words in their writing than any other letter count. Their graphs are almost exactly alike. Mendenhall believes that longness of words is typical.

Marlowe studied at Cambridge. In 1593, he was accused of being an atheist. While awaiting trial, Marlowe was stabbed in the eye and died instantly. It is at this point that Anti-Stratfordites refute the accuracy of this story. First, they doubt anyone could die instantly from being stabbed in the eye. Secondly,





Marlowe's 'murderer,' Ingram Frizer was employed by Marlowe's closest friend, Sir Francis Walsingham. Walsingham, however, did not fire Frizer after the murder though Frizer was involved in many scandalous episodes. Anti-Stratfordites believe that had Marlowe really been dead, Walsingham would have fired Frizer. They maintain that Marlowe fled to avoid the atheism charge and wrote Shakespeare's plays in exile. Stratfordites believe that Marlowe actually died when stabbed. If so, he could not have written some of Shakespeare's plays.<sup>22</sup>

Edward de Vere, the Earl of Oxford, is the final real candidate for authorship. Oxford was a very successful author of comedies and was the patron of a number of companies of actors during the 1580s. John Lyly, successful court comedy writer, was patronized by Oxford.

A portrait, supposedly of 'Shakespeare' was photographed by an x-ray

and infra-red camera which disclosed that apparently someone had altered the portrait because originally it was a portrait of Oxford. A ring was found bearing a wild boar, the Earl's emblem. The crest of the Trentham family also was uncovered. The Earl's second wife was a Trentham and it was accepted custom to include the crest of one's wife in portraits created in those times.<sup>23</sup>

The Earl of Oxford's own coat of arms as the Lord of Bulbeck (one of his official titles) was a lion shaking a spear. The obvious connotation is that Oxford adopted Shakespeare from that coat of arms.<sup>24</sup>

The incidentals are seemingly endless. So little, however, is known of Shakespeare that the authorship of his plays has become a vulnerable target for speculation. British poet, Samuel Coleridge (1772-1834), parallels Shakespeare to an idiot when he exclaimed his disbelief in Shakespeare's authorship saying, 'Does God choose idiots to convey divine truth to man?'<sup>25</sup>

## footnotes

- 1—Mark Twain (pseud.), *Is Shakespeare Dead?* (New York: Harper and Brothers, 1909), pp. 37-38.
- 2—Edwin Durning-Lawrence, *Bacon Is Shakespeare* (London: Gay and Hancock Ltd., 1910), p.52.
- 3—Twain, *op. Cit.*, p.28.
- 4—Durning Lawrence, *op. cit.*, p.51.
- 5—*Ibid.*, pp. 52-53.
- 6—Koland Lewis, *The Shakespeare Documents* (2 vols.; Stanford: Stanford University Press, 1940-1941).
- 7—Twain, *op. cit.*, pp. 34-35.
- 8—*Ibid.*, p.32.
- 9—Durning-Lawrence, *op. cit.*, p.135;
- 10—William and Elizabeth Friedman, *The Shakespearean Ciphers Examined* (London: Cambridge University Press, 1957), pp.10-11.
- 11—Robert Heilbroner, 'The Murder of the Man who was William Shakespeare', *Esquire*, XLII, (6 December 1954), 114-122.
- 12—Friedman, *op. cit.*, p.10.

- 13—Heilbroner, *op. cit.*, p.117.
- 14—*Ibid.*, p.16.
- 15—Durning Lawrence, *op. cit.*, pp. 66-67.
- 16—George McMichael and Edgar Glenn, *Shakespeare and His Rivals* (New York: The Odyssey Press, Inc., 1962), p.62.
- 17—Twain, *op. cit.*, pp. 106-107.
- 18—Friedman, *op. cit.*, pp. 10-11.
- 19—Durning Lawrence, *op. cit.*, pp. 130-132.
- 20—*Ibid.*
- 21—Dr. T.C. Mendenhall, 'A Mechanical Solution of a Literary Problem', *Popular Science Monthly*, LX, (7 December, 1901), 97-105.
- 22—Heilbroner, *op. cit.*, p.115;
- 23—Oscar Campbell, 'Shakespeare Himself', *Harper's Magazine*, XLVI (July 1940), 172-185.
- 24—Friedman, *op. cit.*, p.10.
- 25—Durning-Lawrence, *op. cit.*, p.179.



# The Legend of Licorice

Licorice, that black gluey sweetmeat that until a few years ago was a mainstay of the penny candy, was originally better known for its medicinal qualities. As a preservative of man's life it was originally listed in one of the oldest of the Chinese books of medicine, the *Shen Nung Pen Ts'ao King*, almost 3,000 years ago.

Throughout the ages it pops up again and again: Greek and Roman children chewed the root; Chaucer telling the tale of one of his adventurers comments 'But first he cheweth greyn and licorys to smellen sweetie'; in 1264, according to the accounts of Henry III, licorice then cost three pence per pound. It was used in medicines to disguise the unpleasant taste of other ingredients.

Its origins are holy, at least by association, for the major source of the licorice root is what theologians and historians now believe to have been the Garden of Eden, that fertile delta formed by the junction of the Tigris and Euphrates rivers at Qurna in Iraq. It is also cultivated between the Elbo and Guadalquivir rivers in Spain; the Jordan Valley; the sun-baked plains of Syria; and on the banks of the magnificent Volga and in such southern and western states as Louisiana and California.

To this exotic list can be added one more unlikely spot—the scarred countryside around the industrial and mining town of Pontefract in Yorkshire where it has been grown since the days of the medieval monasteries. Apparently this is the only part of England with the right combination of soil and climate, and, understandably, it was here that the licorice confectionery industry began in 1760 when a chemist named George Dunhill produced Pontefract Cakes (small coin-sized discs of licorice) in the town of that name).

There is a legend, probably apocryphal, about how licorice was first introduced to the Pontefract area by a schoolteacher from that town who was on holiday on the south coast of England at the time of the Spanish Armada. Wandering along the beach he came across a bundle of twigs washed ashore from a wrecked galleon and decided to take them back to his school, to use as a substitute for the normal birch twigs with which he was wont to beat bad boys.

So effective was his new 'cane', the legend goes, that the beaten boys were driven to pick up shreds from his twigs and stuff them into their mouths to stifle their cries. They discovered that the sweet flavour not only offset the pain but added a new taste thrill to their limited diet and beatings at the school gradually became popular until the licorice twigs were worn out and the fragments swept out into the school garden where they took root.

In appearance the licorice root, or *glycyrrhiza glabra*, is like a small acacia tree, soft, flexible and fibrous. Although it sometimes grows to a height of three or four feet with smooth green leaves, its yellow roots stretch for as much as 30 feet below the ground. In the fall, plants are lifted with the upper parts discarded and the roots carefully stacked and dried for nine months or more. At this time, when only 10 percent of the moisture remains, the roots are pressed into 300-lb bales and pulped in boiling water, the resulting liquid then dried to a fine powder.

Even the waste root is then in demand both for material for insulation board in building and as a compost used mainly for mushroom growing. The plant, which has many of the characteristics of an uncultivated weed, virtually replants itself because of the length of its roots which can never entirely be dug up.