

Benefits

Here are just two specific examples of insights we gain by discerning that Oxford was the true “Shakespeare”.

1. In *Twelfth Night*

Strutting buffoon Malvolio is Oxford’s devastating send-up of his real-life court rival for the queen’s affections, Sir Christopher Hatton...replete with distinctive foibles and mannerisms of the hapless victim. With delight we can imagine, at the first performance, the queen and the entire royal court howling in raucous merriment at Sir Christopher’s expense...while he himself was right there in attendance, grimacing and attempting to pretend to smile...“Harumph!”...with playwright Oxford looking on, feeling quite pleased with himself, indeed.

If we didn’t know that “Shakespeare” was actually Oxford, rubbing elbows with all the other courtiers – if we thought the author was that outsider, the businessman from Stratford-upon-Avon – we would miss out entirely on this juicy historical perspective enlivening *Twelfth Night*!

2. In *Comedy Of Errors*

Why does servant Dromio of Ephesus say, out of nowhere, “I buy a thousand pound a year, I buy a rope”? IV.1.

It’s mysterious, no? The “thousand pound a year” has nothing to do with the plot at hand, no?

In June 1586, Queen Elizabeth bestowed upon Oxford an annuity of 1,000 pounds per year – evidently because she knew his finances had become terrible at that time. She very much needed for him not to be unduly distracted by that, as his writing skills were becoming more and more crucial in marshaling anglophile passions throughout the land as war was looming (towards English victory over the Spanish Armada in 1588).

Obviously this was a great deal for Oxford. But of course it came with the “strings attached” that many of his writings had to dance to tunes dictated from the throne...in effect a leash, or, “rope”.

Thus, knowing it might never be permissible for his true name to attach to his writings, did Oxford take this opportunity, in *Comedy Of Errors*, to insert a “thousand pound clue” to his identity for, perhaps, researchers of the future to interpret?

For instance: an 1881 edition of the play by George Routledge and Sons, London, opines in a footnote:

"What connexion is there between the purchase of a thousand pound a year and a rope? Here, as in many other instances of obscurity in Shakespeare, there may have been an allusion well understood at the time; but which, referring merely to some transitory event, or to some popular bye-word of the moment, has passed into oblivion, and will never be recovered."

Au contraire...Oxfordians are confident we have now “recovered” it.

By the way...did Francis Bacon or Christopher Marlowe or other authorship candidate ever receive a thousand pounds a year in any context? If not, is this one more strong pointer confirming Edward de Vere as our man?