



VOLUME 15 ISSUE 3

The International Journal of

Literary Humanities

The Tempestuous Sexual and
Creative Life of William Shakespeare and
Emilia Bassano-Lanier

PAUL KAUFFMAN

EDITOR

Asunción López-Varela, Universidad Complutense de Madrid, Spain

MANAGING EDITOR

Caitlyn D'Aunno, Common Ground Research Networks, USA

ADVISORY BOARD

David Christian, San Diego State University, USA
Joan Copjec, Brown University, USA
Mick Dodson, Australian National University, Australia
Oliver Feltham, American University of Paris, France
Hafedh Halila, Institut Supérieur des Langues de Tunis, Tunisia
Souad Halila, University of Tunis, Tunisia
Ted Honderich, University College, UK
Asunción López-Varela, Universidad Complutense de Madrid, Spain
Eleni Karantzola, University of the Aegean, Greece
Krishan Kumar, University of Virginia, USA
Marion Ledwig, University of Nevada, USA
Harry R. Lewis, Harvard University, USA
Juliet Mitchell, Cambridge University, UK
Tom Nairn, Durham University, UK
Nikos Papastergiadis, The University of Melbourne, Australia
Fiona Peterson, RMIT University, Australia
Scott Schaffer, University of Western Ontario, Canada
Jeffrey T. Schnapp, Stanford University, USA
Gayatri Chakravorty Spivak, Columbia University, USA
Cheryl A. Wells, University of Wyoming, USA
Zhang Zhiqiang, Nanjing University, People's Republic of China

REVIEWERS

Articles published in *The International Journal of Literary Humanities* are peer reviewed by scholars who are active participants of the New Directions in the Humanities Research Network or a thematically related Research Network. Reviewers are acknowledged as Reviewers in the corresponding volume of the journal. For a full list of past and current Reviewers, please visit www.thehumanities.com/journals/editors.

ARTICLE SUBMISSION

The International Journal of Literary Humanities publishes quarterly (March, June, September, December). To find out more about the submission process, please visit www.thehumanities.com/journals/call-for-papers.

ABSTRACTING AND INDEXING

For a full list of databases in which this journal is indexed, please visit www.thehumanities.com/journals/collection.

RESEARCH NETWORK MEMBERSHIP

Authors in *The International Journal of Literary Humanities* are members of the New Directions in the Humanities Research Network or a thematically related Research Network. Members receive access to journal content. To find out more, please visit www.thehumanities.com/about/become-a-member.

SUBSCRIPTIONS

The International Journal of Literary Humanities is available in electronic and print formats. Subscribe to gain access to content from the current year and the entire backlist. Contact us at support@cgnetworks.org.

ORDERING

Single articles and issues are available from the journal bookstore at www.egscholar.com/bookstore.

HYBRID OPEN ACCESS

The International Journal of Literary Humanities is Hybrid Open Access, meaning authors can choose to make their articles open access. This allows their work to reach an even wider audience, broadening the dissemination of their research. To find out more, please visit www.thehumanities.com/journals/hybrid-open-access.

DISCLAIMER

The authors, editors, and publisher will not accept any legal responsibility for any errors or omissions that may have been made in this publication. The publisher makes no warranty, express or implied, with respect to the material contained herein.

THE INTERNATIONAL JOURNAL OF LITERARY HUMANITIES

www.thehumanities.com
ISSN: 2327-7912 (Print)
ISSN: 2327-8676 (Online)
doi:10.18848/2327-7912/CGP (Journal)

First published by Common Ground Research Networks in 2017
University of Illinois Research Park
2001 South First Street, Suite 202
Champaign, IL 61820 USA
www.cgnetworks.org

The International Journal of Literary Humanities is a peer-reviewed, scholarly journal.

COPYRIGHT

© 2017 (individual papers), the author(s)
© 2017 (selection and editorial matter),
Common Ground Research Networks

All rights reserved. Apart from fair dealing for the purposes of study, research, criticism, or review, as permitted under the applicable copyright legislation, no part of this work may be reproduced by any process without written permission from the publisher. For permissions and other inquiries, please contact support@cgnetworks.org.



Common Ground Research Networks is a member of Crossref.

The Tempestuous Sexual and Creative Life of William Shakespeare and Emilia Bassano-Lanier

Paul Kauffman,¹ Australian National University, Australia

Abstract: Nine scholars conclude that Emilia Bassano-Lanier was the “Dark Lady” of the sonnets, but the intellectual implications have not been previously considered. Shakespeare incorporated the plots of about forty Italian novelle and classical histories and plays—some of the most important never translated—into his plays. Shakespeare’s achievements become more comprehensible when one reads the Italian and classical sources, translated into English in the nineteenth century and recently available online. His most successful plays rely on the plots and characters of such sources. Shakespeare, as “chaste autodidact,” may have located, translated, comprehended, and assimilated such diverse sources. It is more plausible that he received help. Using historical and literary analysis this article concludes that the plays include debts to a highly educated Italian-speaking person(s) who understood the court and power and changed and developed his views about women. The bilingual poet Bassano-Lanier, mistress of his aged patron, was highly educated in classical literature and Italian and was familiar with the ways of the court. She is the person most likely to have provided such assistance. She is not the secret author of Shakespeare’s plays, but she or a person with her attributes is probably his secret inspiration, educator, and expositor. Such assistance provides the most plausible explanation for his knowledge of courts, classical and Italian literature, and love. Shakespeare was obsessed with sexual jealousy. Spirited, active, articulate, and sexual women are integral to his plays, women who were like Bassano-Lanier, as described by her physician Doctor Simon Forman, with whom she performed “sexual villainy” between 1597 and 1600. She performed at great houses in plays and masques and “was maintained in great pride” by the Lord Chamberlain, patron of Shakespeare’s company. She had the means and the motive to help Shakespeare write “immortal lines to time.” She argued at length in verse and probably inspired sonnets and his creation of women characters in plays such as Love’s Labour’s Lost, Much Ado about Nothing, The Merchant of Venice, Hamlet, Othello, and Anthony and Cleopatra. Shakespeare’s sonnets, published in 1609, included sexually explicit references to a musical Dark Lady with black wiry hair which would have harmed Bassano-Lanier’s ambitions for social advancement. Bassano-Lanier responded by publishing a book of poetry in 1611, which champions, theologically, a new status for women.

Keywords: William Shakespeare, Emilia Bassano-Lanier, Love’s Labour’s Lost, Much Ado about Nothing, The Merchant of Venice, Hamlet, Othello, Anthony and Cleopatra, Sexuality, Creativity, Sonnets

Background

Eminent scholars, historians, and directors have concluded that between 1592 and 1594 William Shakespeare, aged twenty-eight, and Emilia Bassano-Lanier, aged twenty-three, referred to as the “Dark Lady,” had a sexual relationship which Shakespeare described in his sonnets (Rowse 1974, 1975, 1976; Lasocki and Prior 1995; Hughes 2000; Green 2006; Wood 2005; Bassano, 2016; Packer 2016; Greer 2016; cf. Speaight 1977; and Holden 2000). Bassano-Lanier belonged to a family of Italian court musicians, probably of Jewish heritage. She was a scholar, amateur actress, dancer, and mistress of the sixty-five-year-old Baron Hunsdon, first cousin of Queen Elizabeth, who was patron of Shakespeare’s players. Shakespeare’s sonnets also suggest that the Dark Lady had a sexual relationship with his dear friend, probably the young unmarried Henry Wriothesley, Earl of Southampton, who was Shakespeare’s patron (Rowse 1974; Sams 1995; Holden 2002).

Shakespeare probably attended primary school, although there is no evidence that he did, because there are oblique references to school in three plays (Laroque 1999) and that assumption better explains his basic literacy. Like the world’s second most popular dramatist, Henry Ibsen, Shakespeare fathered a child/children when young, spent his life in the theatre writing and producing plays, and did not attend university. This article argues that an intellectual bilingual musician and actress, who was the mistress of his elderly patron, directed him to some forty

¹ Corresponding Author: Paul Kauffman, School of Literature, Language and Linguistics, Australian National University, 142 Dryandra Street, Canberra, Australian Capital Territory, Australia, 2602. email: paul.kauffman@gmail.com

Italian *novelle* and classical histories and plays. Such assistance provides the most plausible explanation for his knowledge of courts, classical literature, Italian, and love. This article uses historical evidence and plausible interpretations of six plays (*Love’s Labour’s Lost*, *Much Ado about Nothing*, *The Merchant of Venice*, *Hamlet*, *Othello*, and *Anthony and Cleopatra*). It argues, in accordance with the Shakespearean director Tina Packer, that a love affair between Shakespeare and Bassano-Lanier changed his life and insight into women because subsequently his plays depict strong articulate women and achieve new dramatic heights (Packer 2016). It infers that the poet Bassano-Lanier, whose husband was often overseas, and the London resident William Shakespeare, whose wife and family lived in Stratford, probably also met after 1594 and collaborated on some plays. She probably assisted him with translations of Italian *novelle* and classical histories used for his plays, enriched by his sublime language, and assisted a sympathetic portrayal of Shylock when competing with Marlowe’s “Jew of Malta” in the same season.

Christopher Marlowe and seven other male playwrights probably contributed to, or sometimes cowrote, up to seventeen of forty-four plays/part plays (Taylor and Egan 2016; Alberge 2016). However *if* Shakespeare was assisted by an intellectual woman with whom he had an illicit affair, this would be unacknowledged. Many of his best plays were adaptations of others’ work, particularly Italian *novelle* and classical histories and plays, and Bassano-Lanier may have helped him read Italian source texts which he used for *The Merchant of Venice* and *Othello* as these were only translated into English in the nineteenth century. Shakespeare’s *Romeo and Juliet* is closer to da Porto’s *Guiletta et Romeo* than Arthur Brooke’s version in 1562 and William Painter’s in 1567. Bassano-Lanier could have identified Italian *novelle* and classical plays which she knew and loved, translated them into English, and argued with Shakespeare so that he incorporated her spirit into some plays, even quoting her in phrases and speeches. She understood power and the court. This article considers Shakespeare and Bassano-Lanier’s life experiences in order to understand how tempestuous relationships may be represented, transformed, and resolved in literature and art. It also argues how Shakespeare plausibly came to use, understand, and adapt classical literature and Italian sources, assisted by a fleshly intellectual woman whom he would have known, if only as his patron’s mistress and later as wife of Alfonso Lanier.

Most scholars believe that Shakespeare’s listed plays are his own work but that several plays include passages by other playwrights, including Thomas Middleton and George Wilkins (Vickers 2007; Taylor and Egan 2016). Shakespeare’s acknowledged authorship of plays commenced in 1598 when Francis Meres referred to “the most passionate among us to bewail and bemoan the perplexities of love... mellifluous and honey-tongued” Shakespeare: “among the English [he] is the most excellent in both kinds [Comedy and Tragedy] for the stage.” Meres’ listed twelve plays including *Titus Andronicus* but excluded seventeen other “coauthored” plays in Table 1.

Table 1: Probable co-authored plays of Shakespeare

Name	Lifespan	Occupation of Father	Graduate	Work
John Lyly	1553–1606	Registrar	Yes	<i>Euphues</i> , influenced <i>Two Gentlemen of Verona</i>
George Peele	1556–1596	Clerk	Yes	<i>Titus Andronicus</i>
Anthony Munday	1556–1596	Stationer	No	<i>Sir Thomas Moore</i>
Thomas Kyd	1558–1594	Scrivener	No	<i>Hamlet</i> and <i>King Leir</i>
Various	1596			<i>Edward III</i> (by Thomas Kyd, Shakespeare and others)
Christopher Marlowe	1564–1593	Shoe Smith	Yes	<i>Henry VI</i> Parts 1, 2, 3
Thomas Nashe	1567–1601	Parson	Yes	<i>Henry VI</i> Part 1

KAUFFMAN: THE SEXUAL AND CREATIVE LIFE OF SHAKESPEARE AND BASSANO-LANIER

John Fletcher	1579–1625	Bishop	No	<i>Henry VIII, The Two Noble Kinsmen, Cardenio</i> (now lost)
George Wilkins	1576–1618	Inn-keeper	No	<i>Pericles, Prince of Tyre</i> 1607 (G.W. wrote Acts 1, 2, 3)
Thomas Middleton	1580–1627	Bricklayer	No	Revised <i>Macbeth, Measure for Measure, Timon of Athens, Alls Well that Ends Well</i> 1615

Source: Taylor and Egan 2016

The paths of Shakespeare and Bassano-Lanier would have crossed; her literary knowledge, education, and skill would have provided a credible explanation for Shakespeare’s insights. Alfred L. Rowse (1974), supported by Judith Cook, transcribed the casebooks of Bassano-Lanier’s physician Doctor Simon Forman, studied the sonnets and plays in their historical context, and concluded that the Dark Lady of the sonnets was Bassano-Lanier, mistress of the Lord Chamberlain. On October 18, 1592, a pregnant Bassano-Lanier was married off to her younger second cousin Alfonse Lanier. She later became a published poet. The sonnets describe how the Dark Lady was musical, with dark eyes, dun-colored skin, and hair compared to “black wires.” Doctor Forman’s sexual account of his relationship with Bassano-Lanier establishes that a sexual relationship with Shakespeare was possible.

Bassano-Lanier’s father died when she was seven. Baron Hunsdon was forty-three years her senior and had sixteen children with his wife (Geni 2017). Shakespeare was a shareholder of the Lord Chamberlain’s Men from 1594. He was married with three children. He lived in London and probably visited his wife rarely. In 1593, and after May 9, 1594, he dedicated two long poems to the young Earl of Southampton, who bestowed a large grant of money upon him (Rowe 1709). Shakespeare wrote *Love’s Labour’s Lost* and *A Midsummer Night’s Dream*, probably first performed at the Earl of Southampton’s country mansion of Titchfield Abbey, where ladies of the court performed in plays and masques. Bassano-Lanier acted in entertainments such as masques with Lady Anne Clifford in stately country homes (Lanyer 1611, *Salve* lines 161–68, *Description of Cookeham* poem lines 1–14, 105–115) and may have been present at Southampton’s residence (Rowse 1974; Harris n.d.; Trotter 2013, 2016). Shakespeare, whose only son died aged eleven in August 1596, gained the right to display a coat of arms on October 20, 1596. After May 1597 he acquired large property holdings in Stratford-upon-Avon. He lived in Bishopsgate, close to the theatres of north London in 1598. In 1602 he bought a cottage in Stratford-upon-Avon from the aunt of Lady Anne Clifford and knew both the aunt and Lady Clifford. Emilia Bassano-Lanier lived in Lady Clifford’s Cookeham residence from spring to autumn 1604 (Hudson 2014). Bassano-Lanier’s cousin Robert Johnson composed music for some of Shakespeare’s plays, whose sonnets and plays resonate with sexual intrigue and salacious language (Kiernan 2006). Bassano-Lanier sexually fascinated her physician Doctor Forman for three years. Both Shakespeare and Bassano-Lanier shared a passion for literature and performance. She was a skilled musician, fluent in Italian, Latin, and French, and had access to the best libraries. They were both socially ambitious and “covetous.” There would have been strong mutual attraction.

Some writers maintain that Shakespeare lacked the education, aristocratic sensibility, or familiarity with a royal court to write thirty-eight plays. Two researchers have gone a bridge too far by proposing that Bassano-Lanier and her musical family, who probably knew the Italian novels used for Shakespeare’s plays, wrote all his work, including two long narrative poems and sonnets. This would require a conspiracy organized by Baron Hunsdon, assisted by Bassano-Lanier, Shakespeare’s patron the Earl of Southampton, Shakespeare himself, and other playwrights (cf. Hudson 2014, Matthews 2014, plausibly rebutted by Raphael 2017). Although Shakespeare did write collaboratively with some male playwrights, this article does not propose that Emilia Bassano-Lanier secretly wrote Shakespeare’s work, but rather that a highly educated bilingual woman who understood the court and power was his secret inspirer, translator, and

expositor of classical and Italian literature. She changed the way Shakespeare understood women. Bassano-Lanier is the most likely candidate for this role.

By analysing her poetry, her knowledge of Italian literature, music, details of her sex life recorded by Doctor Simon Forman, and understanding female speeches in some plays, there is strong circumstantial evidence that her literary education and knowledge may have assisted him. As his lover she also inspired him. This article concludes that there are plausible contributions of Bassano-Lanier in Shakespeare's plays and poems, listed in Table 2. These are speculative. This article agrees with Tina Packer's assertion that Shakespeare was changed and helped in a profound way by falling in love and provides evidence which supports and explains that hypothesis. Shakespeare's collection of private sonnets was first published in 1609. They revealed an intense passionate love affair with a woman known as the "Dark Lady." Bassano-Lanier published an elaborate series of poems defending women, in theological terms under her own name, but only after Shakespeare's 154 sonnets had been published, drawing attention to her probable relationship with Shakespeare recorded in scandalous sonnets.

Shakespeare's Chandos portrait in 1610 shows an intelligent perhaps mischievous man with a sense of humour who may have not been a plagiarist but is ready to take others' works and improve upon them. The Cobbe portrait depicts an artistic intelligent man with all the attributes to succeed as an accomplished playwright at the Jacobean court.

Emilia Bassano-Lanier's Early Life

Emilia Bassano-Lanier as a teenager was intelligent enough to attract the attention and patronage of Queen Elizabeth's full cousin and probable half-brother (through Henry VIII), Baron Hunsdon. He formed the "Lord Chamberlain's Men," which included Shakespeare as playwright. Bassano-Lanier had strategic sexual relations with at least three men and probably five throughout her life. She was a musician, actress, and accomplished poet. Her musician uncles were described as "little black men"; they spoke Italian in public and used vulgar language. London's theatrical elite were a small circle, and their paths often crossed, supporting the view that she was the "Dark Lady" loved by Shakespeare and by his "Fair Youth," the Earl of Southampton.

"Emilia Bassano-Lanier" refers to Emilia Bassano (baptised on January 27, 1569 and died sometime in 1645) who assumed her husband's name Lanier upon their marriage on October 18, 1592. The Bassanos were a family of Italian musicians, probably of Jewish descent, who came to England as court musicians under Henry VIII. The youngest brother, Baptiste, married Margaret Johnson (born ca. 1545–1550). There is no record of a Christian marriage; Margaret Johnson may have been Anglo-Saxon or could have been of Jewish descent using an Anglo-Saxon surname. Their younger daughter Emilia was baptized at St. Botolph church, Bishopsgate on January 27, 1569. The extended Bassano family was then living in three linked townhouses at Spitalfield, just north of Bishopsgate (Hudson 2014; Prior 1983). Emilia's father died when she was seven, and Emilia's mother had her brought up by the glamorous and highly educated young Susan Bertie, Countess of Kent, with the permission of Queen Elizabeth I. Emilia studied Latin, Greek, poetry, and music. After Bertie, who had become a widow at a young age, married a military man who was fighting in Europe, Emilia at the age of thirteen probably returned to live with her mother. Emilia may have known Baron Hunsdon at that time. Bertie was his neighbor in both London when she lived with her brother at Willoughby House and in her country house of Seven Oaks at Greenwich (Hudson 2014). Emilia Bassano was strikingly beautiful, educated, musical, and articulate.

Three of her father's brothers were arrested in 1584 in an argument with city authorities over supporting foreigners seeking refuge at Christchurch. The Bassano brothers believed, as servants of the court, they could not be arrested and used colorful language: "'Send us to ward? Thou wert as good as kiss my arse' said one. 'You were as good eat the sole of my boot as send us to Newgate'" (Lasocki and Prior 1995). Sheriff John Spencer wrote that the ringleader was a "little

black man” (i.e., had dark skin). Emilia’s father’s eldest brother Mark Anthony was set upon by soldiers in the street in 1585 for speaking Italian, as they thought he was speaking Spanish (Lasocki and Prior 1995).

In 1585 Henry Carey was made Lord Chamberlain. He supported the players at Shoreditch, where *The Theatre* was established in 1576 and *The Curtain* in 1577 and also leased buildings in Blackfriars. In 1594 he became patron of the Lord Chamberlain’s Men. Major shareholders included Shakespeare and the actor James Burbage. Emilia’s father was buried in St. Botolph on May 11, 1576, and her mother was buried there on July 7, 1587. She became the mistress of the Lord Chamberlain in 1587. When pregnant she was married off to her younger second cousin and had a son named Henry in February 1593. Emilia owned properties in Norton Folgate until at least September 6, 1599, when she buried her infant daughter Odilia at St. Botolph (Duff 2001).

On May 17, 1597 Bassano-Lanier first consulted Doctor Simon Forman (1552–1611). He was a popular physician/astrologer. Shakespeare’s landlady Mrs. Marie Mountjoy consulted him and as did Baron Hunsdon’s daughters Lady Score and Lady Hoby (c. 1567–1605). Until late 1597 he had his rooms at the former vestry of St. Botolph in Billingsgate. He moved to a house in Lambeth, and in midsummer of 1598 he returned to his apartment in Billingsgate. He seduced many of his patients. Presumably he gained business by word of mouth, suggesting an avenue for research. Bassano-Lanier was Doctor Forman’s patient between 1597 and January 7, 1600, a period of about two years and eight months. He writes in his case notes that: “she hath had hard fortune in her youth. Her father died when she was young; the wealth of her father failed before he died and he began to be miserable in his estate. She was paramour to my old Lord Hunsdon what was Lord Chamberlain and was maintained in great pride; being with child she was for colour married to a minstrel” (i.e., Alfonse Lanier on October 18, 1592, Rowse 1974, 100). On June 3, 1597 Bassano-Lanier asked Doctor Forman if her husband should have the suit he was after (i.e., she was seeking a knighthood for him). Forman’s notes record that Emilia was “maintained in great pomp. She is high-minded—she had something in her mind should have done for her. She hath \$40 pound a year (from Baron Hunsdon, Note this was more than twice a headmaster’s salary) and was wealthy to him that married her in money and jewels. She can hardly keep secret. She was very brave in youth. She hath many false conceptions (i.e., miscarriages or abortions). She hath a son his name is Henry.”

On June 16, 1597 she asked if her husband shall come to any preferment when he returns from the Azores. The Earl of Southampton was captain of the *Garland* and the Earl of Essex was in charge of the expedition hunting Spanish treasure ships in the Azores, but they were unsuccessful. On September 2, 1597 she asked (again) whether she shall be a lady. “She hath been favoured much of Her Majesity and of many noblemen, hath had great gifts and been much made of—a nobleman that is dead hath loved her well and kept her. But her husband [Alfonse Lanier] hath dealt hardly with her, hath spent and consumed her goods. She is now very needy, in debt and it seems for lucre’s sake will be a good fellow, for necessity doth compel. She hath a wart or mole in the pit of the throat or near it.”

Shakespeare’s sonnets indicate that the Dark Lady had a sexual relationship with him and with the young Earl of Southampton. Bassano-Lanier was Baron Hunsdon’s mistress for at least five years, and on October 18, 1592 she became Alfonse Lanier’s wife. There is no evidence that she had sexual relations with any other men (apart from Doctor Forman) noble or otherwise (Rowse 1974, 99–103). On September 2, 1597 Doctor Forman predicted, “She shall be a lady or attain to some greater dignity.” Forman added in a later note, “He (Alfonse Lanier) was not knighted nor yet worthy thereof.”

On September 10, 1597 he wrote: “If I go to Lanier this night or tomorrow, whether she will receive me and whether I shall be welcome *et halek* (Forman’s code word for sexual intercourse).” He notes, “shows the woman hath a mind to the quent [meaning “cunt”], but seems she is or will be a harlot. And because...she useth *sodomy*” (presumably to avoid pregnancy).

On September 11, 1597 Forman wrote about himself in the third person:

A certain man longed to see a gentle-woman whom he loved and desired to *halek* with...the party sent his servant by whom she sent word that if his master came he should be welcome. He went and supped with her and stayed all night. She was familiar and friendly to him in all things, but only she would not *halek*. Yet he felt all parts of her body willingly and kissed her often, but she would not do in any wise. Whereupon he took some displeasure, and so departed friends, but not intending to come at her again in haste.

Several female scholars have interpreted the September 11, 1597 entry recorded by Rowse as indicating that Bassano-Lanier did not have (vaginal) sexual intercourse with Forman. Rowse himself, who located the documents and who spent many years transcribing them, had a different interpretation because of Forman's entries on September 24, 1597, October 24, 1597, and at the end of 1597. On September 24, 1597 (in the afternoon) he wrote: "She sent her maid to me and I went with her to her."

On October 24, 1597 Bassano-Lanier sent both her man and maid to Forman. "I went with them and stayed all night."

At the end of 1597 he wrote, in Latin, "What happens concerning Lanier's tales as to the invocation of spirits—whether not an incubus"... "and whether I shall end it or no."

On July 22, 1599, Forman, aged forty-seven, married Jane Baker, aged 18, the daughter of a woman whose brother was a knight, a source of great pride to Forman (Rowse 1974). On January 7, 1600 Forman wanted "to know why Mrs Lanier sent for me: what will follow, and whether she intendeth any more villainy" (Rowse 1974, 102).

Baron Hunsdon was patron of London theatres from 1576 and patron of Shakespeare's "Lord Chamberlain's Men" from 1594. Emilia Bassano-Lanier lived near the theatres most of her life, and she was Hunsdon's mistress from 1587. Bassano-Lanier and Shakespeare would have known of each other, and given the likely mutual attraction after 1593 when he became famous for his poetry, it is extremely likely she was the Dark Lady of the sonnets. Forman's account provides background insights into the presumed relationship between Shakespeare and Bassano-Lanier as well as her effect on him. They are vividly recorded in his sonnets, perhaps written sometime between 1592 and 1595, and in *Love's Labour's Lost*, which was probably written then (Hieatt, Hieatt, and Prescott 1991).

The connection with the Earl of Southampton and Alfonso Lanier included the former's support, after his release from the Tower of London, for granting her a suit for weighing: 6d on every hay load 3d on every load of straw brought to London from 1604. Bassano-Lanier pursued this right in court after her husband's death.

The Dark Lady

The portrait of the Dark Lady of the sonnets paints a musical woman with dark eyes, dark hair, dark skin, and reeking breath. She seduced his dear friend, the fair youth. She is covetous (Sonnet 134):

"eyes are raven black...mourn becoming of their woe." (written after Bassano-Lanier became pregnant in 1592?) (Sonnet 127)

"her breasts are dun;

black wires do grow on her head (unusual among women at the Elizabethan court!).

she has reeking breath.” (Sonnet 130, from eating garlic, because of her Italian heritage?)

“she is tyrannous.” (Sonnet 131)

“She has imprisoned him and his friend.” (Sonnet 133)

“Two loves I have...

The better angel is a man right fair, The worser spirit a woman coloured ill.” (Sonnet 144)

If Shakespeare as a successful poet and playwright was having an affair with Bassano-Lanier, the mistress of the patron of his theatrical company, and was also competing for her favours with a young Earl of Southampton, to whom Shakespeare dedicated his two long poems, it is likely that other creative people would notice and would talk and even write about it.

This appears to be what happened with the anonymous rather pedestrian long poem of seventy-two cantos each comprising six line stanzas (i.e., a poem of some 160 pages, which was republished six times between September 1594 and 1635). It was called *Willobie His Avis*. Avis is an inn-keeper’s wife who refuses many suitors. The introduction to the satire refers to Shakespeare’s narrative poem *The Rape of Lucrece*. In *Willobie* there is a “W. S.”, whose poetry is influenced by Ovid (W. S. = William Shakespeare?) and who is described as an older actor advising his younger friend “H. W.” (H. W. = Henry Wriothesley, the Earl of Southampton?) who is also pursuing Avis. Some lines perhaps bowdlerize four lines of *Venus and Adonis*. A further four lines have “H. W.” telling Avis:

I saw your gardens passing fine
With pleasant flowers lately deckt
With cowslip and with eglantine
When woeful woodbine lies reject.

Shakespeare often rewrote other’s texts as elegant verse (e.g., *Anthony and Cleopatra*). It is unlikely that Shakespeare wrote any part of *Willobie*, but he may have heard or read some of the unpublished version in 1594 before staging *A Midsummer Night’s Dream* on May 2, 1594, where Oberon says to Puck:

I know a bank where the wild thyme blows,
Where oxlips and the nodding violet grows,
Quite over-canopied with luscious woodbine,
With sweet musk-roses and with eglantine.

Alternatively the author of *Willobie* may be bowdlerizing from memory *A Midsummer Night’s Dream*. The *Willobie* poem also includes pedestrian ethnic stereotyping of European nationalities pursuing suits of love, recalling Portia’s wittier ethnic stereotyping of her suitors in *The Merchant of Venice*.

Little is known about the Dark Lady’s appearance because Shakespeare spends most of his time bewailing the fact that she drove him mad with love and had also captured (had sexual intercourse) with his dear friend, the Fair Youth, probably the Earl of Southampton. He bemoans:

“He (my dear friend) is thine thou art covetous.” (Sonnet 134, recalling Bassano-Lanier’s persistence about whether she would be made a lady through the knighthood of her husband, when consulting Doctor Forman)

“Wilt thou hide my will (penis) in thine (vagina).” (Sonnet 135, written perhaps after February 1593 when Bassano-Lanier had her first child?)

“Fill it full of wills (penis).” (Sonnet 136, written perhaps after her marriage with Alfonse Lanier when Bassano-Lanier was having sexual intercourse with her husband and with Shakespeare?)

“Blind fool love...eyes...anchored in the bay where all men ride.” (Sonnet 137, written after 1592, with Shakespeare exaggerating the “promiscuity” of Bassano-Lanier’s relationships with Baron Hunsdon, himself, the Earl of Southampton, and Alfonse Lanier (i.e., four men during a period of seven years, to use the word “all”).

He “lies with her.” (Sonnet 138)

She “has pretty looks...he is near slain.” (Sonnet 139)

“In my madness might I speak ill of thee...she is proud.” (Sonnet 140)

“My heart loves what (my eyes) despair.” (Sonnet 141, shades of Hamlet’s later ambivalence toward Ophelia and toward Queen Gertrude!)

“Robbed others’ beds revenues of their rents.” (Sonnet 142, written after October 1592 when she is married to Alfonse Lanier? Shakespeare was a husband since eighteen.)

The Dark Lady plays music, Bassano-Lanier plays music, perhaps the clavichord (Prior 1983).

“Music is the food of love. She is his music.” (Sonnet 128):

“How oft...do I envy’ those jacks that nimble leap.”

“She imprisoned him and his friend.” (Sonnet 133)

His days are “past the best.” (Sonnet 138, is Shakespeare being ironical, writing in 1594 when he was thirty, Bassano-Lanier was twenty-five, and the Earl of Southampton was twenty, or was this written much later (e.g., after 1600?))

He loves “a man right fair (and) a woman coloured ill.” (Sonnet 144)

“Her accent was different from other women” (Sonnet 130), and by the content of Shakespeare’s plays, and Doctor Forman’s account, so was the content of what she spoke.

The Dark Lady has been long associated with the character Rosaline in *Love’s Labour Lost* (*LLL*). She also has dark hair, dark eyes, and pale-coloured skin. The character Berowne (Biron) seems to describe Shakespeare, and Rosaline resembles the Dark Lady:

A wightly/whitely wanton...do the deed (*LLL* 3.1.959–61)

[*wightly* = willful or *whitely* = pale; *do the deed* = have sexual intercourse]

Biron danced with Rosaline in the “Duchy of the Brabant” (Lampert 2004; Kiernan 2006). Biron (Shakespeare) obscenely describes Rosaline (Emilia Bassano-Lanier) as a courtesan (“velvet brow,” with an obscene meaning for “two pitch balls”) before falling madly in love with her. Rosaline “spurs” with Biron’s “long” “spur” = speare (*LLL* 2.1.608). The language and sentiments of Shakespeare’s sonnets are repeated in *Love’s Labour’s Lost*. The play may have been first performed in 1592 at Titchfield Abbey, the Earl of Southampton’s country mansion,

which had hosted previous plays. Shakespeare and Bassano-Lanier may have acted in it (Rowse 1974). Biron talks about his heart groaning, just as in Sonnet 133. Only Rosaline can keep up with Berowne verbally; she argues with him and has his measure (Rowse 1963; Trotter 2016). In the play Rosaline is either describing “sweet and voluble” Shakespeare as Biron or as he would like to be described by the Dark Lady (*LLL* 1.3.69–76).

Sonnets 130 and 131 have the same language and sentiments. Sonnet 152 says “I am foresworn” just as Biron in this play (Potter 2012). Her accent is probably different to the accent of the ladies of the court; he prefers to hear music, we know she is also a musician (Sonnet 130). Rosaline is wilful (*LLL* 2.3.201–06). She was “proud” (Sonnets 131, 140, 141), recalling Sonnet 98. She was “black in her deeds” but to his “dear dotting heart” she is the “fairest and most precious jewel.” Her *love* is “tyrannous” (Sonnet 131), recalling *Romeo and Juliet* 1.1.160, Benvolio to Romeo.

Dante wrote *The New Life* and *The Divine Comedy* inspired by his unconsummated infatuation for Beatrice, the daughter of the richest man in Florence. Petrarch was even more unfortunate. He fell in love with Laura the wife of the richest man in his town, and wrote 365 sonnets dedicated to her and their unconsummated relationship. Shakespeare’s predicament was more like that of the Roman poet Catullus, who physically loved Clodia Metelli and wrote of “hating and loving” at the same time. She was educated in Greek philosophy, was unhappily married to a cousin, and had several affairs. Sigmund Freud’s term “*Ambivalenz*” (ambivalence) is less elegant than Catullus’s Latin. Shakespeare provided his personal therapy and catharsis by writing plays from the mid-1590s onwards. They feature strong articulate complex female characters. He seems obsessed with unfaithfulness, true male friendship, and tales of ill-fated lovers, such as Romeo and Juliet, borrowed from Italian literature. The most plausible explanation for Shakespeare’s great creativity and sudden knowledge of Italian literature is that he knew a bilingual, educated, literary Italian. Emilia Bassano-Lanier was well qualified to provide such assistance; there is no other woman who fits this description and capability so well.

Shakespeare expressed his emotions through plays, drawing on elements of his psycho-history and the personal history of those close to him. Elements are combined in order to achieve a resolution through art. *Romeo and Juliet* followed da Porto’s 1531 text, but he expanded the role of Mercutio to explore the extent of male friendship. He wrote for his time. In a contemporary feud, the Earl of Southampton’s ally Henry Danvers killed Harry Long on October 4, 1594 and had to flee to France, which occurred after Thomas Thynne, a relative of Long, secretly married Maria Tucket from the rival faction in May 1594. Baron Hunsdon undertook an investigation into the incident (Wall 1980). Guilietta of the source story is sixteen years old and takes six months to decide upon marriage. Juliet is a thirteen-year-old virgin, perhaps an idealised form of Bassano-Lanier. All action occurs within forty-eight hours, “brief hours” (Sonnet 116), because he dramatizes psychic time, when one’s fate is decided in an instant. Romeo and Juliet experience perfect consummated “religious” love then die, in contrast to the situation of himself and Bassano-Lanier, and Thomas Thynne and Maria Tucket.

Shakespeare and Bassano-Lanier were both covetous, keen property investors, ambitious socially to gain a coat of arms and social advancement, and gifted poets and actors in plays or masques. Neither belonged to the English aristocracy but both were fascinated by it. Bassano-Lanier expended great efforts to help her husband gain a knighthood. They both sought literary patrons. They had much in common and much to learn from each other. His poetry would have inspired or encouraged Bassano-Lanier. Her education, multilingualism, cultural knowledge of the aristocracy, and knowledge of Italian and classical literature would have inspired Shakespeare. There were some women who were educated in Latin, Greek, Italian, French, and classical literature and music, but perhaps not more than twenty in the whole of contemporary England, and there were fewer than five who wrote credible poetry. Why would he not become infatuated and fall in love with this younger woman?

Remarkable Women in Notable Plays

Tina Packer founded Boston's Shakespeare and Company in 1978 and wrote *Women of Will*. She concluded that after *Love's Labour Lost* and his sonnets to the Dark Lady, Shakespeare introduced a new view of women to world literature.

"Suddenly Shakespeare's women have depth of character" (Packer 2016; Scurr 2015). *Much Ado About Nothing* (with three Shakespearean puns on the word "nothing") includes Beatrice, who is unmarried, allegedly a virgin, but telling her suitor that any husband of hers would soon be a cuckold.

Shakespeare responded to the *Zeitgeist*. His plays and times were violent. The head of his mother's family Edward Arden was hanged, drawn, and quartered in December 1583. His wife Mary Throckmorton's nephew Robert Catesby of Stratford was hanged, drawn, and quartered after the gunpowder plot of November 5, 1605. There was a popular ballad in London about a Jew of Venice wanting his pound of flesh (Merchant of Venice/Jew of Venice ballad 1594). *The Merchant of Venice* play uses two Italian novels for its characters and plot. It has a strident, clever, witty Portia, who has a great sense of humour, outarguing men in a Venetian law-court. Bassano-Lanier was later to illustrate her ability to argue in verse at length. She successfully took an in-law and then a lawyer to court to win cases about a tariff on hay and about her lease for a school.

Othello and *Hamlet* comprise in part Shakespeare's own psycho-therapy to deal with major contemporary issues, incorporating both personal tragedies and a working through emotional turmoil and sexual jealousy apparent in his sonnets. His life experience shaped his insights. *Othello* includes an explanation for why a virginal Desdemona fell in love with an old general. A creative genius, such as Homer, Virgil, or Dante, draws inspiration from many sources. Shakespeare's insights into power and love are revealed from the characters and plot of his plays. He was intimately aware of how powerful people live and think. He knew such people. The private lives of Bassano-Lanier and Shakespeare influenced, shaped, and to some extent formed the content of their creativity. On February 20, 1570 Hunsdon with an army of fifteen hundred men defeated, near Carlisle, Scotland, a rebel army of twice the number of men (Lee 1900–09). Was it Baron Hunsdon, renowned for his bravery in battle, or his young mistress and lover, speaking when Othello explains how a beautiful young girl could make a powerful old man, perhaps traumatised by killings, fall in in love with her? Was Shakespeare talking about the teenage Bassano-Lanier when Othello explains how he fell in love with Desdemona, who admired his brave feats of battle (*Othello* 1.3.123–167)? In *Othello* Act 3.2, is Shakespeare improvising or repeating words that a thirty-three-year-old Mrs. Emilia Bassano-Lanier might have used when describing her disappointing spendthrift husband Alfonse Lanier? She had no surviving children with Alfonse, and she said that he had wasted her fortune and was often overseas fighting in wars. "Feminist" Bassano-Lanier discusses her husband Iago (*Othello* 3.4.102–05). Shakespeare had come to know strong women who understood jealousy. Bassano-Lanier, wife of Iago, endorses cuckolding a husband if the rewards are great enough (*Othello* 4.3.64–101). Bassano-Lanier faced the dilemma of cuckolding her husband during her years of consultations with Doctor Forman. After 1592, Shakespeare's plays, often set in Italian cities, describe many capable, articulate, and powerful women. He described iconic women vividly, remembered through the ages, because he knew such women.

Hamlet

Shakespeare created the memorable play *Hamlet*. Shakespeare was not a prince. His uncle did not murder his father, and his uncle did not marry his brother's wife. Ophelia drowned herself, perhaps when pregnant. By contrast Shakespeare married the older Anne Hathaway when pregnant, had three children with her, and remained married until death. We gain insight into

Hamlet by considering how Elizabethan times, normally dangerous with plagues, syphilis, malaria, and courtly plots, were out of joint. Shakespeare was affected by personal trauma. His father died in the year in which the play was written, some years after Shakespeare's only legitimate son had died prematurely. Shakespeare was affected by the Dark Lady's unfaithfulness, which he described in his sonnets 127 to 154. He used his art as psychotherapy to heal the shocks and joys which he had experienced since 1592. *Hamlet* is a play about succession, at a time when succession to Queen Elizabeth's reign was critical. At Ophelia's funeral Hamlet shouts "This is I, Hamlet the Dane" (*Hamlet* 5.1.233), which probably means "This is I Hamlet Prince of Denmark" before King Claudius, indicating that he was "clearly bipolar" (Harrier 1964; O'Connor, pers. comm. February 21, 2017). At various times his mother, Ophelia, and Polonius believe him mad; Claudius does not. Simple cunning mythic hero Amleth is transformed into a complex, contradictory, tormented human being. The man Hamlet is emotional and "mad" sometimes. He uses a play within his play to discover truth. The catharsis of eight killings and one suicide makes the encompassing play memorable and the ambiguity of emotion makes it plausible, as if Shakespeare is grieving for his only legitimate son who died at eleven, six years before Shakespeare wrote his play. Shakespeare seems to take the unfaithfulness of Gertrude personally. He expresses the "madness," which he displayed in his sonnets in writing about Hamlet's sexual jealousy, exorcising it. His play's premise is revenge. The Danish history "Amleth" had a simple story line of Amleth's (wife-beating) father being killed by Amleth's father's brother, Amleth feigning madness to avoid suspicion and killing his uncle and gaining the crown. We do not know how it differs from Thomas Kyd's play, remembered because it featured a ghost intoning "Hamlet, revenge!" Hamlet rejects Ophelia, who may be bearing his child "by cock they are to blame" (*Hamlet* 4.5.31-49). Plausibly he was working out his grief at his son's premature death, his father's death, and the Dark Lady's unfaithfulness. This comprises part of the anguish of the play, close to a personal despair exhibited in his sonnets. *Hamlet* is a play for all time and a play for a particular time, created by the tempestuous life of William Shakespeare and those close to him, including his sometime mistress described in the sonnets, whenever they were written.

Emilia Bassano-Lanier's Possible Poetry before 1611

John Donne's creative life also encompassed a range of strong sensual love and religious poems. Emilia Bassano-Lanier probably also wrote poetry before she published her book of poems in 1611. Barring any finds, one can only infer her authorship. *A Lover's Complaint*, written before 1594, takes a woman's viewpoint, and has some similarities to Bassano-Lanier's 1611 book of poems. Its verbosity, archaisms, and Latinisms indicate a lesser quality than Shakespeare's poetry. The *Passionate Pilgrim Poem 14*, written before 1599, was published with two Shakespeare sonnets, three poems from *Love's Labour Lost*, and five *Venus and Adonis* type poems. Poem 14, *Good-night, good rest, ah, neither be my share* has six lines similar to Bassano-Lanier's post-1603 Cookeham poem. By 1611 her poetry fits with later religious work (cf., Trill 2001).

Table 2: Possible Contributions of Emilia Bassano-Lanier to Shakespeare’s Plays and Poems

<i>Contribution</i>	<i>Date</i>	<i>Rationale</i>
Emilia possibly wrote three of the Anonymous <i>Songs of Sundry Natures</i> .	1589	William Byrd dedicated his songs to Lord Hunsdon. Emilia was his mistress, highly literate, and later published poetry. There are three sexy songs and forty-four religious songs.
Emilia inspired Dark Lady sonnets.	1592–1594	She was twenty-three, beautiful, and his intellectual equal. He was twenty-eight and successful.
Emilia possibly wrote a <i>Lover’s Complaint</i> .	1592–1594	It takes a woman’s viewpoint and is similar to Emilia’s 1611 poems. Her poetry, when verbose with archaisms and Latinisms, is of lesser quality than Shakespeare’s poetry.
Emilia possibly wrote “ <i>Good-night, good rest, ah, neither be my share</i> ”		The Passionate Pilgrim poem 14, published with two Shakespeare sonnets, three poems from <i>Love’s Labour Lost</i> , and five <i>Venus and Adonis</i> type poems. Poem 14 has six lines similar to Emilia’s Cookeham poem written after 1603.
Emilia possibly inspired <i>Taming of the Shrew</i> .		Emilia’s Italian uncles had similar “attitude” as Kate, and Kate’s father “Baptista” was the name of Emilia’s father.
Emilia possibly inspired/contributed to Rosaline in <i>Love’s Labour’s Lost</i> .	1592?	Language similar to Sonnets 127–154. Rosaline resembles the Dark Lady.
Emilia possibly inspired <i>Romeo & Juliet</i> .	1591–1595	The play follows (Emilia’s translation of?) <i>Guilietta et Romeo</i> , by Luigi da Porto, only available in Italian.
Emilia possibly encouraged <i>A Midsummer Night’s Dream</i> .	1591–1595	Emilia would have enjoyed John Lyly’s two plays and Giovanni Guarini’s play, <i>The Faithful Shepherd</i> , had acted in masques, and would have read Apuleius in Latin.
Emilia possibly inspired/contributed to <i>The Merchant of Venice</i> and wrote the speech of Portia as lawyer.	1596?	The play uses (Emilia’s translation of?) <i>The Simpleton</i> , by Ser Giovanni Fiorentino, and <i>Gesta Romanorum</i> . Emilia’s relatives were Venetian Jews. Portia is brilliant and argues in verse. Emilia prosecuted legal cases and argued extensively in verse.
Emilia may have been a model for Beatrice in <i>Much Ado about Nothing</i> .	1598?	It is based on Italian plays concerned with a wife’s fidelity. The character of Beatrice, witty, learned, and determined to assert her independence, is new.
Emilia may have encouraged <i>Twelfth Night</i> by translating two Venetian plays.	1601?	The play is based on <i>Gl’ Ingannati</i> (“The Dupes”) and is about a “madly in love” steward by Nicolo Secchi (1537) and the resemblance between a brother and a sister (who is dressed as a man) in <i>Inganni</i> by Curzio Gonzaga in 1592.
Emilia may have inspired Ophelia’s description of <i>Hamlet</i> and the Gertrude attack.	1601?	Ophelia describes Hamlet’s mad behaviour, recalling the sonnets. His condemning his mother Gertrude recalls the sexual jealousy of the sonnets.
Emilia possibly inspired/contributed to <i>Othello</i> .	1602?	The play uses (Emilia’s translation of?) “A Moorish captain” by Giovanni Battista Giraldi. Desdemona’s falling in love and Emilia’s speech may be by Emilia Lanier.
Emilia possibly inspired/contributed to <i>Anthony and Cleopatra</i> .	1606?	Emilia knew about powerful women. She lived with two Countesses, had observed Queen Elizabeth I, and had read the (Latin and English) sources of this play.

Authorship

In 1598 Francis Meres praised Shakespeare as the author of twelve named plays including *Titus Andronicus* but excluding the other seventeen “coauthored” plays listed in Table 1. The earliest printed editions of various “Shakespeare’s” plays begin to mention his name on the cover as “augmented and corrected by W. Shakespeare” after 1598, and then after 1600 plays begin to state “Written by William Shakespeare.” No contributors were listed on title pages before 1598 because some plays were seen as collaborations, or as adaptations of Italian and Latin novels, or because several authors made minor contributions, or because four of those had died by 1596 or earlier. There was an additional motive for the lack of any explicit reference to Bassano-Lanier’s assistance. In 1592 she was married to Alfonse Lanier. Any such acknowledgement would have been scandalous; any relationship was most likely to be referred to by satire.

Conclusions

Shakespeare's achievements become comprehensible when one reads the sources including Italian novelle and plays, which were translated into English in the nineteenth century, and have recently become available online. His achievement is also more plausible if he was assisted by various contributors for several of his plays, as concluded by Taylor and Egan (2016). *Romeo and Juliet*, *The Merchant of Venice*, *Othello*, and *Hamlet* continue to be among his most popular plays. They rely heavily on plots and characters devised by earlier writers in Italy and Europe. Spirited, active, articulate, and sexual women are integral to their success, women who were like Emilia Bassano-Lanier. Her sentiments were recorded over several years by Doctor Forman, and she wrote a book of elaborate learned poetry. Three competencies explain Shakespeare's achievement:

- a) He used Italian sources and accessed extensive knowledge of classical literature;
- b) He first created memorable pictures of capable women, "dimensional, spirited, active, and sexual" (cf Kiernan 2006);
- c) He was obsessed with male sexual jealousy and female faithfulness, partly an autobiographical obsession.

One could speculate that different people could have helped him in each area:

- a) Shakespeare borrowed two quotes from John Florio's 1591 wordbook. Florio was an Italian speaker and teacher but apparently not friendly with Shakespeare (Burl 2012). The Cambridge-educated Earl of Southampton spoke Italian fluently, but for many years he lived overseas or was in prison (Lee, S. 1900–1909). The prolific Oxford playwright John Marston, six years younger than Shakespeare, had an Italian mother, collaborated with Ben Jonson, and presumably would have known Shakespeare. There is no evidence that any of these people taught Shakespeare Italian.
- b) Lady Anne Dudley, sixteen years older than Shakespeare, sold him a cottage in Stratford. He acted in plays in court and met the sovereign and such aristocratic women from 1594 onwards.

Potter (2012), Schoenbaum (1991), and Shapiro (2009), perhaps also "chaste autodidacts," considered who wrote Shakespeare, not who inspired, informed, and provided his insight into courts, classical and Italian literature, and love. Bassano-Lanier is the best candidate for the Dark Lady. She had the means and the motive to help him write "immortal lines to time," as inspirer, translator, and expositor, rather than as "joint-author." She knew Italian and was a poet who argued at length in verse. She performed in masques and plays in great houses. She "was maintained in great pride...and pomp" by the Lord Chamberlain and subsequently married, but through loneliness or desperation, she performed "sexual villainy" with the dramatically affected Doctor Forman between 1597 and 1600. She published a book of poetry in 1611, which responded intellectually to any possible attribution of herself as the Dark Lady of Shakespeare's sonnets. Shakespeare would have encountered a heady mix of his three needs (classical/Italian literature, courtly knowledge, and erotic love) in one person. As well as probably inspiring his sonnets, *Love's Labour's Lost*, and *The Merchant of Venice*, Bassano-Lanier perhaps shared literary knowledge and inspired and even created lines and sentiments in some plays.

The Dark Lady, Bassano-Lanier, and capable aristocratic women of his dramas merge. Shakespeare had sex and fell madly in jealous love with a talented musician with dun-coloured skin who grew black wires on her head. One later lover described Bassano-Lanier as a "harlot." Her grandfather was a famous Venetian painter. Her talented Italian musician uncles were described in England as little black men and spoke lewdly. She was in the Court and later argued

successfully in courts, but was not part of the court or aristocracy. She would have written or enjoyed the salacious repartee of the characters Lady Percy, French Rosaline, French Princess Katharine, Countess Rousillon from Boccaccio, Venetian Emilia (“wives have sense” (sex drives), Portia, and Cleopatra (Kiernan 2006). The character of young Venetian Desdemona, with “duty, beauty, wit and fortunes” and “greedy ear,” seduced a powerful general. She talked dirty with Iago (Kiernan 2006) and then gave her husband (“an old black ram”) “happiness great as my content” (*Othello* 1.1.89, 2.1.181). He later described her as a “lewd minx.” A highly educated teacher, Emilia Bassano-Lanier possessed specialized knowledge of courts and classical and Italian literature. Together Shakespeare and Bassano-Lanier circled precariously at their peril around an abyss of a deep complex civilisation. He was not a “chaste autodidact” but a man who loved women who shaped his knowledge, his salacious language, and taught him love.

Acknowledgements

“References” includes works considered but not explicitly listed in this succinct article. Thanks to Dr. Colin H. Jory, Dr. Mark Kevin O’Connor, other commentators on a paper at the 2016 *International beyond 400: New Shakespeares A Symposium Conference*, and two anonymous reviewers. The author has acted in Shakespeare’s plays since age sixteen. He won state awards for Greek, Latin, and English. At eighteen he met his wise and loving wife in Venice. They married and had three children in fifteen months. He then gained a university medal and doctoral scholarship to Cambridge at age twenty-two. He has written books and articles on culture and psychiatry. In 2017 he wrote the play *Shakespeare and His Mistress: Emilia and Wil*.

REFERENCES

- Agrippa, Heinrich Cornelius. 1542. *Of the Nobilitie and Excellencie of Womankynde*. Translated from Latin original of 1529. London.
- Alberge, Dalya, 2016. “Christopher Marlowe Credited as One of Shakespeare’s Co-writers.” *The Guardian*, October 24. Accessed August 13, 2017. <https://www.theguardian.com/culture/2016/oct/23/christopher-marlowe-credited-as-one-of-shakespeares-co-writers>.
- Amit, Florence. 2002. “Apples of Gold Encased in Silver.” *Mentalities/Mentalities*. n.p.
- Apetrei, Sarah. 2010. *Women, Feminism and Religion in Early Enlightenment England*. Cambridge: Cambridge University Press.
- Arber, Edward, ed. 1894. *A Transcript of the Registers of the Company of Stationers of London: 1554–1640 A.D.* 5 vols. London: privately printed, 1875–94.
- Basch, David. 1996. *Shakespeare’s Judaica and Devices: Judaic influences in Shakespeare’s Work*. West Hartford: Revelatory Press.
- Bassano, Peter. 1997. “Dark Theories.” Letters to the Editor, *The Daily Telegraph*, October 11. Accessed August 13, 2017. www.peterbassano.com/shakespeare.
- Bassano, Peter. 2016. <http://peterbassano.com/index>. Accessed February 27, 2016.
- Bate, Jonathan. 1998. *The Genius of Shakespeare*. London: Picador.
- Belkin, Ahuva, ed. 1997. *Leone de’ Sommi and the Performing Arts*. Tel Aviv: Tel Aviv University.
- Bevington, David. 1998. “‘A.L. Rowse’s Dark Lady’: Aemilia Lanyer.” In *Gender, Genre and the Canon*, edited by Marshall Grossman, 10–28. Lexington: University of Kentucky Press.
- Bloom, Harold. 1998. *Shakespeare: The Invention of the Human*. New York: River Head Books.
- Bossy, John. 2001. “Haleking.” Review of Judith Cook *Dr Simon Forman: A Most Notorious Physician*. London: Vintage.

- Bowen, Barbara E. 2001. "The Rape of Jesus: Aemilia Lanyer's Lucrece." In *Marxist Shakespeares*, edited by Jean E. Howard, 209–221. London: Routledge.
- Bradley, Nancy Rochelle. 2009. "The Weapons of the 'True Warfaring Christian': Right Reason and Free Will in Seventeenth Century Literature." Submitted to the University of Texas in partial fulfilment of the requirements for the degree of Doctor of Philosophy.
- Brovold Anna. 2012. "Aemilia Lanyer's Use of the Garden in *Salve Deus Rex Judaeorum*." MA thesis, University of Minnesota, Minneapolis, Minnesota, USA.
- Busfield, Lucy. 2015. "Gender and the Spectacle of the Cross: Aemilia Lanyer in Context." *Reformation and Renaissance Review* 17 (2): 129–41.
- Burl, Aubrey. 2012. *Shakespeare's Mistress: The Mystery of the Dark Lady Revealed*. Gloucestershire: Amberley Publishing.
- Chedgzoy, Kate. 2010. "Remembering Aemilia Lanyer." *Journal of the Northern Renaissance*, no. 2: 1–25.
- Cheney, Patrick. 2008. *Shakespeare's Literary Authorship*. Cambridge: Cambridge University Press.
- Clarke, Danielle, ed. 2000. *Isabella Whitney, Mary Sidney and Aemilia Lanyer: Renaissance Women Poets*. London: Penguin.
- Clarke, Elizabeth. 2011. *Politics, Religion and the Song of Songs in Seventeenth-century England*. Basingstoke: Palgrave Macmillan.
- Coles, Kimberly Anne Coles. 2010. *Religion, Reform and Women's Writing in Early-modern England*. Cambridge: Cambridge University Press.
- Cook, Judith. 2001. *Dr Simon Forman: A Most Notorious Physician*. London: Vintage.
- Cotgrave, Randle. 1611. *A Dictionaire of the French and English Tongues*. Unpublished ms.
- Cowling, G. H. 1964. *Music on the Shakespearian Stage*. New York: Russell and Russell.
- Cutts, John P. 1960. "Robert Johnson and the Court Masque." *Music and Letters* 41 (2): 111–26.
- Desai, R. W. 2014. *Shakespeare the Man: New Decipherings*. Madison: Fairleigh Dickinson.
- DiPasquale, Theresa M. 2008. *Refiguring the Sacred Feminine: The Poems of John Donne, Aemilia Lanyer and John Milton*. Pittsburgh, PA: Duquesne University Press.
- Duff, M. 2001. "Marlowe and the Dark Lady." *The Marlowe-Shakespeare Connections Blog*. Accessed August 13, 2017. <http://marlowe-shakespeare.blogspot.com/2011/09/marlowe-and-dark-lady-by-maureen-duff.html>.
- Duffin, R. W. 2004. "Shakespeare's Songbook." New York: W. Norton.
- Duncan-Jones, Katherine. 2010. *Shakespeare: An Ungentle Life*. London: Bloomsbury.
- Edmondson, Paul, and Stanley Wells. 2013. *Shakespeare beyond Doubt: Evidence, Argument, Controversy*. Cambridge: Cambridge University Press.
- Edmondson, Paul, and Stanley Wells, eds. 2015. *The Shakespeare Circle: An Alternative Biography*. Cambridge: Cambridge University Press.
- Ellis, D. 2012. *The Truth about William Shakespeare: Fact, Fiction, and Modern Biographies*. Edinburgh: Edinburgh University Press.
- Fletcher, Giles, 1610. *Christs Victorie and Triumph in Heaven and Earth*. Reprinted 1899. London: Griffith, Farran, Okeden & Welsh.
- Florio, John. 1591. *Florio's Second Frutes*. London.
- Ford, John. 1613. *Christes Bloodie Sweat, or the Sonne of God in His Agonie*. London: Ralph Blower.
- Fowler, Alastair, ed. 1994. *The Country-House Poem: A Cabinet of Seventeenth-Century Estate Poems and Related Items*. Edinburgh: Edinburgh University Press.
- Frampton, Saul. 2013a. "Who Edited Shakespeare." *The Guardian*, July 12. Accessed August 13, 2017. <https://www.theguardian.com/books/2013/jul/12/who-edited-shakespeare-john-florio>.

- . 2013b. “In Search of Shakespeare’s Dark Lady.” *The Guardian*, August 10. Accessed August 13, 2017. <https://www.theguardian.com/books/2013/aug/10/search-shakespeares-dark-lady-florio>.
- Furey, Constance. 2006. “Utopia of Desire: Visions of the Ideal in Aemilia Lanyer’s *Salve Deus Rex Judaeorum*.” *Journal for Medieval and Early Modern Studies* 36 (3): 561–84.
- Garrison John. 2012. “Aemilia Lanyer’s *Salve Deus Rex Judaeorum* and the Production of Possibility.” *Studies in Philology* 109 (3): 290–310.
- Geni. 2017. Accessed August 12, 2017. <https://www.geni.com/people/Henry-Carey-1st-Baron-Hunsdon>.
- Gibson, Jonathan. 2009. “Katherine Parr, Princess Elizabeth and the Crucified Christ.” In *Ashgate Critical Essays on Women Writers in English 1550–1700, vol. 1: Early Tudor Women Writers*, edited by Elaine Beilin, 207–23. Aldershot: Ashgate.
- Gililov, Ilya. 2003. *The Shakespeare Game: The Mystery of the Great Phoenix*. New York: Algora Press.
- Gim, Lisa. 1999. “‘Faire Eliza’s Chaine’: Two Female Writers’ Literary Links to Queen Elizabeth I.” In *Maids and Mistresses, Cousins and Queens: Women’s Alliances in Early Modern England*, edited by Susan Frye and Karen Robertson, 183–98. New York: Oxford University Press.
- Gim, Lisa. 2007. “Representing the ‘Phoenix Queen’: Elizabeth I in Writings by Anna Maria van Schurman and Anne Bradstreet.” In *Resurrecting Elizabeth I in Seventeenth-Century England*, edited by Elizabeth H. Hageman and Katherine Conway, 168–84. Cranbury: Fairleigh Dickinson University Press.
- Green, Martin. 2006. “Emilia Lanier IS the Dark Lady of the Sonnets.” *English Studies* 87 (5): 544–76.
- Greenblatt, Stephen. 2014. “The Death of Hamlet and the Making of Hamlet.” *New York Review of Books* 51 (1): 16.
- Greer, Germaine. 2007. *Shakespeare’s Wife*. London: Bloomsbury Publishing.
- . 2016. “Shakespeare Remembered”: Tony Jones with Germaine Greer et al.” *ABC Q & A*, September 2. Accessed August 13, 2017. www.abc.net.au/tv/qanda/past-programs-by-date.htm.
- Grossman, Marshall. 1998. “The Gendering of Genre: Literary History and the Canon.” In *Aemilia Lanyer: Gender, Genre and the Canon*, edited by Marshall Grossman, 128–42. Lexington: University Press of Kentucky.
- Gurr, Andrew. 1992. *The Shakespearean Stage, 1574-1642*. Cambridge: Cambridge University Press.
- Harrier, Richard. 1964. “Idiom in Shakespeare: Reply to G. S. Fraser.” *New York Review of Books*, March 5. Accessed August 13, 2017. www.nybooks.com/articles/1964/03/05/idiom-in-shakespeare.
- Harris, Andrew B. n.d. “The Lady Revealed: A Play Based on the Life and Writings of A.L. Rowse.” author@theladyrevealed.com. Accessed February 22, 2016.
- Hieatt, A. Kent, Charles W. Hieatt, and Anne Lake Prescott. 1991. “When Did Shakespeare Write Sonnets 1609?” *Studies in Philology* 88 (1): 69–109.
- Hirt-Manheimer, Aron. 2016. “Were Shakespeare’s Plays Actually Written by a Jewish Woman?” [Reformjudaism.org](http://www.reformjudaism.org), January 19. <http://www.reformjudaism.org/blog/2016/01/19/were-shakespeares-plays-actually-written-jewish-woman>.
- Holden, Anthony. 1999. *William Shakespeare: His Life and Work*. London: Little Brown & Company.
- . 2002. “That’s No Lady, That’s the Earliest Known Portrait of the Third Earl of Southampton.” *The Guardian*, April 21. Accessed August 13, 2017. <https://www.theguardian.com/education/2002/apr/21/artsandhumanities.highereducation>.

- Hope, Warren, and Kim Holston. 2009. *The Shakespeare Controversy: An Analysis of the Authorship Theories*. Jefferson, NC: McFarland & Co.
- Hughes, Stephanie Hopkins. 2000. "New Light on the Dark Lady." *Shakespeare Oxford Newsletter* 36 (3): 1–15.
- Hudson, John. 2009. "Amelia Bassano Lanier: A New Paradigm." *The Oxfordian* xi: 65–81.
- . 2014. *Shakespeare's Dark Lady: Amelia Bassano Lanier: The Woman behind Shakespeare's Plays?* Stroud: Amberley Publishing.
- Izon, John. 1958. "Italian Musicians at the Tudor Court." *The Musical Quarterly* 44 (3): 329–37.
- James, Francis. 2009. "'A Christal Glasse for Christian Women': Meditations on Christ's Passion in the Devotional Literature of Renaissance Women." *Journal of International Women's Studies* 10 (3): 64–70.
- Kauffman, Paul Richard. 2016. "Love Can Transpose to Form and Dignity: How William Shakespeare and Emilia Bassano's Relationship Shaped Their Art." Address to *Beyond 400: New Shakespeares A Symposium*, November 15. The Australia and New Zealand Shakespeare Association (ANZSA).
- Kauffman, Paul Richard. 2017. *Shakespeare and His Mistress: Emilia and Wil: A Play*. Music and songs by David Pereira. Unpublished ms.
- Kehler, Dorothea. 1990. "Shakespeare's Emilias and the Politics of Celibacy." In *Another Country: Feminist Perspectives on Renaissance Drama*, edited by D. Kehler and S. Baker, 157–78. Metuchen: Scarecrow.
- Kiernan, Pauline. 1996. *Shakespeare's Theory of Drama*. Cambridge: Cambridge University Press.
- . 2006. *Filthy Shakespeare: Shakespeare's Most Outrageous Sexual Puns*. London: Quercus.
- Kuchar, Gary. 2007. "Aemilia Lanyer and the Virgin's Swoon: Theology and Iconography in *Salve Deus Rex Judaeorum*." *English Literary Renaissance* 37 (1): 47–61.
- Lampert, Lisa. 2004. *Gender and Jewish Difference from Paul to Shakespeare*. Philadelphia: University of Pennsylvania Press.
- Lanier, Emilia. 1976. *The Poems of Shakespeare's Dark Lady: Salve Deus Rex Judaeorum*. Edited by A. L. Rowse. London: Cape, 1976; New York: Clarkson N. Potter, 1978.
- Lanyer, Aemilia. 1611. *Salve Deus Rex Iudaeorum* (includes *The Description of Cooke-ham*). Renaissance Editions text transcribed by Risa S. Bear of University of Oregon, December 2001, from British Museum copy of the 1611 edition, STC number 15227, and checked against the Arthur L. Rowse edition of 1978. University of Oregon. Accessed 12 August 2017.
- Laroque, Françoise. 1999. *Shakespeare, Court, Crowd and Playhouse*. London: Thames and Hudson.
- Lasocki, David, and Roger Prior. 1995. *The Bassanos: Venetian Musicians and Instrument Makers in England 1531–1665*. Aldershot: Scolar Press.
- Lee, Sidney. 1900–09. "'Henry Wriothesley, Third Earl of Southampton' and Henry Carey." *The Dictionary of National Biography*. Vols. 9 and 21. New York: The Macmillan Co.
- Leslie, Stephen, ed. 1887. "*Carey, Henry (1524?-1596)*" by Sidney Lee. *Dictionary of National Biography 1885-1900*. London: Smith, Elder & Co.
- Lewalski, Barbara. 1998. "Seizing Discourses and Reinventing Genres." In *Aemilia Lanyer: Gender, Genre and the Canon*, edited by Marshall Grossman, 49–59. Lexington: University Press of Kentucky.
- Longfellow, Erica. 2004. *Women and Religious Writing in Early-modern England*. Cambridge: Cambridge University Press.
- Matthews, Peter D. 2014. "Peter Matthews: Historian Philosopher Author." petermatthews.com.au. Accessed 17 February 2017. petermatthews.com.au.

- McBride, Kari Boyd. 1998. "Remembering Orpheus in the Poems of Aemilia Lanyer." *Studies in English Literature 1500-1900* 38 (1): 87–108.
- McBride, Kari Boyd, and John C. Ulreich. 2001. "Answerable Styles: Biblical Poetics and Biblical Politics in the Poetry of Lanyer and Milton." *Journal of English and Germanic Philology* 100 (3): 333–55.
- McCrea, Scott. 2005. *The Case for Shakespeare: The End of the Authorship Question*. Westport, CT: Praeger.
- McGrath, Lynette. 1992. "'Let Us Have Our Libertie Againe': Aemilia Lanier's Seventeenth-century Feminist Voice." *Women's Studies* 20 (3–4): 341.
- McGrath, Lynette. 2002. "The Feminist Subject: Idealization and Subversive Metaphor in *Salve Deus Rex Judaeorum*." In *Subjectivity and Women's Poetry in Early Modern England*, 209–49. Aldershot: Ashgate.
- Markham, Gervase. 1600. *The teares of the beloued: or, The lamentation of Saint John, concerning the death and passion of Christ Iesus our sauour*. London: Simon Stafford.
- Matthews, Peter D., and Maria Bassano. 2013. *Shakespeare Exhumed: The Bassano Chronicles*. Stanthorpe, Queensland, Australia: Bassano Publishing House.
- Melchiori, Giorgio. 1982. "The Rhetoric of Character Construction: *Othello*." *Shakespeare Survey*, no. 34: 61–72.
- Merchant of Venice song. 1594. "There was a London song of 1594 sung to the tune of 'Blacke and Yellow.'" <https://www.bl.uk/collection-items/broadside-ballad-on-the-cruelty-of-gernutus-the-jew#sthash.rEjyFBIE.dpuf>.
- Meres, Francis. 1598. *Palladis Tamia: Wits Treasury*. London: Cuthbert Burbie.
- Miller, Naomi. 1998. "(M)other Tongues: Maternity and Subjectivity." In *Aemilia Lanyer: Gender, Genre, and the Canon*, edited by Marshall Grossman, 143–66. Lexington: University Press of Kentucky.
- Miller, Shannon. 2008. *Engendering the Fall: John Milton and Seventeenth-century Women Writers*. Philadelphia: University of Pennsylvania Press.
- Molekamp, Femke. 2013. *Women and the Bible in Early-modern England: Religious Reading and Writing*. Oxford: Oxford University Press.
- Mueller, Janel. 1993. "The Feminist Poetics of Aemilia Lanyer's 'Salve Deus Rex Judaeorum.'" *Feminist Measures: Soundings in Poetry and Theory*, edited by Lynn Keller and Christianne Miller, 208–36. Ann Arbor, MI: University of Michigan Press.
- Muir, Kenneth. 2005. *Shakespeare as Collaborator*. London and New York: Routledge.
- Nicholl, Charles. 2006. *The Lodger: Shakespeare on Silver Street*. London: Allen Lane.
- Packer, Tina. 2016. *Women of Will: The Remarkable Evolution of Shakespeare's Female Characters*. New York: Alfred A. Knopf.
- Potter, Lois. 2012. *The Life of William Shakespeare: A Critical Biography*. London: Wiley Blackwell.
- Prior, Roger. 1983. "Jewish Musicians at the Tudor Court." *The Musical Quarterly* 69 (2): 253–65.
- . 2008. "Shakespeare's Visit to Italy." *Journal of Anglo-Italian Studies*, no. 9: 1–31.
- Raphael, Lev. 2017. "Was Shakespeare a Jew?" [levraphael.com](http://www.levraphael.com/wasshakespeareajew.html). Accessed April 28, 2017. <http://www.levraphael.com/wasshakespeareajew.html>.
- Richey, Esther Gilman. 1997. "'To Undoe the Booke': Cornelius Agrippa, Aemilia Lanyer and the Subversion of Pauline Authority." *English Literary Renaissance* 27 (6): 106–28.
- Rogers, John. 2000. "The Passion of a Female Literary Tradition: Aemilia Lanyer's *Salve Deus Rex Judaeorum*." *Huntington Library Quarterly*, no. 63: 435–46.
- Rolfe, William J. 1907. "Romeo and Juliet: The Sources of the Plot." In *Shakespeare's Tragedy of Romeo and Juliet*, edited by W. Rolfe, 1–2. New York: American Book Co.
- Rowe, Nicholas. 1709. *Some Account of the Life, &c. of Mr. William Shakespeare*. London: Jacob Tonson.

- Rowse Alfred L. 1963. *William Shakespeare: A Biography*. London: Macmillan & Co. Ltd.
- . 1965. *The Poems of Shakespeare's Dark Lady*. London: Jonathan Cape.
- . 1973. "Revealed At Last, Shakespeare's Dark Lady." *The Times*, January 29. Accessed August 13, 2017. www.usask.ca/english/phoenix/lanyerbib.htm.
- . 1974. *Simon Forman: Sex and Society in Shakespeare's Age*. London: Weidenfeld & Nicolson.
- . 1975. *Sex and Society in Shakespeare's Age: Simon Forman the Astrologer*. New York: Charles Scribner's Sons.
- . 1976. *The Case Books of Simon Forman*. New York: Pan.
- . 1978. *The Poems of Shakespeare's Dark Lady: Salve Deus Rex Judeorum by Emilia Lanyer*. London: Jonathan Cape.
- Ruffatti, Alessio. 1998. "La Famiglia Piva-Bassano nei Documenti degli Archevi di Bassano del Grappa" [The Family "Piva" (Meaning 'Pipe')-Bassano from Documents in the Archive of the Town of Bassano del Grappa] *Musica e Storia* [Music and History] VI (2): 349–67. December 2. Accessed August 13, 2017. <https://www.fondazionelevi.it/editoria/musica-e-storia-vi2-1998>.
- Sams, Eric. 1995. *The Real Shakespeare: Retrieving the Early Years, 1564-1594*. New Haven, CT: Yale University Press.
- Selfridge-Field, Eleanor. 1994. *Venetian Instrumental Music from Gabriel to Vivaldi*. Oxford: Basil Blackwood.
- Scurr, Ruth. 2015. "Shakespeare's Women: Did a Life-changing Love Affair with a 'Dark Lady' Help Shakespeare Create Juliet, Portia and Viola?" *Wall Street Journal*, April 10. Accessed August 13, 2017. <https://www.wsj.com/articles/book-review-women-of-will-by-tina-packer-1428684479>.
- Schoenbaum, Samuel. 1987. *William Shakespeare: A Compact Documentary Life*. Oxford: Oxford University Press.
- . 1991. *Shakespeare's Lives*. Oxford: Oxford University Press.
- Schoone-Jongen, Terence G. 2016. *Shakespeare's Companies: William Shakespeare's Early Career and the Acting Companies, 1577-1594*. Farnham, Surrey, UK: Ashgate e-book.
- Shapiro, James. 2009. *Contested Will: Who Wrote Shakespeare*. New York: Simon & Schuster.
- Sharpe, Jesse David. 2012. "And the Word Was Made Flesh: The Problem of the Incarnation in Seventeenth Century Devotional Poetry." PhD thesis, University of St. Andrews, St. Andrews, Scotland.
- Schnell, Lisa. 1996. "'So Great a Difference Is There in Degree': Aemilia Lanyer and the Aims of Feminist Criticism." *Modern Language Quarterly*, no. 57: 23–35.
- Schöenfeld, Schelomo Jehuda. 1979. "A Hebrew Source for The Merchant of Venice." *Shakespeare Survey*, no. 32: 115–28.
- Sen, Aweek. 2001. Review of Judith Cook *Dr Simon Forman: A Most Notorious Physician*. Vintage, in *The Telegraph of Eastern India*. <https://www.telegraphindia.com/1020621/editoria.htm>.
- Shapiro, James. 1996. *Shakespeare and the Jews*. New York: Columbia University Press.
- Shea, Colleen. 2002. "Literary Authority as Cultural Criticism in Aemilia Lanyer's 'The Authors Dreame.'" *English Literary Renaissance* 32 (3): 386–407.
- Sokol, B. J., and Mary Sokol. 2000. *Shakespeare's Legal language: A Dictionary*. New Brunswick, NJ: Athlone Press.
- Speaight, Robert. 1977. *Shakespeare the Man and His Achievements*. London: Dent.
- Spring, Matthew. 2004. "Johnson, Robert (c.1583–1633)." *Oxford Dictionary of National Biography*. Oxford: Oxford University Press.
- Simon, Ed. 2016. "Amelia Lanyer, the First Female Jewish English Poet and Shakespeare's Dark Lady?" *The Tablet*, April 22. Accessed August 13, 2017. <http://www.tabletmag.com/jewish-arts-and-culture/books/200521/amelia-lanyer-english-poet>.

- Tait, Simon. 2003. "Unmasked- The Identity of Shakespeare's Dark Lady." *The Independent*, December 7. <http://www.independent.co.uk/arts-entertainment/books/news/unmasked-the-identity-of-shakespeares-dark-lady-81490.html>.
- Taylor, Gary, and Gabriel Egan. 2016. *The New Oxford Shakespeare: Authorship Companion*. Oxford: Oxford University Press.
- Thommen, Basil. 2014. "The Sexual and the Spiritual in John Donne's Poetry: Exploring the Extasie and its Analogues." *Student Pulse* 6 (11): 1–9.
- Traister, Barbara Howard. 2001. *The Notorious Astrological Physician of London: Works and Days of Simon Forman*. Chicago: University of Chicago Press.
- Trill, Suzanne 1996. "'Speaking to God in His Phrase and Word': Women's Use of the Psalms in Early Modern England." In *The Nature of Religious Language*, edited by Stanley E. Porter, 212–33. Sheffield, England: Sheffield Academic Press.
- . 1998. "Engendering Penitence: Nicholas Breton and 'the Countesse of Penbrooke.'" In *Voicing Women: Gender and Sexuality in Early-modern Writing*, edited by Kate Chedzoy, Melanie Hansen, and Suzanne Trill, 27–29. Edinburgh: Edinburgh University Press.
- . 2001. "Feminism versus Religion: Towards a Re-reading of Aemilia Lanyer's *Salve Deus Rex Judaeorum*." *Renaissance and Reformation/Renaissance et Réforme* 25 (4): 67–80.
- Trotter, Stuart. 2013. "A Midsummer Night's Dream' Decoded (10) Shakespeare's Destruction of Thomas Kyd (II)." March 28. Accessed August 13, 2017. <https://theshakespearecode.blog/2013/03/28/a-midsummer-nights-dream-decoded-10-shakespeares-destruction-of-thomas-kyd-ii>.
- . 2016. "The Shakespeare Code: The Bard, Love, Religion and Politics." <https://theshakespearecode.wordpress.com>.
- Vickers, Brian. 2007. "Incomplete Shakespeare: Or, Denying Co-authorship in 1 Henry VI." *Shakespeare Quarterly* 58 (3): 311–52.
- Wall, Alison. 1980. "The Feud and Shakespeare's Romeo and Juliet: A Reconsideration." In *Sydney Studies*, edited by G. A. Wilkes and A. P. Riemer, 84–95. <https://openjournals.library.sydney.edu.au/index.php/SSE/article/download/356/333>.
- White, Micheline. 2003. "A Woman with Saint Peter's Keys? Aemilia Lanyer and the Priestly Gifts of Women." *Criticism* 45 (3): 323–41.
- Wilson, Ian. 1999. *Shakespeare: The Evidence*. London: St. Martin's Press.
- Wilson, Richard. 2004. *Secret Shakespeare: Studies in Theatre, Religion and Resistance*. Manchester: Manchester University Press.
- Wood, Michael. 2005. *In Search of Shakespeare. Part 3 The Duty of Poets*. BBC Film.
- Woods, Susanne. 1993. *The Poems of Aemilia Lanyer: Salve Deus Rex Judaeorum*. Oxford: Oxford University Press.
- . 1999. *Lanyer: A Renaissance Woman Poet*. Oxford: Oxford University Press.

ABOUT THE AUTHOR

Paul Kauffman, PhD FAIM, FASA: Adjunct Professor, University of Canberra, Canberra, Australian Capital Territory, Australia; Visiting Fellow, School of Literature, Language and Linguistics, Australian National University, Canberra, Australian Capital Territory, Australia

The International Journal of Literary Humanities

is one of five thematically focused journals in the family of journals that support the New Directions in the Humanities Research Network—its journals, book imprint, conference, and online community.

The International Journal of Literary Humanities analyzes and interprets literatures and literacy practices, seeking to unsettle received expressive forms and conventional interpretations. This journal explores these dimensions of the literary humanities, in a contemporary context where the role and purpose of the humanities in general, and literary humanities in particular, is frequently contested.

As well as papers of a traditional scholarly type, this journal invites presentations of literary practice—including unpublished literary pieces. These can either be short pieces included within the body of article or if longer, referenced pieces that are readily available in the public domain (for instance, via web link). Documentation of the literary practice in the article should include factors such as contextual explanation, interpretative exegeses, and audience analysis.

The International Journal of Literary Humanities is a peer-reviewed, scholarly journal.