

**Notes for 'Shakespeare's Illyria and Bohemia' in the June 07 number
Noemi Magri's article was shorn of its notes for both technical and spacial reasons.**

They now are reproduced below.

NOTES

1. We must bear in mind that a great part of Shakespeare's dramatic and poetical production has strong links with France and Italy.
2. See Philip Johnson's article 'De Vere on the Continent' in the *DVS Newsletter* of December 2005.
3. Via the Rhine, Basel, Luzern, the Lake of the Four Cantons, Altdorf, Andermatt, on the northern side; Airolo, Bellinzona, Lugano, on the southern side.
4. The way of the Splügen or Reschen Pass would have been much longer and wearier: it would have required crossing various mountain ranges, not just one mountain, or taking long diversions on the flat in order to avoid climbing high, which last is what Montaigne did on his journey to Germany and Italy in 1580-81. The St. Gotthard route had great commercial, political, and religious importance for the relationships between the European states in the past. It was called *Via Gentium*, 'Peoples' Road': the name itself explains the function the pass once had.
5. Chapman probably took part in a military expedition to Flanders with Sir Francis Vere in 1591-1592.
6. Though 'coming from Italy' may be applied to either Clermont or the Earl, the meaning does not change: in the play, Clermont 'overtook' the Earl, that is, both of them were coming from Italy and at the moment of the encounter they were in Germany. But that is not true in the case of De Vere: in fact, the Earl did not travel from Italy into Germany, but in the opposite direction. Besides, he returned to England via Lyon-Paris.
7. Strasbourg and all Alsace became part of the German empire in the 10th century and remained under German rule until 1648 when, after the Thirty Years War, the territory was ceded to the King of France.
8. How he reached Genoa can only be conjectured. However, since he was in Palermo, it is most likely that, from there, he took a Venetian galley bound either directly for Genoa, with stops at various Tyrrhenian islands, or for Naples first, and then for Genoa.
9. It may be asked whether he might have travelled along the Italian coast of the Adriatic rather than the eastern side, thus stopping at Ancona to visit the courts of Pesaro and Urbino. That course can be excluded on the grounds of navigability. In the summer, galleys travelling from Venice to the south would take only the eastern route because of the favourable currents and winds, whereas the currents and winds off the Italian coast, at a suitable distance for the galleys to travel safely, were northbound. Only merchant ships with a flatter bottom or a less deep keel, which allowed them to sail very close to the coast - where the direction of the current was southbound - and to enter the shallow waters of the various ports, used to travel that way. Such ships were called *marciliane*, and were mainly used for the transport of salt.
10. Fiume, which means 'river' in Italian, is a town of Roman origin. It was called so in the late Middle Ages since it is situated at the mouth of a river, the Eneo. One of the main reasons why a Venetian galley would stop at Fiume was the trading of oars made in that city, or the buying of larch timber that was sent to Fiume from Austrian territories and was used in Venetian arsenals to make oars.
11. This is the historical event recorded by the contemporary chronicler of King Casimir III the Great of Poland:
Ziemowit III Duke of Masovia (c.1310-1381) married for the second time the daughter of Duke Wladyslaw of Münsterberg, a princess of rare beauty. She gave birth to three sons. When she was suspected of associating with some disreputable Masovian fellow, no one dared reveal anything to the Duke because he was so much in love with his wife. Duke Premysl of Teschen with some gentlewomen paid a visit to Ziemowit. On that occasion, the Masovian Duke was told about his wife's unfaithfulness, so he immediately threw her into prison, even though she was innocent. The princess was pregnant, and in prison she gave birth to a son. Some weeks later, the husband ordered her to be stabbed to death, and the 'adulterer' to be arrested and hanged. The child was brought up by a poor woman in the neighbourhood, and three years later, he was found by his half-sister Margaretha Duchess of Stettin who took care of him. The child grew up and was so similar in appearance to his ruthless father that when he saw his boy, Duke Ziemowit bitterly repented his insane action, became very fond of him, and gave him a good education. The child's name was Heinrich (c.1368-1393). See Jacob Caro, 'Ueber die eigentliche Quelle des "Wintermärchens" von Shakspeare' in the *Magazin für die Literatur des Auslandes*. 1863, No.33, pp. 392-4.
12. The view was published in E. Susmel, 1919, p.40. Stratfordians may object that Shakespeare may have seen a reproduction of it in England. That would not have been possible. The view is not an engraving or print, copies of which might have been circulating in England: it is a drawing with descriptions and names of places

handwritten in German, which means that it may have been used for administrative purposes. (I have been able to read *Scloss Tzarsat*, about Tzarsat Castle: it was built on a hill in the 13th century and is still extant.) With the exception of a short initial period, the drawing has always been held in the 'Schriftenarchiv' first, then in the 'Kartensammlung' of the 'Kriegsarchiv', Vienna.

13. Stratfordian critics agree that the plot of *WT* is derived from Greene's *Pandosto* (1588). Instead, according to Oxfordian authorship, *WT* may be ascribed to an earlier date for the following reasons.

Greene's main sources were a Polish tale (Grosart 1964, Vol.I, pp.94-5) and Angel Day's version of *Daphnis and Chloe* (1587), a Greek pastoral romance by Longus the Sophist. However, the Arden editor of *WT* notes that Shakespeare drew directly on Day, not on *Pandosto* (p. lxxv). Greene and Day were protégés of Lord Oxford: in 1584 Greene had dedicated to him his novel *Gwydonius* and in 1586 Day addressed *The English Secretorie* to him. Therefore, De Vere is not likely to have drawn any plot from his protégés. He certainly knew the story of Daphnis and Chloe long before Greene: in fact, in dealing with the sources of *WT*, critics have failed to mention a French translation of the Greek pastoral romance made in 1559 by Jacques Amyot, the translator of Plutarch's *Lives*. Then, it must be pointed out that an aristocrat's major purpose of the continental tour since Renaissance times was the buying of books and manuscripts, or even reading as much as he could during the stays abroad. And that is also what de Vere did.

Chronicles of Bohemian-Polish history, written in Latin, circulated at the French court and Lord Oxford may have been able to obtain a MS copy of one of them in Paris (Henri III of France, former King of Poland, and his train had just come back from Cracow bringing with them rare objects), so he may have been familiar with the Polish tale long before Greene had started to write his *Pandosto*. De Vere may have lent the MS copy to Greene so that the result of that shared knowledge was the play of Shakespeare and the romance of Greene.

14. Arden eds. interpret it as 'silly merry-maker' and refer to 'merry Greek' in M.P.T. Tilley (p.458). But Shakespeare uses 'foolish', not 'merry'. Then, Sebastian does not consider Feste as a joking fellow but as a cause of annoyance, of irritation, so the Arden explanation does not fit the meaning of the scene.

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