PLUS ULTRA
FRANCIS BACON'S SECRET DESIGN IN HIS "SHAKESPEARE" FIRST FOLIO

Shakespeare's Comedies, Histories, & Tragedies
Published according to the true Original Cognition

Mather Walker
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To Graham Smith who pointed out the cipher on the spine of the First Folio

To Lawrence Gerald whose postings of my essays on his sirbacon.org site kept me motivated long enough that it eventually led to my writing this book

TO FRANCIS BACON - THE GREATEST BIRTH OF TIME
- ON THIS SIDE IDOLATRY-

Francis Bacon at 18

Variations on the artist’s sentiment, “If only I could paint his mind” were expressed at the beginning of several notable books believed to have been written by Bacon (including Don Quixote)
Shall any gazer see with mortal eyes,
Or any searcher know by mortal mind;
Veil after veil will lift – but there must be
Veil upon veil behind.

The Light of Asia
by Sir Edwin Arnold
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FRANCIS BACON’S SECRET DESIGN IN HIS “SHAKESPEARE” FIRST FOLIO

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The First Folio – The First publication of the collected works of Shakespeare

In London, England, in November of 1623 The works of Shakespeare have made a bigger splash than a whale in a wading pool. Books and articles about the author, about the book, and about the individual plays in the book would easily stock a large library, but The Academic and Literary Professionals who authored this material, with the single exception of one man, have been hunting mice in Jurassic Park. Only Goethe, saw the Truth: The First Folio is a Model of the Universe, and its keynote is Plus Ultra.

Francis Bacon’s First Bow:
The 1577 edition of Alciat’s Emblems
Devices Bacon used to Mark the First Folio – the “AA” and Archer
Francis Bacon’s basic concept was his Intellectual Globe: This had two components: A Physical Globe and a Super physical Globe, i.e., The sensual or physical and the Intelligible realm and this applied to:

- Individual Man
- The World
- The Universe

The First Folio is fashioned in the shape of a globe
The First Folio is a model of individual man
The First Folio is a model of the cycle of the soul of individual man
The First Folio is a model of the world
The First Folio is a model of the universe
The plays are all interrelated and have a dual overall pattern
The plays are all constructed with three faces
Essays on The Twelve Comedies

1. The Merry Wives of Windsor
2. Measure For Measure
3. The Comedy Of Errors
4. Much Ado About Nothing
5. Love’s Labor Lost
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(3) Titus Andronicus
(4) Romeo and Juliet
(5) Timon of Athens
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(7) Macbeth
(8) Hamlet
(9) King Lear
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Bacon’s Discovery Device and Formula
Of Interpretation in the individual plays

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A Compendium of the Universe
A Compendium of the soul cycle of man

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Chapter 6 – The Tempest – Part 3  
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Chapter 7 – The Tempest – Part 4  
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Chapter 9 – The Tempest – Part 6  
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   Some personal experiences demonstrating our life is a dream and Time and Space are an illusionary construct of our consciousness
   All that is fragmentary is illusion, only the whole is real
   The solution to the Mystery of Francis Bacon

Appendix I – List of Books Marked with AA Device
Appendix II – List of Books Marked with Archer Device
Appendix III – George Gurdjieff
The Greatest Of Literary Problems
Did Francis Bacon Write The Shakespeare Plays?

In 1951, at the age of 14, I happened across a book by James Phinney Baxter titled, “THE GREATEST OF LITERARY PROBLEMS.” Baxter had made a very comprehensive study of the subject of his obsession, and he not only believed Francis Bacon wrote the “Shakespeare” works, and had not only compiled an impressive amount of evidence to support his claim, but he also went off the deep end and claimed that, in addition to the Shakespeare works, Bacon wrote many other notable renaissance works: the Rosicrucian Manifestos; the works of Edmund Spenser; the works of Robert Greene; the works of George Peele; the works of Christopher Marlowe; and the works of Robert Burton. He gave some evidence to support these claims as well. The implication from Baxter was that instead of a score or so of geniuses pouring forth the fuel of their sweat, inspiration, and rare talent to feed the blaze of the English Renaissance, one super genius had dictated these supreme masterpieces during odd moments snatched from pressing duties - as a business man dictates daily letters. And even the vast reservoir of the English Renaissance had not been sufficient to contain the quantity of his genius. It had spilled over into the Rosicrucian Manifestos, the Essays of Montaigne, the Cryptomanytices of Gustavus Selenus, and God knows what else.
Enter Cowboy Cubbage

As synchronicity would have it, almost immediately after I read “THE GREATEST OF LITERARY PROBLEMS” The Bard bobbed up again. My literature teacher, Miss Cubbage, was tasked with introducing her eighth grade students to Shakespeare via the play Julius Caesar. I feel I would be remiss if I did not add that this was not the name by which the venerable old lady was more generally known. She had a physical peculiarity that became obvious when she promenaded down the hallowed halls of ivy of our institute of higher learning. Alas, she was bow legged. As she sallied forth, some kind soul was sure to shout out behind her, “THERE GOES COWBOY CUBBAGE!!!”

Cowboy Cubbage had no more idea of the meaning of the play, Julius Caesar, than a mule has of melody. Some high school teachers with the same solid grounding in Julius Caesar as Cowboy Cubbage (such as Thurber’s Miss Groby, for instance) have muddied the water with metaphors, similes, metonymies, apostrophes, and personifications, but not our Cowboy Cubbage. Her’s were the cool clear eyes of a seeker of wisdom and truth. No metonymies for her, even if she knew what they were, which I’m sure she didn’t. Her idea of teaching Julius Caesar was to have each of us read aloud a passage from it. Once she had accomplished this, she was satisfied in her own mind that she had done her duty. And maybe this homage she rendered to The Bard was poetic justice after all.

She was paid little. She gave less. To have a play as recondite as Julius Caesar taught to people too young to know their butt from a hole in the ground, by someone too ignorant to know her butt from a hole in the ground, can only mean that Somebody Up There likes a good joke. However she was after all the Authority Figure of the moment. She shared with us the information that William Shakespeare from Stratford on Avon wrote the plays, and the further little tidbit that, in his last will and testament, he bequeathed to his wife his second best bed. This latter bit of information seemed to loom larger in her mind than the former. I suppose she may have detected some significance that went completely over my head. In any event, on that note I will bid farewell to Cowboy Cubbage as she rides off into the sunset of my mind.
COWBOY CUBBAGE
Cowboy Cubbage Rides Again!

No wait! After 60 years I finally find Cowboy Cubbage has some use after all. She is uniquely suited for a role in The Shoot Out At The Anti-Stratfordian Corral. Cowboy Cubbage and James Baxter represent the two, among all others, most irreconcilable viewpoints: Baxter the Baconian, and Cowboy Cubbage the Stratfordian. Perhaps it might seem an invidious comparison to put Cowboy Cubbage on the other side of the scales from Baxter. Baxter was profoundly versed in his subject while Cowboy Cubbage was profoundly unversed in hers, but since, as regards any real knowledge of the authorship issue Stratfordians tend to be carbon copies of Cowboy Cubbage, her role as a representative Stratfordian is actually quite appropriate. Nevertheless, to give credit where credit is due, in all fairness it must be admitted that the Stratfordians play a major role in the Shakespeare topic despite their shortcomings. After all, Shakespeare owes his universal acclaim to these people.

While Baconians almost always devote their efforts solely to the authorship issue, almost all serious studies of the Shakespeare plays have been written by literary and academic professionals who were either Stratfordians, or maintained a discreet silence about any contrary opinion. There might be a covert reason for the latter. Isaac Newton freely admitted his intellectual indebtedness, saying he had stood on the shoulder of giants. Academic and literary professionals, although not freely admitting their indebtedness, have stood on the shoulders of grants. These grants, coming from such Stratfordian biased institutions as the Folger Shakespeare Library, have strings attached. If these people don’t want the source of their funding to dry up, or want to jeopardize their academic standing, they must perforce toe the party line.

Francis Bacon Revisited

If I had been older when I came across the book by Baxter, and circumstance had not put the flyweight Cubbage on the other side of the scales from the heavyweight Baxter, even green as I was then, I might have seen just how implausible Baxter’s conclusions were, and rejected them out of hand (but then again maybe not). In any event in those halcyon days all things seemed possible. The twig was bent. I came away from my 14th year infected with the Baconian heresy. Moreover, with head bloody but unbowed I must confess that in the ensuing years, as I became acquainted with the works Bacon wrote under his own name, as well as various toilers in the Baconian vineyard (Walter Begley, W.F.C. Wigston, William Smedley, Sir Edwin Durning-Lawrence, Alfred Dodd, Parker Woodward, Edward George Harman, Ignatius
I am now ready to hold my hand up at the bar and plead guilty to the conviction that Bacon authored Don Quixote, and Argenis along with any number of other masked, or anonymous works. And let me add that having more than a half century of acquaintance with the case of Francis Bacon I have no qualms at all about going out on a limb if that limb has Francis Bacon’s fingerprints all over it. Furthermore I am rash enough to add that having gained a tolerably comprehensive acquaintance with the subject, I now believe that, in addition to the above-cited works Bacon authored numerous works such as The Arte of English Poesie, The French Academy, and The Muses Welcome; and for the sake of full disclosure let me add that I also believe Bacon authored the Scientific Revolution; rewrote the prosaic prose of the translators of the King James Version of the Bible to fashion it into the supreme masterpiece of prose that allows it to stand shoulder to shoulder beside the poetic masterpiece of the Shakespeare Plays as a companion supreme prose masterpiece of Literature of the English language; was the greatest artist as well as the greatest musician of his age; and did not need to rest on the seventh day, but flooded the language with new words and new expressions so that quite suddenly a provincial, west German dialect, with infusions of French from the days of William the conqueror, was refashioned into an instrument whose scope and flexibility caused it to spread from its island home with explosive speed to become the major global language that it is today. And if that puts a “Suspicious Confirmed” stamp on the top of my shiny bald head, then so be it. I am bold enough to hazard a guess that I have a deeper knowledge of the subject than any would be detractors who might come crawling out of the woodwork. And anyway, my aim in this book is quite modest. I only seek to demonstrate that Bacon wrote the “Shakespeare” works; and to demonstrate the real nature of these works, and the real nature of that most amazing being - Francis Bacon. Francis Bacon is the greatest historical enigma. With only a fraction of the facts about Francis Bacon known it becomes evident that there is no
one in recorded history that even comes close to the statue of this man. And no one in recorded history even comes close to having the impact on our present age, our present science, and our present culture that Bacon has. The debt our blind world owes Francis Bacon is beyond comprehension. But the world is not altogether at fault for not recognizing this debt because it has been intentionally concealed from the world. It has been concealed because Bacon lived a concealed life. He said the path he had chosen involved putting off all vanity. An important aspect of Bacon’s story, in cameo, can be found in the image below. This is also a good introduction to the Bacon that we Baconians know and love (on this side idolatry).

The Latin inscription on the left states, “One lives in his genius”, and on the right, “Other things depart in death,” and the inverted Latin inscription written by the person hidden behind the curtain states, “By the mind shall I be seen.” Bacon concealed himself and his works, preferring to be known only to those capable of recognizing his mind. The above image is on the title page of Henry Peacham’s 1612 “Minerva Britanna”, widely acknowledged as the foremost English example of the genre of extremely popular emblem books produced during the Renaissance. On the surface there seems to be no connection with Francis Bacon. But emblem 34 (which is dedicated to Francis Bacon) depicts a man killing a serpent, and emblem 33 on the facing page depicts a hand holding the haft of a vertical spear. Here again, on the surface, there seems to be nothing of particular significance. However, 33 is the numerical value of Bacon’s name, and the spear is held in a manner that suggests it is shaken. Pallas Athena, the Greek goddess of wisdom was called the Spear-Shaker because she shook her spear at ignorance, and the light it emitted caused the darkness of ignorance to recede. She was also depicted
slaying the serpent of ignorance. A letter to Bacon in 1582 from Jean De La Jesse, personal secretary to the Duc D’Anjou, said that his own Muse had been inspired by "Bacon's Pallas", "bien que votre Pallas me rende mieux instruit". The implicit of “SHAKE-SPEARES SONNETS”, printed in 1609 is that it’s covert title is “PALLAS ATHENA’S SONNETS” since sonnet 38 expresses the same idea as Jesse’s letter, and implies the author selected Pallas Athena as his muse, replacing the old nine with a tenth muse:

Be thou the tenth Muse, ten times more in worth
Than those old nine which rhymers invoke

This imparts a covert significance to the title of the book that is not apparent on the surface. Minerva was the Roman name of the Greek goddess Pallas Athena. Minerva Britanna=Pallas Athena Britanna=Shakespeare Britanna=Francis Bacon Britanna.

Francis Bacon said, “There is no one of higher intelligence who does not wear a mask in contact with those of lower intelligence.” He wore a mask with all of humanity. He said the course he had taken involved putting away all vanity. This is certainly true, but when he added of his accomplishments that he “did no great things, but simply made less account of things that were accounted great,” he was certainly being disingenuous. The statement was like Superman saying he could leap tall buildings at a single bound because he scorned the fear of heights.

Baconians who acquire a deeper knowledge of Francis Bacon tend to become subject to an, “on this side idolatry” syndrome. They believe Francis Bacon’s authorship of the Shakespeare plays was only a small part of his accomplishments, and they are right. The real story of Francis Bacon is so incredible that those who do not believe it can be excused for their incredulity. For the real story of Francis Bacon the best description is the one Emily Dickenson gave of death, “So huge, so hopeless to conceive.“ On the other hand the unique characteristic that distinguishes Francis Bacon from others is quite simple. He was free from the limitations of ordinary humans. There is an old Latin saying that,” Nomen est numen; “name is to know” and there seems to be something to the adage in this case, because, oddly enough, Francis means free. Oddly enough also, Matthew Arnold expressed exactly the same idea. However his comment was not about Bacon, but about Shakespeare:

“Others abide our question, thou art free”
The authorship question is inextricably linked to the study of the First Folio. Evidence for Bacon’s authorship of the First Folio is of two kinds: (1) Internal, and (2) External. In my opinion the Prefatory material alone of the book should be sufficient to give any reasonably intelligent reader, Stratfordians included, that there is strong evidence for Francis Bacon’s authorship of the Shakespeare plays. No, scratch that last, equating ‘reasonably intelligent’ with Stratfordians has to be an oxymoron.

From time to time, some latter day George Bernard Shaw type, hoping to get attention by making outrageous statements, says it doesn’t matter who wrote the Plays. It certainly matters for anyone interested in understanding them because scattered through the works Bacon put forth under his own name are passages that, when collated, and compared with the First Folio, furnish a guide to the overall design and meaning of the book.

Perhaps the most appropriate analogy as regards the Stratfordians, those minions of minutiae, is a story about Steinbeck’s dog. In his book Travels With Charley Steinbeck said there came a time in his life when he felt he was losing contact with America. So he decided to go on a tour of America in a pickup truck customized into a camper with a small dog Charley as his traveling companion. The little dog had constant problems with its bladder and, whenever Steinbeck pulled off the road it would go dashing off to find a tree at the base of which to relieve itself.

Steinbeck was in California, driving south one day toward San Francisco and had began to pass through the famous redwood forests when he spied a tree that was a veritable monster of its kind. He was suddenly titillated with the idea of a kind of canine Mt. Everest. When his little dog cocked his leg against that colossus it would attain the summit to which its species could aspire! Steinbeck steered the pickup off the highway, came to a stop close to the monster tree, opened the door, and the little dog rushed out. To Steinbeck’s surprise it ran right past the giant red wood. Steinbeck called it back and let it go again. It ran past the redwood again. Steinbeck proceeded to go through everything he could think of to bring the tree to the attention of the little dog. Finally, having exhausted all his resources, he realized the redwood went right off the scale of what the dog perceived as a tree. The dog couldn’t become aware of the tree, to the dog it did not exist, at least not as a tree. In a similar fashion, because of their minutiae mindedness the commentators are unable to perceive the reality that is the First Folio. They are the children of a lesser bard. With the universe for their exploration they remain mired in a milieu of minutiae. Nevertheless they must be given their due:
If the Shakespeare plays are The Greatest Birth of Time, the Stratfordians are The Greatest Afterbirth of Time.

Stratfordian conventionalism is, in the full sense of the word, afterbirth. A universal law (applied only to bodies in motion when formulated by the great Isaac Newton) says that for every action there is an equal and opposite reaction. Stratfordian conventionalism is that equal and opposite reaction to the greatest birth of time that was the Shakespeare First Folio. And all of these literary and academic professionals are so swollen with pride to be part of such a prestigious parade, they are like those bloated balloon figures in a Thanksgiving parade. But the truth is, an objective appraisal of what they have left in the pool of Shakespearean knowledge can best be summed up in just ten words. The ten words shouted out by the little kid to his mother who, at poolside, was anxiously watching the efforts of her precious little progeny as he floundered around in the crowded swimming pool:

“Mommy, I don’t have to go to the bathroom anymore!”

Long ago, Mark Twain, the greatest Baconian, demonstrated very entertainingly that what is really known about William Shakspere from Stratford-on-Avon would scarcely fill a dozen pages, but the Stratfordians are accustomed to writing fat books running to hundreds of pages that masquerade as factual biographies. In this trait they resemble nothing so much as Hunter S. Thompson’s assessment of Hubert Humphrey:

“There is no way to grasp what a shallow, contemptible, and hopelessly dishonest old hack Hubert Humphrey is until you’ve followed him around for awhile.”

The late Louis B. Wright (a man with approximately the same relation to dumb as corn flakes to breakfast cereal), erstwhile director of the Folger Shakespeare Library, thought (oops, maybe 'thought' is too strong a word) snobbery was the basic reason people refuse to believe the man from Stratford authored the plays. "These people", Wright ranted, "believe the author must have had a title, or some equally significant evidence of exalted social background". The snobbery idea works for me, not as Wright used it, but as far as associating myself with the Baconians, because, hey, let’s face it: Baconians are a distinctly better class of people than the Stratfordians.
Attacks By Stratfordians On Baconians

In view of the disparity between what is known about the man from Stratford on Avon, and what is known about the Shakespeare works, there have been no shortage of alternate candidates for the title of author, but for some reason Stratfordians have reserved a special stridency for their attacks against the Baconians. Take Sidney Lee for example:

- “cranks”
- “…monomaniacs whose madhouse chatter threatens to develop into an epidemic disease”
- “the whole farrago of printed verbiage which fosters the Baconian bacillus is unworthy of serious attention from any but professed students of intellectual aberration”

And Samuel Schoenbaum:

- “In certain recurring features of anti-Stratfordians we may discern a pattern of psychopathology”
- “the movement calls not so much for expertise of the literary historian as for the insight of the psychiatrist”

Lee wrote a biography of the Stratford man that ran to 385 pages. In his 1970, 838-page book, Shakespeare’s Lives, Schoenbaum made an appreciative study of the various biographies that had been written about the Stratford man. Almost all of these books ran to hundreds of pages, and both Lee and Schoenbaum would have had to be as dumb as dirt to not realize that their books were mostly fiction. You can call me irresponsible—you can call me unreliable—you can throw in undependable too, but the impression I get is that these men were scared to death of being exposed as fools. There is substantial evidence for Bacon’s authorship of the Shakespeare works, and if Bacon were shown to be the author of the Shakespeare plays, these men would have been exposed as fools. There is nothing like the threat of being exposed as a fool to evoke stridency, especially when you are one of those universally recognized as an ‘expert’ in your field. Or maybe they were just dumb as dirt? Unlike the Stratfordians I have an open mind.
The First Folio

In London, England, in November of 1623, the first collection of Mr. William SHAKESPEARES Comedies, Histories, & Tragedies was published. Only half of the plays in the book had seen print before - in small Quarto editions in which the large sheet of printing paper was folded twice to form four leaves, but each sheet of printing paper in the 1623 edition was folded only once through the middle – hence folio, and hence “First Folio”- the name by which the book is now known. This huge 907-page book contained 36 plays, and eventually made a bigger splash in literature than a whale in a wading pool. Books and articles about the author, about the book, and about the individual plays in the book would now easily stock a large library, but mired in minutiae the literary and academic professionals who authored this material (with the exception of one man) have been hunting mice in Jurassic Park. On the other hand the one exception, was by far the greatest intellect of anyone represented in that large library, and stands at, or next to the top of all the intellects in human history. His name was Johann Wolfgang Von Goethe, and he made a very perceptive comment. In his 1827 literary essays Goethe said the Shakespeare plays, like the Universe, are always offering us new aspects, and still remains, at the end of it all, lofty and inaccessible. Today, almost 400 years after the publication of the First Folio, this remains the most perceptive comment in that large library because Goethe perceived the two most basic features of the First Folio. The First Folio is a model of the universe and incorporates Plus Ultra [more beyond] as the basic feature of its design. Goethe’s “like the universe, are always offering us new aspects” was was an implicit recognition of both features.

Familiarity with Goethe allows a better understanding of how he was able to have his insight about the basic nature of the Shakespeare works. Goethe was an intellectual Mount Everest, a universal genius of the very highest order. In the 1920’s Catherine Cox and a group of psychologists at Stanford University assigned IQ values to the top 300 adult geniuses during 350 to 1850. Goethe was given the top ranking. Although their final combined score assigned an adult IQ of 210 to Goethe, one of the raters assigned him an IQ of 225. An account of the results of Cox’s study was published in her 1926 book The Early Mental Traits of 300 Geniuses. In an independent study in their 1994 Book of Genius Tony Buzan and Raymond Keene expressed the opinion that Goethe may have been the smartest person who ever lived. The accomplishments of Goethe boggle the mind. At age 7 Goethe invented a novel in which members of a family in various parts of the world wrote letters to each other in six different
languages and styles. At 19 he conducted chemical experiments designed to reveal the principle that permeated the whole universe. At 20 he had published his first volume of poems and mastered enough medicine to qualify as a physician. At 21 he entered the University of Strasbourg, completing a liberal arts curriculum with courses in political science, history, anatomy, surgery, and chemistry; and a PhD dissertation on History. By 22 he had received his law degree and began practicing. By 24 he had written his great novel The Sorrows of Young Werther and by 26 he had became world famous. His play Faust is considered one of the greatest works of German literature. At 31 he had worked out the basics of a theory of evolution later cited by Darwin as forerunner to his own theory. At 50 he founded the science of human chemistry. At 61 he published his theory of colors, a rival to Newton’s theory of colors. Goethe the polymath and universal genius is generally considered the last man to know everything.

Goethe became acquainted with the works of Shakespeare when he was still a young man. In his 1771 oration for Shakespeare’s day when he was 22 he said:

> When I had finished my first play by Shakespeare I felt like a blind person whose sight had been miraculously restored. I felt most intensely that my existence had been enlarged by an infinity....

Goethe saw Shakespeare as the genius through whom the law of the universe became manifest. For all of his life after his first acquaintance with Shakespeare Goethe harbored an unbounded respect for Shakespeare. When he was 70, referring to a man who was being compared to himself, Goethe said:

> “... when they insist on comparing him with me, they make a mistake. I may be frank about this; for such as I am I did not make myself. It is just as though I were to compare myself with Shakespeare, who did not make himself either, and who is undoubtedly a being of a higher order, to whom I look up, and who claims my veneration...”

*A Model Of The Universe With Plus Ultra As The Keynote*

The really interesting thing about the First Folio as a model of the universe, and about PLUS ULTRA as the keynote of this model was that Francis Bacon,
who was the actual author of the Shakespeare Plays (as I will demonstrate in this book), said that he was building a model of the universe. In his Advancement of Learning Bacon said:

“We neither dedicate nor raise a capitol or pyramid to the pride of man, but rear a holy temple in his mind, on the model of the universe, which model therefore we imitate.”

And as if this was not enough, a detailed examination of the First Folio demonstrates that it is a model of the universe. In addition Bacon adopted PLUS ULTRA as his motto.

Bacon said these times may justly use Plus Ultra and took the symbolic depiction of a ship sailing out beyond the gates of Hercules as a device for the headpiece of his 1620 Great Instauration. This was integral to his concept of The Intellectual Globe. The ancient world had its center in the Mediterranean Sea. At the western end of this sea the straits of Gibraltar led into that great unknown-the Atlantic Ocean. Legend had it that on either side of these straits where they met the Atlantic Ocean, had stood giant pillars of stone, constructed by Hercules. These pillars marked the limits of the ancient world, and inscribed on them were the words NON PLUS ULTRA (no more beyond). To the ancients the Atlantic Ocean was the end of the world. In Bacon's time, however, ships had sailed forth beyond the Pillars of Hercules, and discovered a New World (America) far to the West. The opening up of this New World had a far greater impact on the public mind of the day than the moon landing in contemporary times. This was no dead satellite. In Bacon's time the situation was literally that of two worlds the old world centered around the Mediterranean Sea; and the new world beckoning outside the Mediterranean Sea, beyond the Pillars of Hercules, far across the Atlantic Ocean.

In any event, to underscore Goethe's insight I will reiterate that Bacon said he was building a model of the universe, and that he took PLUS ULTRA for his motto.

Moreover there were two tiers to Bacon’s Plus Ultra concept. In his Advancement of Learning he said:

“We neither dedicate nor raise a capitol or pyramid to the pride of man, but rear a holy temple in his mind, on the model of the universe, which model therefore we imitate.”
And in addition to a model of the universe Bacon also said he was building a model of the world:

For I am building in the human understanding a true model of the world, such as it is in fact, not such as a man's own reason would have it to be; a thing which cannot be done without a very diligent dissection and anatomy of the world.

Scientific discovery, as Bacon depicted it, was continually a sailing voyage of discovery on a metaphoric Intellectual Globe, which corresponded in every feature to the great globe. In his 1605 Advancement Of Learning, for example, we see Bacon proceeding on a metaphoric voyage, beginning with the major divisions of History, Poetry, and Philosophy, and proceeding through the subsidiary divisions until, near the end of the book, he says:

"And now we have finished our small globe of the intellectual world with all the exactness we could, marking out and describing those parts of it which we find either not constantly inhabited or sufficiently cultivated."

In addition Bacon wrote a version of his Advancement Of Learning in 1612 (which was never published) titled A Description Of The INTELLECTUAL GLOBE. And surely the same mind set gave birth to the Globe Theater. Moreover, as I will demonstrate a little later, the First Folio itself is designed as a globe.

The setting of the first play in the First Folio (The Tempest) is on an island inside the Mediterranean Sea, but at the same time has indications of a location outside the Mediterranean Sea, far west of the Pillars of Hercules. As Hallet Smith noted in his Tempest as Kaleidoscope:

"The 'uninhabited island,' as the Folio calls it, which is the scene of The Tempest, is apparently somewhere in the Mediterranean, since the shipwrecked characters in the play were en route from Tunis to Italy. Yet the imagery of the play and some of the descriptive detail concerning the island strongly suggest the New World across the Atlantic."

PLUS ULTRA in this scenario relates to the world. But while the allegory in the play apparently has the uninhabited island somewhere in the Mediterranean with the location beyond the Gates of Hercules
representing the world, it also depicts the island as the world, and in this allegory the location beyond the Gates of Hercules is the universe. The world waits beyond the Pillars of Hercules; the universe waits beyond the world - Plus Ultra, and Plus Ultra still. The First Folio is designed with the shape of a globe. Not only this, but it has a geocentric design (the world), and a heliocentric design (the universe) simultaneously. In addition, the First Folio depicts the super physical as well as the physical realm.

George Bernard Shaw, a man who not only overvalued his own intellect, but who constantly postured for attention, said Shakespeare had a gift for telling a story, provided someone else told it to him first. If Shaw had been as smart as he thought he was this might have given him an important insight into Bacon’s modus operandi, but on the other hand, since he had no more knowledge of Bacon's connection with the Shakespeare plays than a jelly fish has of the connection of the sun with our orbiting earth it would have been wasted on him. Most of the plays, with the brilliant exception of The Tempest, and A Midsummer Nights Dream, owe their plots to existing stories; not because the author was incapable of writing original plays; indeed, the very plays not indebted to existing plots stand at the pinnacle of the plays. Bacon concealed himself and his knowledge in the First Folio plays, but he wanted this to eventually be disclosed to selected people. He therefore adopted a stratagem of using existing works, and making changes to these works, so that the changes he made could give some clue of his secret intent in the individual plays to those who were capable of utilizing this clue. But the most amazing thing of all is that he did the same for the First Folio as a whole and, unbelievable as it seems, he did this 46 years before the First Folio was published. Because he did this in the 1577 edition of Alciat’s Emblems when he was only 16 years old.

**Bacon’s First Bow - The 1577 Edition Of Alciat’s Emblems**

The earliest public record of Bacon’s link to Plus Ultra was the “In dies Meliora” emblem in the 1577 edition of Alciat’s Emblems printed by Christopher Plantin in Antwerp, Belgium while Francis Bacon was in France from 1576 to 1579. There is certainly some strangeness in the proportion because this book not only contained strong evidence of Bacon’s authorship of the First Folio 46 years before the First Folio was published; and this despite the fact that some of the features connecting Bacon with the First Folio had already appeared in editions of Alciat’s Emblems long before Bacon was born. In view of some of the features in the 1577
edition of Alciat’s emblems it is tempting to speculate that this was a post-dated book. There is some precedent for this. The light A, dark A device appeared on a book dated 1563. The book was “De Furtivis Literarum Notis Vulgo. De Ziferia,” Ioan. Baptista Porta Neapolitano Authore. Cum Privilegio Neapoli, apud Ioa. Mariam Scotum. MDLXIII. However, William Smedley demonstrated that this was a post-dated book. In his book, “The Mystery of Francis Bacon”, William Smedley said:

“The first edition of this work was published in Naples in 1563 by Joa. Marius Scotus, but this does not contain the AA design. In 1592 the book was published in London by John Wolfe; this reprint was dedicated to Henry Percy, Earl of Northumberland. After the edition has been printed the title-page was altered to correspond with the 1563 Naples publication. The dedication was taken out, and a reprint of the original dedication was substituted, and over this was placed the AA head piece; then an edition was struck off, and until to-day, it has been sold and re-sold as the first edition of Baptista Porta’s work.”

Smedley said it is difficult to offer any explanation as to why this fraud was committed. However it is obvious this was done to conceal the evidence that the 1577 Alciat edition was the first appearance of the AA device.

So it might be plausible to speculate that the 1577 edition of Alciat’s emblems was also a post-dated book. But this would be an error. It is not only known that Arnold Nicolai and Gerard Janssen van Kampen engraved the wood blocks for the 1577 edition (as they had for the previous Alciat editions printed by Plantin) but, in addition, all of the woodblocks have survived and are now in the Plantin-Moretus Museum in Antwerp.

According to Alfred Dodd (Francis Bacon’s Personal Life-Story) when Bacon was just short of his 16th birthday, Queen Elizabeth, in a fit of anger, told him he was her son. She also told him in her fit of spite that she would never acknowledge him as her son. And then, to add insult to injury, Elizabeth promptly had Bacon shipped off to France to get him out of the way. Francis arrived at the English Embassy in Paris on October 3rd 1576 following a tempest plagued crossing of the Channel, carrying with him the knowledge that he was forever barred from his rightful title as son of Queen Elizabeth and heir to the throne of England.

Surely some special alignment of the stars of circumstance was in effect
because just at the precise time Francis Bacon arrived in Paris, Claude Mignault, a professor of Canon Law at the University of Paris was delivering his lectures in praise of Alciat. Moreover, Mignault, who had previously had an edition of Alciat’s emblems printed in 1573 by Plantin at Antwerp, and who had the 1577 edition printed by Plantin the following year (see Leon Voet’s six volume work, The Plantin Press (1555-1589): A bibliography of the works printed and published by Christopher Plantin at Antwerp and Leiden, Amsterdam) was already making preparations for the 1577 edition at the precise time Francis Bacon arrived in Paris.

The association between Bacon and Mignault has been lost to history, but in addition to the association mandated by the material linked to Bacon in the 1577 Alciat emblem book printed by Plantin, two simultaneous incidents at the beginning of 1578 also indicate this connection. (1) Claude Mignault left his house in Paris to begin legal studies at Orleans. (2) Francis Bacon left his residence in the English Embassy at Paris to take up residence in the house of a French lawyer. Numerous editions of Alciat’s emblems were published before his death in January 1550, but the 1577 edition, published after his death, which included the links to Bacon, had features not in any edition while Alciat was alive, or for that matter in any previous edition. William T. Smedley in his impressive 1910 book The Mystery of Francis Bacon was the first to point out the fact that there was a link to Francis Bacon in the “In Dies Meliora” emblem that appeared on page 104 of the 1577 edition of Alciat’s emblems. Smedley said the “In Dies Meliora” emblem had been redesigned for the 1577 book, and he was right because the “In Dies Meliora” emblem in the 1546 and 1577 editions of Alciat’s work were as follows:
The 1546 emblem only had one "A" on the right side of the pyramid. Probably this stood for Alciat. Changes and/or features in the 1577 emblem; some subtle, some not so subtle yield several distinct meanings, all connected to Francis Bacon, some connected to the First Folio. The basic theme in the emblem, unchanged from the 1546 edition, was the Plus Ultra (More Beyond) feature. The fact that this was the predominant feature was shown by the words beneath the emblem that referred to this feature:

At the new year a client brought to me the snouts of a Bristling board. Take these, he said, a gift for your belly. The Boar always goes forward, nor does it ever look back, as it Voraciously rips apart the grass with its open mouth. This Same is the duty of men; that the hope that’s slipped does not Fall behind, and that what’s further ahead, be better.

Here Francis Bacon appropriates this device for his own use. The “Plus Oltre” was the 16-year-old Bacon’s reaction to his banishment from the throne of England. The “Plus Oltre”, along with the connotation associated with it, was his proclamation of intent. Banished from his rightful inheritance as king of England he was claiming an even great kingdom for himself. As he said later in his letter to his uncle, Lord Burghley, he was taking all knowledge for his province. Since he could not claim the throne of England that was rightfully his - he was claiming an even greater throne – he was claiming all knowledge for his dominion.

The world of classical antiquity ended at the western end of the Mediterranean Sea where the Straits of Gibraltar opened onto the unknown realm of the Atlantic Ocean. This site was known as the Gates of Hercules. According to legend, two giant pillars of stone constructed by Hercules had stood there, one on either side of the straits, inscribed with the words, NON PLUS ULTRA (no more beyond).

Francis Bacon adopted the idea for his personal device with a significant alteration. By dropping the word “NON” he changed the inscription to ‘more beyond’ and contrasted the small, land-locked Mediterranean Sea, with the vast Atlantic Ocean. His more beyond provides us with the mindset required if we are to solve History’s Greatest Enigma, and understand The Secret of Francis Bacon. It is necessary to realize there is more beyond that dreamt of with our Mediterranean Sea mentalities.
There was even “More Beyond” the world because the First Folio was not just a model of the world - it was also a model of the universe. The ‘In Dies Meliora” device in the modified 1577 edition indicates the mindset of Francis Bacon.

Everyone knows Bacon took this device as the symbolic headpiece for his 1620, Great Instauration. On the other hand the astonishing presumption behind Bacon’s adoption of the device is never realized. The device did not originate with Bacon. It was the device of Charles V. It dated back to the 1520s, and was famous all over Europe before Bacon adopted it for his own use. It originated with the idea of the Lord Of The World, a concept that went still further back to the later days of the Holy Roman Empire, and to the title of Ruler Of The World as propagated under Roman Law.

In his De Civitate Dei St. Augustine defined human society as composed of two cities – The City of God (the church), and The City of the World (The Roman Empire). Based on this, Pope and Emperor passed through the Middle Ages; The Pope, head of the church; the Emperor, head of the world. In Roman Law the Emperor was styled Dominus Mundi, Lord of the World. There had actually been a line of emperors under the Roman Empire who could justly be called Dominus Mundi. Romulus Augustus, the last of these, was deposed in 475 A.D. Thereafter the Eastern Empire continued on its separate course, while Western Europe plunged into the Dark Ages. Then, in 800 A.D., Pope Leo III placed the crown on the head of Charlemagne. This crown restored the lineage of Lord of the World. But this lineage was cut off again in 1250 when Frederick II died, and not revived until 1521 with Charles V, who once again ruled as Dominus Mundi. And Charles V used for his device, the two legendary Pillar of Hercules that had marked the limits of the ancient world, but were now inscribed with the words, plus ultra – more beyond. This was the tradition Bacon appropriated with the device. But he put his own stamp on the device. It was not the physical globe over which he proclaimed his domain, but the intellectual globe. As he said in his 1592 letter written to William Cecil he had taken all knowledge for his province, and in so doing the proclaimed himself Dominus Mundi of the Intellectual Globe.

Devices Used By Bacon To Mark The First Folio

There is much more in this emblem; one particular feature, the light and dark “A’s” on the central pyramid, has a direct link to the First Folio since it is the source for one of the two devices used to mark the First Folio.
Here is the device:

Of these features, William Smedley only drew attention to the light “A”, and dark “A” on the face of the pyramid at the center of the emblem in the “dies Meliora” emblem in the 1577 edition of the emblems. Smedley pointed out that this was the source of the device later used by Bacon to mark his books. Smedley said:

“From this time forth, AA devices are to be found in numbers of books published in England, and on some published on the Continent. Amongst the former are the first editions of “Venus and Adonis,” “Lucrece,” the “Sonnets,” the quarto editions of Shakespeare’s plays, the folio edition (1623) of his works, and the first quarto and octavo editions (1612) of the Authorized Version of the Bible.”

According to Smedley there were 14 variations of this device. Actually there were at least 21, although one was a crude parody that appeared on a book by Bacon’s great enemy, Edward Coke. Apparently Coke, aware of Bacon’s use of the device, mocked him with the crude parody of Bacon’s device that he used to mark his own book. The device on Coke book was as follows:

It appeared on the following book:

Below is an example of one of the variations of Bacon’s device. A standard feature of his device was two crossbars instead of the one on the parody above. In addition Bacon’s devices incorporated a symbolic content that was beyond the grasp of Coke:

As Smedley noted Bacon was a massive presence behind the publication of books in London during his time. See Appendix I for a list of 578 books marked with the “AA” device. The “AA” device was only one of two devices Bacon used to mark his books and to mark the First Folio. The other device was as follows:

See Appendix II for a list of 61 books marked with this device.

However, as we have seen, in his Plus Ultra idea Bacon was not just dealing with the world, he was also dealing with the universe. And, having followed Smedley regarding the matter of the light “A”, dark “A”, it is instructive to digress for a moment and follow him a bit further. Smedley had a truly Plus Ultra theory that according to him was the secret of Francis Bacon’s life. He said that at a very early age, probably before he was twelve, Bacon conceived the idea that he would imitate God. Smedley notes that Bacon had a quaint conceit of the Divine Being, which he never tired of repeating. Among other instances he cites the following passage from Bacon’s “Advancement of Learning”

“For so he (King Solomon) saith expressly, The Glory of God is to conceale a thing, but the Glory of a King is to
find it out. As if according to that innocent and affectionate play of children, the Divine Majesty took delight to hide his works, to the end to have them found out, and as if Kings could not obtain a greater Honour, then to be God’s playfellowes in that game, especially considering the great command they have of wits and means, whereby the investigation of all things may be perfected.

I will examine this in more detail in the last chapter of this book when I look deeper into The Mystery of Francis Bacon. The universe God created was fashioned so there was always Plus Ultra; so his playfellows might have an unending path before them. Thus when he imitated God by creating a model of the universe Bacon also made Plus Ultra the paramount feature of his model of the universe.

These foregoing features by no means exhaust the information concealed in the “In Dies Meliora” emblem. Take another look:

The right side of the emblem has been changed to allude to Francis Bacon without making the allusion too obvious: the old ruins near the top, suggest an “F” laying forward on its face, and below it a “B” lying on its back. The boar in the emblem is an allusion to Bacon since a boar was displayed on Bacon’s coat of arms. The “Plus Ultra” on the pillars is the device Bacon used in his 1620 Great Instauration, and the words he used for his motto. The central pyramid has been altered to exhibit the very
obvious dark “A” on one side of the pyramid, and light “A” on the other, this is the source for a device used to mark the First Folio and many other books linked to Francis Bacon. The change from dark to light on the face of the pyramid in the direction of the two pillars is an obvious reference to Freemasonry with which Bacon was connected, and to the First Folio that abounds in Freemasonry symbolism. There were two pillars at the entrance to Masonic lodges, and the initiation ceremony had repeated references to the desire of the candidate for initiation to move from darkness to light. (The pyramid at the center of the “In Dies Meliora” emblem is oriented so it shows a movement from darkness, the dark side of the pyramid, to light: the light side of the pyramid, toward the direction in which the man in the emblem is pointing). The light A and dark A on the pyramid denotes the Two Principles and the Pyramid of Nature, two concepts basic to Bacon’s thought. The “Plus Ultra” on the left, and the ruins at the right seem to have been altered to enhance the contrast between the two. This feature of looking toward the past and toward the future at the same time is a basic characteristic of Bacon’s thought, and a basic feature of the plays in the First Folio. A Naysayer might claim this does not exist in the emblem. However, two other emblems have been altered to link them to these two in the “In Dies Meliora” emblem, and they support the meaning suggested by the changes in the emblems. Moreover they show a link both to Bacon and to the Shakespeare plays. These two additional emblems are the Janus emblem on page 115 (emblem XVIII) and the Nature emblem on page 335 (emblem XCVII). The nature emblem depicts Pan as the symbol of Nature. These two emblems are as follows:
A close examination of these two emblems reveals each has a tiny pyramid in the background with the light and dark faces like the pyramid in the “In Dies Meliora” emblem. The emblem of Janus, the god who looked toward the past and the future at the same time, is an obvious link to the contrasting feature in the “In Dies Meliora” emblem of the ancient ruins (the past), and the “Plus Ultra” (the future). The Pan emblem links directly to the pyramid with the light and dark faces in the center of the “In Dies Meliora” the association of this pyramid with Pan was one of Bacon’s stock ideas. In his Wisdom of The Ancients Bacon said Pan symbolized nature, and described him as follows:

“Horns are given him, broad at the roots, but narrow and sharp at the top, because the nature of things seems pyramidal: for individuals are infinite, but being collected into a variety of species, they rise up into kinds, and these again ascend, and are contracted into generals, till at length nature may seem collected to a point.”

This is an obvious link to the Pyramid at the center of the “In Dies Meliora” emblem.

Janus indicates a basic feature of the plays in the First Folio. Each play was designed so it had a face looking toward some aspect of knowledge from the past, toward the present, and toward some aspect of knowledge from the future at the same time. A passage in Bacon’s "Masculine Birth of Time", probably written close to the time the 1577 Alciat emblem book was published, notes this feature:

"Nevertheless it is important to understand how the present is like a seer with two faces, one looking toward the future, and the other toward the past. Accordingly, I have decided to prepare for your instruction tables of both ages, containing not only the past course and progress of science, but also Anticipations of things to come.

The Two Principles And The Twin Souls
Why did Bacon have the light and dark “A” on his pyramid of nature? Why did he have them on the devices he used to mark his books? Because the device expresses a universal doctrine of the ancients - the doctrine of the Two Principles. According to the ancients the Two Principles were universal, not
only in all of human experience, but in all of nature also. Moreover, there were two infants on many of the light and dark “A” devices, and these infants expressed another widespread idea of the ancients - the Doctrine of Twin Souls. Not only were the two infants on the device used to mark the First Folio, the doctrine was clearly set out in the book; both in the Comedy of Errors that depicted the separation of the twin souls at the beginning of the cycle of incarnations in the earth, and in Twelfth Night that depicted the reunion of the twin Souls at the end of the cycle of incarnations in the earth. Many ancient nations that believed in reincarnation endorsed the Twin Souls doctrine. These doctrines of the Two Principles, and of the Twin Souls, were almost universal among the nations of antiquity. The Ancient saw The Two Principles in all of nature. One was light, the other was darkness. Light was the active principle; darkness the passive principle. The active principle was viewed as male, the passive as female. Light was viewed as good, darkness as evil. Not only were The Two Principles omnipresent, everywhere they were always at war with each other. They were present in light and shadow, day and night, summer and winter. Even the year itself was divided into a light half and a dark half, and not only the year alone, the Two Principles were present in the structure of the entire universe, which was viewed as composed of the realm of light above, and the realm of matter below. Matter was viewed as dark, and the world of matter below was viewed as a shadow of the realm of light above.

While the ancient doctrines referred to Two Principles, the current term by which the two principles are designated is Dualism. Dualism is a late term, introduced in 1700 by Thomas Hyde to describe religious systems such as Manichaeism that conceives of God and the Devil as two coeternal principles. Dualists believed in the existence of two worlds, one visible, vain, and corruptible; and one invisible, incorruptible, and eternal. The invisible world is the realm of light above, and the visible world is the realm of darkness and matter below. The visible world is viewed as a realm of illusion. The visible world is a shadow of the invisible world.

Dualism came in three basic versions. First, absolute dualism, as developed by medieval Zoroastrianism and Manichaeism, good and evil, light and darkness derive from two independent coeternal principles, irreducibly set against each other for all eternity. Second, Monarchian Dualism, represented by some of the classical Gnostic systems such as Valentinianism in which one of the principles is seen as a secondary agency stemming from the other principle, which is the first cause. The third version has a distinction regarding the world and physical matter. In cosmic dualism, as exemplified by
Zoroastrianism, the physical world is essentially a beneficent creation of the good principle, hence a ‘good creation’: although assaulted by evil, it is designed to bring about the ultimate destruction of the evil agency. On the other hand, anti-cosmic dualism equates the physical world and matter with the principle of evil and darkness, which are seen as totally opposed to the spiritual world and light. Anti-cosmic dualism tends to be strongly antisomatic, relegating the body to the evil world of matter and opposing it to the soul, the latter having its origin in the realm of light and good. Anti-cosmic dualism is seen at its most extreme in the mythological systems of some of the Gnostic school. Zoroastrianism was the teaching of the Magi—the wisdom of Persia, which dealt with the eternally opposing pair: Ahura-Mazda, and Ahriman. In the Mysteries of Mithra, which derived from the teaching of the Magi in ancient Persia, Ahura-Mazda, the Creator, was the God of Light and Good, while his adversary, Ahriman, also known as the Serpent, was the God of Darkness and Evil. From each of these there emanated six principles, or gods: from Ahura-Mazda emanated six principles of Light and Good; from Ahriman emanated six principles of Darkness and Evil. These opposing forces of Light and Darkness were in all of universal nature. Their strife created an eternal war in nature that would rage from beginning to ending of creation. A reference in ancient sources referred to, "The Eternal War of Eleusis."

Old ruins were on the right side of the "In Dies Meliora" device. The pillars with the legend "Plus Oltre" were to the left side. Bacon denoted Antiquity, by the dark "A", (hence the ancient ruins on that side) and Anticipations, or the light of nature of the future was on the right (symbolized by the Gates of Hercules with the legend "Plus Oltre"), by the light "A." In addition the two pillars had an allusion to Free Masonry with which Bacon was connected. The initiation ritual refers to bringing the initiate from darkness to light. There were numerous other links to Bacon in the 1577 Alciat book in addition to the “In Dies Meliora” emblem with the pyramid with the light and dark faces. With the 1577 Alciat book Bacon began the practice he continued later in his Shakespeare plays. He used a source and adapted it to his purposes so that it might indicate to those capable of piercing the veil the secret design in his writings. In three emblems in addition to the “In Dies Meliora” emblem a miniature version of the pyramid with the light and dark faces can be seen in the background. This was obviously intended to link them to the “In Dies Meliora” emblem. In Emblem III on page 57 anyone who looks closely will see a miniature version of the pyramid with the light and dark faces in the background.
The above emblem in the 1577 edition is dedicated to Alciat’s birthplace. Although Alciat was a native of Milan, this was the Dukedom of Milan, not the city of Milan. Until 1183 Milan was only a city, although an important center in Lombardy, but in 1183 Milan became a Dukedom encompassing a considerable amount of the surrounding territory that included the city of Milan. Andrea Alciati was born on May 8, 1492 at Alzate, a domain in the Dukedom of Milan. The place of Alciati’s birth was the homestead of the family, and derived its name from the Alce or Elk, a wild animal according to Pliny with the strength of a horse and swiftness of a stag.

Henry Green in his authoritative book, Andrea Alciati and his Books of Emblems, renders the Latin legend beneath the third emblem in the 1577 book as follows:

The badge of Alciat’s race the elk sustains,-  
Bears in his hoofs, - “Procrastination shun,’  
So answered Alexander that man’s word, -  
‘How he in time so short so much had done?’  
Never will defer, - the elk declares,  
That stronger, swifter, onward it may run.”

The miniature pyramid in the background with the light and dark faces linking this emblem to the “In Dies Meliora” emblem is one of three with the miniature pyramid. And this emblem, the third the book, is linked to the first two since (1) the first emblem is dedicated to the duke of Milan. (2) The second emblem is dedicated to the city of Milan. (3) The third
The tacit assumption is that there must be some conceit in this emblem that relates to the “In Dies Meliora” emblem since the tiny pyramid is present in this emblem. The first conceit is that in the background immediately in front of the elk is what appears to be a beacon. In Bacon’s time Bacon was pronounced beacon. The second is in Bacon’s Advancement of Learning where he discusses the relation of Alexander the Great to learning. According to Bacon after Aristotle had set forth his books of nature Alexander wrote him a letter in which he said he esteemed it more to excel other men in learning and knowledge than in power and empire. This is directly linked with the “In Dies Meliora” emblem in which Bacon proclaims himself ruler over the empire of all knowledge. Andre Alciat who died in January of 1550 was a native of Milan. Thus the first emblem in the book in his emblem books was dedicated to the Duke of Milan, while the second was dedicated to the city of Milan. These two emblems in the 1577 editions were unchanged from the 1546 edition. In The Tempest (the first play in the First Folio) the main character Prospero, generally viewed as a portrait of the author, is the Duke of Milan. Most of the action in the second play (The Two Gentlemen of Verona) takes place in Milan. In the third play (The Merry Wives of Windsor) Falstaff is fitted with a set of stag horns at the end of the play. In his comment on the emblems in the 1577 edition Mignault (Bacon?) says in the Aldine edition of the emblems (1546) the elk has the horns of a stag. The picture in the 1577 edition is the same as that in the Aldine (1546) edition with the exception of the tiny pyramid in the background with the light and dark face. So these three emblems have details that match the first three plays in the First Folio. And there is a great deal more here.

In Roman times the city later known as Milan had an entirely different name. The Romans defeated a Gallic tribe called Insubres in 222 B.C., and were left with a city with a hybrid name: Medio [middle] and lanum denoting a demarcated territory (hence Middle Land, or middle of the land). This was the source of the Welsh word ‘llan’ meaning a sanctuary or church). This sanctuary-church is underscored by the words accompanying Alciati’s second (Milan) emblem which was unchanged in the 1577 edition from the 1546 edition:

A castrated sheep is the sign of Bituriges, a boar the sign of the Aedui. To these people is owed the origin of my homeland Milan which was, they said, sacred to a maiden. For the ancient Gallic tongue proclaims this. Minerva was worshipped, where now
Thecla, transformed in divine majesty, is before the house of the Virgin Mother. A woolly boar is the sign, a double-shaped creature, partly with sharp bristles, partly with soft wool.

Mediolanum was a sanctuary to Minerva (the Roman Pallas Athena). Pallas Athena speared shaker, the goddess of wisdom, was the deity from whom Bacon derived the Shakespeare name he used as a mask for his most famous work. At the time of the 1577 edition of Alciati’s emblems, Bacon (later to become the greatest English poet) was sixteen. Virgil (later to become the greatest Roman poet) was schooled in Mediolanum beginning when he was sixteen until he later went to Naples. In The Tempest, Prospero, generally recognized as representing a depiction of the author, goes to Naples after leaving Milan. Mediocria Firma (middle things endure) was the motto on Bacon coat of arms, which included a boar. These are quite similar to Mediolanum (middle of the land). The boar was also a symbol of Mediolanum. Thecla was the name of a Christian saint who was martyred. Her name (oddly enough) means “The Key”. Incredibly Bacon left in the 1577 edition of Alciati’s emblems detailed proof of his authorship of the First Folio 46 years before it was published.

Mignault (Bacon?) notes that the cutting off of the head of a flower, or plant, may symbolize the quelling of civil strife or the defeat of tyranny. This can be compared with the parallel passage in King Richard II where the head gardener says to the other gardeners:

Go thou, and like an executioner
Cut off the heads of too fast growing sprays
That look too lofty in our commonwealth:
All must be even in our government.

And Bacon in his Advancement of Learning says:

“...as Periander, being consulted with how to preserve a tyranny newly usurped, bid the messenger attend and report what he saw him do; and went into his garden and topped all the highest flowers; signifying, that it consisted in the cutting off and keeping low of the and grandees.”

Each emblem was made up of a picture with the accompanying text below the picture. A very curious connection in the 1577 book with the
First Folio is Mignault’s (Bacon’s?) comment that the reader of emblem books finds that his eyes constantly oscillate between text and the picture. In the following chapter I will show that the title page of the First Folio with the introductory verse by Ben Jonson facing the picture of Shakespeare has been deliberated constructed so the eyes of the reader constantly oscillate between the picture and the verse.

Such an astounding number of features in the 1577 book of emblems correlate with the First Folio that one would be led to think that possibly the 1577 book was printed much later and misdated to 1577 - except for the fact that the woodblocks used for the edition have survived and are now in the Plantin-Moretus Museum in Antwerp. It is incredible enough that Bacon left in the 1577 edition of Alciati’s emblems detailed proof of his authorship of the First Folio 46 years before it was published, but what extends into the paranormal is that four of these features were definitely preexisting features:

- The boar on Bacon’s coat of arms and the boar as a symbol for Milan.
- Bacon’s name pronounced beacon, and the beacon in the background of emblem 2.
- Mediolanum (middle of the land) – Mediofirma (middle things endure). The 16 year old Virgil in Mediolanum, and the 16 year old Bacon in in France.

The Plus Ultra idea in the 1577 edition of Alciati’s emblems (noted by Goethe) was built into The Tempest. The setting of The Tempest is in the Mediterranean Sea. Yet a feature in the play places it beyond the Gates of Hercules. In his The Tempest as Kaleidoscope Hallet Smith said:

"The 'uninhabited island,' as the Folio calls it, which is the scene of The Tempest, is apparently somewhere in the Mediterranean, since the shipwrecked characters in the play were en route from Tunis to Italy. Yet the imagery of the play and some of the descriptive detail concerning the island strongly suggest the New World across the Atlantic."

More About Francis Bacon as Author Of The First Folio
The belief that Francis Bacon was author of the Shakespeare Plays is, of course, contrary to opinion of the great masses of people, who have been
told the author was the man from Stratford on Avon. I will not detain these people here. Stupidity is not a crime - they are free go. But I will note that their opinion is worthless. Sadly our society does not train people to think for themselves, but trains them; almost from the time they have mastered the fine art of soiling their diapers, to believe what authority tells them. The huddled masses yearning to breathe free, that have never been able to make it through the golden door that opens upon the ability to think for themselves, are merely regurgitating what authority has fed them. Their opinion is worthless. The authorities that rules their unthinking minds, are the literary and academic professionals, who devote themselves to this issue and are accounted experts in this field. On the other hand the range of knowledge of these “experts” has always been limited. Any special expertise they possess lies in very limited areas. As far as their expertise goes, they can most appropriately be compared to monkeys who ride bicycles. 

CANDID SNAPSHOT OF A STRADFORDIAN

The basic problem with Stratfordians is their inability to make obvious distinctions. They are like the little mole in Aesop’s fables that went to his mother and told her he could see. The mother placed a piece of frankincense in front of him, and asked him what it was. “A stone,” said the little mole. “Not only are you blind,” the mother said, “But you have lost your sense of
This inability to smell out things that are rotten in the state of Shakespeareana runs all through Stratfordian Conventionalism. Consider their basic premise, a story Stratfordians swallow with no more hesitation than a snake in swallowing a rat: Shakspere, a man with illiterate parents; a man who had illiterate children; a man who lived in an illiterate bookless neighborhood until the age of twenty five, goes to London, and mirabile dictu, even from his earliest writings exhibits the largest vocabulary of any writer who ever wrote, along with the most stupendous learning of any writer. Common sense alone should make anyone stop and think before they swallow this rat.

**Instances Of The Fingerpost**

In his Novum Organum Francis Bacon gave a discourse on the use of Prerogative Instances as an aid to the understanding. One of these took precedence over the others, because, as Bacon said, it “showed the true and inviolable Way in which the Question is to be decided.” Bacon called this particular instance, “An Instance of the Fingerpost” because it was like those old Finger Posts found where roads split into different directions that had a finger pointing the traveler in the correct direction. A number of Instances of the Fingerpost point directly to Francis Bacon as author of the “Shakespeare” works.

Evidence of Bacon’s authorship of the plays surfaced as early as 1597. In that year Joseph Hall’s Satires were published, and in Book VI, Satire I had the following passage:

Tho Labeo reaches right; (who can deny)
The true straynes of Heroicke Poesie,
For he can tell how fury reft his sense
And Phoebus filled him with intelligence

Two bits of information can be gleaned from this passage. Since Labeo was a Roman lawyer it follows that the writer referred is a lawyer. It also follows that this reference is to Venus and Adonis. Venus and Adonis was prefixed with the following Latin motto from Ovid’s Amores:
Vilia miretur vulgus; mihi flavus Apollo
Pocula Castalia plena ministret aqua

Which translates as:

Let base-conceited wits admire vile things,
Fair Phoebus lead me to the Muses’ springs.

Book II, p. 25 of the Satires had the following passage:

For shame write better Labeo, or write none
Or better write, or Labeo write alone.
Nay, call the Cynic but a wittie fool,
Thence to obscure his handsome drinking bole;
Because the thirstie swaine with hollow hand
Conveyed the strame to weet his drie weasand.
Write they that can, tho they that cannot do;
But who knows that, but they that do not know.

Hall rebukes the author both for the offense he feels at the poem and for writing it in conjunction with someone else. He leaves the conjecture to the reader as to the nature of the partnership with the unnamed other person. He tells us that the author is a fool to let “the thirstie swaine’ (Shakspere) moisten his parched throat with draughts from the Muses which are not his but the author's. The italicized lines say let us have literary works from those who can write properly, not from those who can’t, but appear in print as authors (Shakspere). And who are the people who are aware of this deception? Those who pretend not to know, but really do know. In the Fourth Book, Satire I, the evidence in the passage alluding to Labeo becomes stronger:

Labeo is whip’t, and laughs me in the face.
Why? For I smite and hide the galled place,
Gird but the Cynicks Helmet on his head,
Cares he for Talus or his flayle of lead?
Long as the craftie Cuttle lieth sure
In the black Cloud of his thick vomiture;
Who list complaine of wronged faith or fame
When he may shift it on to anothers name?
The reference to the Cynick, i.e. the author, in the third line makes it plain that Hall is speaking of the “Honourable Order of the Knights of the Helmet”, described in Bacon’s Gesta Grayorum, produced at Gray’s Inn in 1594, and Talus with his flayle of lead is an allusion to The Fairy Queen while the concluding lines emphasize that he was writing under a pen-name.

And a little further on he had the following line:

While big But Ohs each stanza can begin,

This is a pointed allusion to Lucrece, where many stanzas commence with “But” or “Oh”. Another feature of both Venus and Adonis, and of Lucrece, is the use of hyphenated words as epithets; thus Hall’s satirical comment:

In Epithets to join two words as one,
Forsooth for Adjectives cannot stand alone.

These Satires indicate Hall identified Bacon as the author of Venus and Adonis, and of Lucrece, alluding to him under the names of Labeo and the Cynick. But this was only the first shoe dropping. The second shoe dropped in 1598 when John Marston published his Pigmalion’s Image, in which occurred the following passage:

So Labeo did complaine his loue was stone,
Obdurate, flinty, so relentless none;
Yet Lynceus knows, that in the end of this
He wrought as strange a metamorphosis.
Ends not my poem thus surprising ill?
Some, come, Augustus, crowne my laureat quill.

The first two lines are obvious allusions to lines 200, and 201 of Venus and Adonis where Marston compares the metamorphosis of Pygmalion in his own work to that of Adonis as described by ‘Shakespeare’ in Venus and Adonis.

In Satire I there is another covert allusion to an author who “presumst as if thou wert unseene”, and in Satire 4 Marston defends various authors whom Hall attacked. Then without actually naming Labeo he identifies him in the following line:

What, not medioca firma from thy spite!
Since these two Latin words were the motto on Bacons’ coat of arms there can be no doubt that Marston was referring to Francis Bacon:

One odd phenomena associated with the subject has been that people with specialized knowledge in so many different fields have constantly claimed Shakespeare as one of their own, saying he was a lawyer; a farmer; a surgeon; a Chemist; a Physiologist; a Psychologist; a physician; a soldier; a soldier; a practical musician with an intimate acquaintance of both the theory and practice of music; a Botanist; an Entomologist; an Ornithologist; a Zoologist; an Ethnologist; an Alchemist; a Churchman; and a skilled printer among other specialties. He had a minute and expert knowledge of anatomy. He was a practicing physician. He was a biblical expert. Goethe said Francis Bacon had drawn a sponge over the table of all human knowledge.

A special feature of his learning was his expertise in the various arts and trades. It is true that there were many learned men in ‘Shakespeare’s’ day, but only in Bacon was there a universal learning that included a detailed knowledge of all the arts and trades. There is ample evidence that as a part of this effort he sought out people who were experts in their particular fields and drew them out so he could assimilate their knowledge.
Bacon’s Chaplain William Rawley said Bacon, “...would draw a man on and allure him to speak upon such a subject, as wherein he was peculiarly skilful."

Francis Osborn, another contemporary, described Bacon as "a good Proficient, if not a Master in those Arts entertained for the Subject of every one’s discourse." He goes on to describe this as, "A high perfection, attainable only by use, and treating with every man in his respective profession, and what he was more vers’d in. So I have heard him entertain a Country Lord in proper terms relating to Hawks and Dogs. And at another time out-cant a London Chirurgeon. Thus he did not only learn himself, but gratifie such as taught him; who looked upon their Callings as honoured through his Notice. Now his general Knowledge he had in all things, husbanded by his wit, and dignif’d by so Majestical a carriage he was known to own, strook such an awful reverence in those he question’d, that they durst not conceal the most intrinsick part of their Mysteries from him."

Bacon as author of the Shakespeare works explains Shakespeare’s detailed knowledge of so many arts and trades.

In connection with the case of the Hall-Marston evidence showing Francis Bacon to be the author of Venus and Adonis and of Lucrece another Instance of the Fingerpost can be found in the dedications to the two works. The dedication to Venus and Adonis was as follows:

"To the Right Honorable Henrie Wriothesley, Earle of Southampton, and Baron of Titchfield. Right Honorable, I know not how I shall offend in dedicating my unpolisht lines to your Lordship, nor how the worlde will censure me for choosing so strong a propp to support so weak a burthen, onely, if your Honour seeme but pleased,I account myselfe highly praised, and vowe to take advantage of all idele houres, till I have honoured you with some graver labour. But, if the first heire of my invention prove deformed, I shall be sori it had so noble a godfather, and never after eare so barren a land, for feare it yeeld me still so bad a harvest. I leave it to your Honourable survey, and your Honor to your heart’s content; which I wish may always answerse your owne
The Venus and Adonis dedication showed the first stages of a friendship with The Earl of Southampton, while the dedication to Lucrece shows a confirmed friendship with the Earl of Southampton.

At the time the dedications were written Francis Bacon was closely associated with Essex and his circle, and was frequently in Essex’s company. Essex’s acquaintance with Southampton began to be closer around 1592, and they became inseparable friends. This means that Bacon’s acquaintance with Southampton began about this time and had become more intimate by the time Lucrece was written. There is considerable evidence of Bacon’s acquaintance with Essex and of his association with the Essex circle. There is absolutely no evidence (apart from the supposed evidence of the dedications) of the Stratford’s man association with the either the Essex circle or his association with Southampton. This is an Instance of the Fingerpost pointing to the actual author of the ‘Shakespeare’ works. The circumstances closely follow those of Bacon’s relationship with the Essex circle. The relationship began in late 1591 or in 1592, so the indications are his acquaintance with Southampton began shortly before Venus and Adonis was written. Venus and Adonis was probably written in 1592 since it was registered in the Stationer’s Registers on April 18, 1593. It shows that at that time the author was not established in his friendship with Southampton, and did not know how his dedication would be received. The printer was Richard Field. The Rape of Lucrece was probably written during 1594. The dedication indicates that the friendship, apparently just beginning at the time of the dedication of Venus and Adonis, was now firmly established. On May 9, 1594 Lucrece was registered with the dedication.

To the Right Honourable Henry Wriothesley Earle of Southampton, and Baron of Titchfield.

The loue I dedicate to your Lordship is without end; whereof this Pamphlet without beginning is but a superfluous Moity. The warrant I have of your Honourable disposition, not the worth of my untutored Lines, makes it assured of acceptance. What I have done is yours, what I have to do is yours, being part in all I have, devoted yours. Were my worth greater, my duety would shew greater, meane time, as it is, it is bound to your Lordship; To whom I wish long life still lengthened with all happiness,
Another fact the ‘experts’ seem unable to deal with is the curious feature in the contemporary allusions to Shakespeare of the intermittent presence of the hyphen in his name. In Shakespeare’s Unorthodox Biography Diana Price notes the hyphen appeared in 45% (fifteen out of thirty-three) of the plays published before the First Folio in 1623. The implication is Shake-speare was regarded as a made up name. Diana Price notes hyphens were often used during that time in made up names. She cites the name “Mar-prelate” and its satirical variations, and suggests (as people who believe that Francis Bacon wrote the work have frequently done) that Shake-speare may have been a made up name used to denote the goddess of wisdom – Pallas Athena. Pallas Athena, Goddess of Wisdom - The Spear-Shaker. When Pallas Athena shook her spear the light of knowledge flashed forth, and all the darkness of ignorance fled away. Those true-filed lines were her offspring, as Ben Jonson broadly hinted in his somewhat awkward line in his introductory verse to The First Folio: “In each of which he seemes to shake a lance, As brandish’t at the eyes of ignorance.”

Traditional muses did not suffice for Francis Bacon. So he chose a tenth muse while he was still in his teens in France. A letter Bacon received in 1582, from Jean De la Jesse, personal secretary to the duc d'Anjou, identifies his tenth muse. Jesse asserts that his own Muse has been inspired by "Bacon's Pallas":

"bien que votre Pallas me rende mieux instruit".

This was shown in the Sonnets:
Sonnet 38 said:

Be thou the tenth Muse, ten times more in worth
Than those old nine which rhymers invocate;

The implication is the Sonnets were addressed to the Spear Shaker – Pallas Athena, the tenth Muse chosen for inspiration by Francis Bacon.

During the Christmas vacation of 1594 Francis Bacon jotted down a collection of thoughts, proverbs, and phrases in English, Latin, French, Spanish, Italian, and translation from Greek comprising some 1655 entries that might be of use to him. He titled this collection the Promus of Formularies and Elegancies, and Mrs. Henry Pott only published it in full for the first time in 1883. And Sir Edwin Durning-Lawrence had a fresh translation made in his 1910 Bacon is Shakespeare. The Shakespeare plays contained an unusual number of parallels with the Promus. Mrs. Pott
claimed Shakespeare parallels for all but about 246 of 1655 entries. The best critical analysis of the parallels in the Promus with the Shakespeare plays seems to be that of N. B. Cockburn in his 1998 The Bacon Shakespeare Question – The Baconian Theory Made Sane. Even after going to some extremes to reject parallels that might have any questionable features Cockburn still says that, “…about 600 of the Promus entries have a sufficient point of contact with one or more Shakespeare passages to be described as parallels.” And as Cockburn himself says, “…600 is still a formidable number which can hardly be other than significant.” In addition to the 46 entries, which he lists along with the parallel entries in the plays Cockburn draws special attention to entry 112 and its parallels with Romeo and Juliet. He says the 19 Folio 112 parallels on that sheet a different kettle of fish with these several entries exhibiting together as they do such a number of parallels with Romeo and Juliet.

In 1867 John Bruce discovered a manuscript in an old black box of papers at the Northumberland House at the far western end of the Strand in London, England. This manuscript consisted of a protective cover sheet enclosing 22 old manuscript sheets. The protective sheet was covered with extensive scribbling. It was obvious both from the extensive scribbling on the cover sheet, and from the enclosed manuscript sheets, that this manuscript had been the property of Francis Bacon. Since the manuscript was discovered in the Northumberland House it is known as the Northumberland Manuscript. It is dated circa 1591 to 1593 since it shows a transition from the old type of writing to the new which occurred during this period.

Francis Bacon’s name is on the top, right-hand side of the cover, and most of the enclosed writings are his. There are references to his essays, and to his orations at Gray’s Inn. From the manuscript it is obvious that Bacon employed scriveners to write out his works in plain text before sending them on to the printer. The jottings on the cover of the manuscript were obviously made by the scriveners to smooth out the flow of ink from their goose quill pens before beginning their work.
Nicholas Bacon died in 1579 before making any provisions for Francis in his will. After Francis returned from France in that year he found him almost destitute. He had to find a way to earn a living. The Northumberland Manuscript is evidence of the course he took. The jottings on the cover refers to a letter from the Earl of Arundel to the Queen; a speech made by the Earl of Essex, and a speech made by the Earl of Sussex; all written by Francis Bacon. It is obvious he was lending his pen to the upper crust for remuneration.

Among the writing on the manuscript cover is the phrase, “revealing day through every cranny peepes.” This is the line from Shakespeare’s Lucrece in which the last word was altered to “spies” to complete the rhyme. Here is the strange word honorificabilitudino found extended in Shakespeare’s Love’s Labours Lost published in 1598. Below is copy of the Northumberland Manuscript with some of the scribble removed in order to make it more legible. In addition to the other scribbles on the cover sheet one says by Mr. Francis Bacon William Shakespeare and immediately below this:

Richard the second
Richard the third

The obvious inference is that, in addition to the other products of his pen at this time, Bacon was also producing works under the pseudonym of William Shakespeare. It is equally obvious from the manuscript cover that at one time it included the plays Richard the Second and Richard the Third, before they were removed and were sent to the printer.
Novill

By Christ, of them refusing your religion, as without your money, or giving what is due.

Novill

The praise of the worthiest virtue
The praise of the worthiest affection
The praise of the worthiest power
The praise of the worthiest person

Anthony Compton and consorts

By Mr. Francis Bacon

Mr. Francis Bacon

The praise of your heart

Malice annas sas transactes
Nulla siles est in pactus
Multa in pace Verba lacto
Nulla corde fuisse pactus

Speches for my Lord of Essex at the right:

Speches for my Lord of Sussex et al

more than externally

honorificabilitudinitatibus

Rogationes at Graves Inn

Queen's Mate

Earle of Arundel's Letter to the Queen

Essays by the same author

By Mr. Francis Bacon

William Shakespeare

Rycharde the second
Rycharde the third
Ammund and Cordelia

reveling day through
He of Dogs front...

As your every crying by Thomas Nashe, in inferior places
speakes and sayes...
What happened to these two plays when they went to the printer? Both were dated 1597. Valentine Simmes printed both for Andrew Wise (Note the name - has there ever been a name more likely to have been fabricated by Francis Bacon?). Both were marked with the “AA” device, but the title page of Richard the Second was particularly interesting:

It is obvious that the layout of the title page was been mangled for the sole purpose of showing “by bacon” in the margin. Can anyone be so obtuse that they fail to see this (Stratfordians aside)?

Here is a facsimile showing the “AA” at the top of the beginning page in Richard III:
The Northumberland Manuscript is particularly valuable because it provides a window into Bacon’s activities during the years 1591 to 1593. In 1591 Bacon wrote a letter to his uncle Lord Treasurer Burghley. In the letter he said:

“And if your lordship will not carry me on, I will not do as Anaxagoras did, who reduced himself with contemplation unto voluntary poverty, but this I will do, I will sell the inheritance that I have, and purchase some lease of quick revenues, or some office of gain, and shall be executed by dupety, and so give over all care of service, and become some sorry book-maker, or a true pioneer in that mine of truth, which, he said, lay so deep.”

Bacon’s great enterprise was the task he labeled The Great Instauration, the razing and rebuilding of all human knowledge from the ground up. In his letter to Lord Treasurer Burghley he was seeking support with the funding to carry out his project. He did not get this support so he became, as he said, a sorry book-maker.” William Smedley was the first put forth the theory in his 1905 book, The Mystery of Francis Bacon, that following his return from Francs in 1579 Bacon began directing the production of a quantity of books and that, every book in the production of which he was interested, he caused to be marked with one of his two device, either the “AA” device, or the device I have labeled The Hunt of Pan device. The
Northumberland Manuscript is evidence of this project. What this manuscript shows is that Bacon had scriveners at work putting the documents in fair copy before they went to the printers.

On the other hand, there is a question as to whether all of these people were merely scriveners (secretaries) or whether the work of some of them went beyond this. In a letter from Francis Bacon to his brother Anthony Bacon in January 25th of 1594 Francis said:

“I have here an idle pen or two, specially one, that was cozened, thinking to have got some money this term. I pray send me somewhat else for them to write out besides your Irish collection, which is almost done. There is a collection of King James, of foreign states, largeliest of Flanders; which, though it be no great matter, yet I would be glad to have it.”

And in a letter to Tobie Matthew, written in 1622, Bacon spoke of having Henry VII:

“...well translated into Latin by the help of some good pens, which forsake me not.”

The Hall-Marston evidence, and the other Instances of the Fingerpost which should have given a major heads up to Shakespeare scholars, were a tiny blip on the radar screen of their “not ready for prime time” minds. It was a century and a quarter after the Hall-Marston evidence before, in 1753, the anonymous author of the Leland Manuscript Article, in his veiled fashion not only awarded Bacon the authorship of the Shakespeare Plays but gave him the palm for founding the Freemason and Rosicrucian fraternities as well. Then, in 1785, the Reverend James Wilmot claimed Bacon as the author once again. And a mere year later in 1786 the anonymous author of The Learned Pig intimated that Bacon was the author once again. And in 1857 Delia Bacon, who believed the plays were written by a group of men that included Francis Bacon, Sir Walter Raleigh, and Edmund Spenser, published her book The Philosophy of the Plays of Shakespeare Unfolded. Then, in the early years of the 1900’s, writers like Smedley and Durning-Lawrence produced books that might have been the beginnings of a Baconian ground swell, but unfortunately World War I intruded on the issue, and as is customary with all great wars the first casualty was Common Sense. Unfortunately also, by this time the whole thing had become big business – the Stratford man had became an
industry that provided a livelihood to a large number of people – and, as the adage goes, where interest lies, honor dies.

By now legions of teachers in public schools and Universities eked out their miserable existence teaching Stratfordian sanctioned lies about the Stratford man. Hordes of Actors made their livelihood not just as ordinary run of the mill actors, but Shakespearean Actors. A thriving industry flourished at the supposed birthplace of the author hawking Shakespeare memorabilia to thousands of visitors each year like reservation Indians hawking artifacts at a trading post. Gaggles of people, with status quo as their holy grail, owed their sustenance to The Shakespeare Industry. The continued health of the tenure of academic professionals rested perilously on the backs of these hacks sweating out periodic papers on Shakespeare. Literary professionals stayed afloat, with grants from party line institutions by writing fat fictional biographies running to hundreds of pages, masquerading as fact, about the life of a man of whom all available facts would not even have filled ten pages.

Mark Twain thought Francis Bacon authored the Shakespeare works. Arthur Young hailed as ‘one of the greatest minds of our time’, and as ‘the greatest theoretical genius since Einstein’: inventor of the Bell Helicopter, physicist, philosopher, writer, cosmologist, and mathematician, also thought Francis Bacon authored the Shakespeare works. And Young added that the people who believe the man from Stratford on Avon wrote the ‘Shakespeare’ works:

“...don't seem to have the same kind of knowledge of facts and the depth of perception [as the Baconians]. They're mostly denying Bacon because-well-most people don't think so, therefore it is true. [they] are very defensive, often very superficial in their treatment of what is put out by the Baconians."

So the Baconian side has one of the greatest minds of the nineteenth century; one of the greatest minds of the twentieth century to support their side of the matter; and with head bowed and cheeks ruddy with shame, I confess I cannot fail to add that the Baconian side adds the
conclusive proof given in the present volume from the twenty first century to the foregoing two great minds. The Stratfordian side, on the other hand, has the mindless majority, and monkeys riding around aimlessly on their little bicycles. From any objective and rational viewpoint the decision in this mismatched contest must go to the Baconians.

The Literary and Academic Professionals
A glance at the history of the literary and academic professionals in this field, as they groped their centuries long way toward the appreciation that awarded Shakespeare universal acclaim, clearly demonstrates that the appropriate term for the situation of these people is dystopian. The reactions of the first literary and academic professionals exposed to the First Folio recalls the comment of Joseph Christmas Ives - the first European/American exposed to the Grand Canyon. Ives said:

“Ours has been the first, and will doubtless be the last, party of whites to visit this profitless locality, it seems intended by nature that the Colorado river, along the greater portion of its lonely and majestic way, shall be forever unvisited and undisturbed.”

So we see John Milton in 1631 expressing a general consensus that Shakespeare was an unlearned, untutored, child of nature warbling his native wood-notes wild, and Samuel Pepys in 1662, upon seeing Romeo and Juliet for the first time, saying he thought, ‘the play of itself the worst that ever I heard in my life’, and later that year when he went to see A Midsummer Night’s Dream saying, ‘which I have never seen before, nor shall ever again, for it is the most insipid ridiculous play that ever I saw in my life’. Samuel Johnson, who described Shakespeare’s writing flaws in excruciating detail, can also be added to this list.

Nearly a half-century passed before Margaret Cavendish pointed out that Shakespeare had considerable ability in delineating character (face it, women tend to be more perceptive than men). By 1737, although Shakespeare’s reputation had made great strides, the understanding of his works had not. In his Imitations of Horace Alexander Pope expressed the general consensus of opinion that the plays were written strictly for the cash Shakespeare got from them, and his fame was purely accidental:
Shakespeare, whom you and every playhouse bill
Style the divine, the matchless, what you will
For gain, not glory, winged his roving flight,
And grew immortal in his own despite.

And even today, despite the beginnings of recognition of the incredibly dense, many leveled, content of the plays, accompanied by the implied immense intellectual labor involved in building this content into the plays (while play goers of the time could have been far better pleased with a far simpler drama involving infinitely less labor) the general view academic and literary professionals have for the incentive behind Shakespeare’s literary productions is still that expressed by Alexander Pope in his 1737 verse.

In 1755, in her reprint of the works of Shakespeare, Charlotte Lennox, said she frequently found Shakespeare’s works far inferior to those on which they were based. Regarding King Lear she noted, “had Shakespeare followed the historian he would not have violated the rules of poetic justice”, and the romances fared worse. For her The Winter’s Tale was greatly inferior to the old paltry story that furnished Shakespeare with the materials for it. The whole conduct of Cymbeline was “absurd and ridiculous to the last degree.”

It took almost 200 years and the efforts of Samuel Taylor Coleridge for a general recognition that Shakespeare was a great poet after all; and it was not until around 1910 with the Shakespearian productions of Harley Granville-Barker that the realization finally really sank in that Shakespeare really did know how to write plays after all. However, you have to give these people their due, once these insights penetrated their dense skulls everybody jumped on the bandwagon, and acted as if they had knew it all along. After a paltry 300 years Shakespeare received almost universal acclaim.

Although the brain damaged literary and academic professionals are unable to grasp the fact, there is a glaring anomaly connected to the Stratford man candidacy. The son of illiterate parents; he had illiterate children; and was himself illiterate - as was exhibited by the six crabbed and incomplete signatures he left behind; yet this man who couldn’t write was the greatest writer who ever used the English language, and this man who lived in an illiterate bookless neighborhood until he was 25, when he deserted his wife and children and ran away to London at this age - mirabile
dictu, immediately exhibited an unparalleled acquaintance with existing literature, although how he had miraculously gained this unparalleled acquaintance in his bookless neighborhood the angels themselves cannot explain; and in this writing that was obviously an impossibility for him since he was illiterate, he immediately exhibited his stupendous learning and his unparalleled and stupendous vocabulary. It seems, if we follow the lead of the literary and academic professionals this was not a man; this was a miracle!

This man; this author of the Shakespeare works; who was designated by the great Goethe as a being of a higher order, as all the Lilliputian academic and literary professionals who have infested the field in the past, and who still infest the field, believe, was that very man recorded in the birth register of the parish church of Stratford-upon-Avon (under the date of April 26, 1564) as Gulielmus Shakspere. And as every academic and literary professional in the field should know, but as is apparently completely beyond their grasp, everything known about this man conflicts with the obviously very highly evolved individual who authored the First Folio.

In the Bishop of Worcester’s register for November 27, 1582 a license was granted for Wm. Shaxpere to marry Anne Whateley. The following day the same register had a bond dated November 28, 1582 referring to the wedding of William Shagpere to Ann Hathaway. Both of these country lasses, it seems, were hot after the bard who shagged me, and Hathaway prevailed because she was, as the saying goes, knocked up higher than a kite (she gave birth to a daughter six months later). The next event in the life of our illustrious Shakspere was the record of the famous crab tree beneath which, our hero, dead drunk, passed out and spent the night. Then Sir Thomas Lucy, as young Shaxspere passed from glory to glory, had him whipped for stealing his deer, his rabbits, and anything else he could get his hands on. Following this he abandoned his wife and ran away to London, after which he soon established a consistent pattern of constantly defaulting on debts he owed, and constantly suing for debts owed him. Then, just to put the icing on the cake, in the year 1596 one William Wayt claimed sureties of the peace against William Shakspere for fear of death. In the same year our Wayward Willy obtained a coat of arms based on a genealogical fiction about the antiquity of his lineage. The motto was Non sanz Droict (Not Without Right), parodied by Ben Jonson in his play, Every Man Out of His Humour by the character Sogliardo [excrement], a rustic boor, who applies for a coat of arms bearing the
crest of a boar without a head, with the motto ‘Not Without Mustard’.

The orthodox viewpoint, repeated over and over again, like a dog returning to its vomit, is that more is known about the Stratford man than about most of the dramatists of the day. The large fact these peoples’s small minds can’t grasp is that almost everything known about Shakespeare in his time was made up of contemporary allusions based on knowledge of one or the other of his works, not on any personal knowledge of the man who wrote these works. Yet this most obvious of all distinctions is beyond the grasp of the literary and academic professionals in this field, and they use these same allusions as authorship evidence for the man from Stratford on Avon. Moreover, it must be noted also that another reason the small body of information about the Stratford man even attains the size it is, is because orthodox scholars have spent centuries searching for every particle of information that can be scrounged up about the man from Stratford on Avon.

The Stratfordians get a lot of mileage out of the allusions to Stratford-on-Avon in the prefatory material at the beginning of the First Folio. What they are unable to grasp is that if the Stratford man was not the author there was a conspiracy to conceal the actual author, and therefore the references at the beginning of the 1623 First Folio by Ben Jonson to the Swan of Avon, and by Leonard Digges to his Stratford Monument were part of this conspiracy, and consequently cannot be taken at face value. While the capacities of these people allows them to pick the low hanging fruit, that same capacity does not allow them to realize that this same fruit is fruit of the poisoned tree.

After an agonizingly slow start, and almost four centuries of exposure to the plays, commentators, and critics of Shakespeare, are almost universally amazed by the works produced by this man. If they knew his real accomplishment, they would have been even more amazed. Bacon set the bar for himself almost impossibly high. He produced his incredible masterpieces while writing under conditions that imposed almost impossible constraints. Each individual play in the First Folio is a mosaic in a meticulous and intricate overall design. Each is designed for precisely the place it occupies in the First Folio. The complete design had to be in the mind of Bacon from the very beginning, but in addition to some aspect of knowledge
from the past linked to a related aspect of knowledge from the future, Bacon had to wait for the appropriate current events that could be fitted into this framework. Moreover, he had to have a source story and he had to adapt that story to the allegories of his play while keeping the thread of the source story intact so that the changes could indicate to those capable of piercing the veil what his secret intent was in the play.

**Bacon’s Secret Legacy**

Bacon invented a logic machine designed to guide the mind at every step of the way in the discovery of new arts and sciences (just as a ruler guides the hand in drawing a straight line, or a compass guides the hand in drawing a circle), but decided to keep the operational details of his machine secret until some future age. In, Of The Interpretation Of Nature, Bacon said:

- "...I know that it is an old trick of impostors to keep a few of their follies back from the public which are indeed no better than those they put forward: but in this case it is no imposture at all, but a sober foresight, which tells me that the formula itself of interpretation, and the discoveries made by the same, will thrive better if committed to the charge of some fit and selected minds, and kept private."

The ‘selected minds’ were a few chosen individuals at the head of the freemasons, but as a failsafe Bacon constructed masterpieces of literature designed to endure the ravages of time, with models of the operation of his discovery device concealed in them. These masterpieces are the ‘Shakespeare’ plays. But because Bacon had to conceal both the operational details of his discovery, and his authorship of the Shakespeare Plays; and because scholars of Bacon have proven as incompetent as scholars of ‘Shakespeare’; it has generally been assumed that the incomplete version of his discovery machine he published in his Novum Organum is the extent of Bacon’s achievement with his proposed machine, although he stated quite emphatically that he did perfect his logic machine, and that he kept it secret.

The assumption that the Novum Organum is the extent of Bacon’s accomplishment with his logic machine is an error on par with the belief that the Stratford man wrote the ‘Shakespeare’ plays. Although the Novum Organum describes eleven parts to his machine, it only covers the first three. In the incomplete form of his logic machine given in the Novum Organum,
Bacon made an inquiry into the form of heat. He used the relatively simple device of four tables listing instances of the subject under inquiry under the following respective categories: (1) Table of Presence; (2) Table of Absence in Proximity; (3) Table of Variance or Degrees, and (4) Table of Exclusion. The use of his method, even in that incomplete form enabled Bacon to conclude that ‘heat is a motion, expansive, restrained, and acting in its strife upon the smaller particles of bodies’. This is a rough description of the dynamical theory of heat, no mean conclusion. Bacon’s machine could still have great benefits for mankind. It would potentially endow mankind with the ability to transform any substance into any other substance. Moreover, Bacon saw his machine as applicable over a universal range.

“It may also be asked (in the way of doubt rather than objection) whether I speak of natural philosophy only, or whether I mean that the other sciences, logic, ethics, and polities, should be carried on by this method. Now I certainly mean what I have said to be understood of them all, and as the common logic, which governs by the syllogism, extends not only to natural but to all sciences; so does mine also, which proceeds by induction, embrace everything. For I form a history and tables of discovery for anger, fear shame, and the like; for matters political; and again for the mental operations of memory, composition and division, judgment and the rest; not less than for heat and cold, or light, or vegetation, or the like. But nevertheless since my method of interpretation, after the history has been prepared and duly arranged, regards not the working and discourse of the mind only (as the common logic does) but the nature of things also, I supply the mind with such rules and guidance that it may in every case apply itself aptly to the nature of things.”

Bacon called his tables “Tabulae Inveniendi” (Tables of Discovery, or Invention), and built models of his discovery device in the ‘Shakespeare’ plays, fashioning these tables into entertaining stories, inserting the instances pertaining to the respective tables at the appropriate place in these stories. I will demonstrate the presence of this design in the First Folio later in this book. I will just note here that this premise throws light on some very puzzling passages in Bacon’s writings. His philosophical work Thoughts and Conclusions was written in 1607, but was only
published in 1653 by Isaac Gruter at Leyden. In 1857 James Spedding found a manuscript copy of this work in the library at Oxford with passages that had been omitted from Gruter’s publication. In this manuscript copy Bacon said:

- “...he thought best, after long considering the subject and weighing it carefully, first to prepare Tabulae Inveniendi or regular forms of inquiry; in other words, a mass of particulars arranged for the understanding, and to serve, as it were, for an example and almost visible representation of the matter,”

But this “almost visible representation of the matter” became even more curious a couple of sentences later:

- “But when these Tabulae Inveniendi have been put forth and seen, he does not doubt that the more timid wits will shrink almost in despair from imitating them with production with other materials or on other subjects; and the will take so much delight in the specimen given that they will miss the precepts in it. Still, many will be led to inquire into the real meaning and highest use of these writings, and to find the key to their interpretation, and thus more ardently desire, in some degree at least, to acquire the new aspect of nature which such a key will reveal.”

Bacon believed his own age was not ready for this knowledge. it needed to be kept secret and conveyed safely to some appropriate future age where it would find a better reception. The ‘Shakespeare’ plays are time capsules concealing models of Bacon’s discovery device intended for discovery at some later age. Two works of Bacon were published posthumously: The New Atlantis and the Sylva Sylvarum. Both the 1628 New Atlantis, and the 1628 Sylva Sylvarum (printed by J.H. for W. Lee) had the same curious emblem at the left, which depicts Time lifting forth truth from a dark cave with the Latin statement around the border of the emblem proclaiming, “Time will reveal hidden truth.” In his Draft Will Bacon said, “For my Name and Memory, I leave to Men’s Charitable Speeches, and to foreign nations, and the NEXT AGES: and to mine own countrymen after SOME TIME BE PAST.”

Sonnet 59 has a reference to a period of 500 years:
if there be nothing new, but that which
Hath been before, how are our brains beguiled,
Which, laboring for invention, bear amiss
The second burden of a former child?
Or that record could with a backward look
Even of five hundred courses of the sun
Show me your image in some antique book

A prophecy of Nostradamus also has a reference to a
period of five hundred years. The translation of the
quatrains is as follows:

For five hundred years no account shall be made
Of him who was the ornament of his time.
Then of a sudden he shall give so great a light,
That for that age he shall made them most content.

Henry C. Roberts who translated, edited and interpreted the quatrains in his
1949 book, “The Complete Prophecies of Nostradamus” gave the following
interpretation of this particular quatrain: “Sir Francis Bacon (1561-1626),
scientist, philosopher, statesman, and alleged author of the Shakespearean
plays, shall be disclosed in a new light.” It seem plausible that this new light
will be the disclosure of the working version, i.e., the full version of Francis
Bacon’s art for discovering new arts and sciences.

From time to time, someone hoping to get attention by making outrageous
statements says it doesn’t matter who wrote the Plays. It certainly matters
for anyone interested in understanding them because scattered through the
works Bacon put forth under his own name are passages that, when collated
and compared with the First Folio, furnish a guide to the overall design and
meaning of the book.
This is very important for an understanding of the design of the First Folio. However, because most of the professionals in the field believe the man from Stratford on Avon was the author of the First Folio, they are painted into a corner. Since the Stratford man died seven years before the book was published, any special design in the First Folio is quite out of the question for them. Sidney Lee, and Alfred W. Pollard put forth the orthodox viewpoint of the design of the First Folio. According to Sidney Lee the plays in the First Folio were printed anyhow as the copy dribbled in from Heminge and Condell. Alfred W. Pollard amended this, saying they, "followed the business like principle of displaying their most attractive wares in the most prominent positions." Conversely, proof of a deliberate and meticulous design in the 1623 First Folio carries with it the inescapable conclusion that neither William Shakspere, who died in 1616, nor Edward De Vere, who died in 1604, could have been the author of the book because the design demonstrates the author supervised the design and printing. And before any real understanding can be gained of the First Folio realization of that deliberate and meticulous design in the 1623 First Folio is a prerequisite.

In any event, professionals in the field understand neither the design of the First Folio, nor the real nature of the work, and modern editions of the works of Shakespeare, rather than beginning with The Tempest and The Two Gentlemen Of Verona, and following the meticulously designed order of the other plays in the First Folio, often begin with the asinine practice of setting the plays out in any order that meets their brain-damaged whim, and if any word in any passage doesn’t invoke an echo in their not up to par brains, no problem, they don’t hesitate to change that as well.

*Plus Ultra*

The primary goal of this book is to suggest the proper beginning for a real study of the First Folio, and of the “Shakespeare” Plays. No doubt this seems odd. After all, after all these many years, and after all the oceans of ink spilled on the subject, most people would probably believe that assuredly all, or at the very least, almost all that can be said, has been said about the Shakespeare works. But the keynote of these works is Plus Ultra, and the fact is, however, that the centuries of commentary has been fragmentary, and that that the large library of works devoted to the subject is pitifully incomplete, and that in almost 400 years of Shakespeare Scholarship, insight has made only a cameo appearance, and any real understanding has been shorter lived than the revelatory immediacy in the brain of a bug lit up by the headlights from an on rushing car. Bacon said of the knowledge of his time
that there was nothing left but to tear the entire edifice down, and built it anew from the ground up. The same can be said of Shakespearean Studies. What is needed is a tide in the affairs of Shakespearean Studies, which carried on to the flood, can float them off the shoals where they are now stranded. A rising tide lifts all boats. But this can only happen with a new, comprehensive overview of the First Folio that serves as a road map for future travelers in this relatively undiscovered country; and most of all, with the realization that there is always more beyond. The First Folio, of course, contains much not covered in this book (there is always more beyond in this world and still more beyond in the universe). And it is to be expected also that there will be found, when my studies of the individual plays are read, some things in the details which are not quite certain, or even false. This might make some doubt the validity of my discoveries. But this is of no consequence, for such things must happen at first when entering upon such a vast undertaking. This book is only a beginning.
When the first edition of the collected works of William Shakespeare appeared in the bookstalls of St. Paul’s Church yard in London, England in November of 1623, Patrons might have noticed something strange if they had looked closely at the spine of the book. A cipher in Bacon’s bilateral cipher, on the spine of the book, spelled out the name Bacon. Bacon’s cipher required two alphabets and 5 letters for each letter it enfolded. Each 5-letter group should be examined separately. There are 25 letters on the spine of the book; exactly the number needed to encode the name Bacon. The patrons would have had to have been familiar with the cipher, but this was furnished in the same year by the publication of Bacon’s De Augmentis. The key was as follows:

\[
\begin{align*}
A &= aaaaa & I &= abaaa & R &= baaaa \\
B &= aaab & K &= abaab & S &= baaab \\
C &= aaaba & L &= ababa & T &= baaba \\
D &= aaabb & M &= ababb & V &= baabb \\
E &= aaabaa & N &= abbaa & W &= babaa \\
F &= aabab & O &= abbab & X &= babab \\
G &= aabba & P &= abbba & Y &= babba \\
H &= aabbb & Q &= abbbb & Z &= bsbbb \\
\end{align*}
\]

“LONDO”--The letters are the same except for the second “O” - “aaaab” \text{B}
“NSHAK” - All letters are the same “aaaaa” \text{A}
“ESPEA” - The second “E” is different “aaaba” \text{C}
“REMDC” - “E”, “M”, and “C” are different = “aaaba” \text{O}
“XXIII” - “XI” different “abbaa” \text{N}

Fast forward 347 years...
What Is So Rare As A Day In June?

One Saturday morning, in the spring of 1970 I left my humble abode at Buckingham Apartments in Arlington, Virginia, got into my car, and drove up Glebe Road, bound for Shirlington. Shirlington was a small shopping center located beside I-95, a few miles south of Washington, D.C. It was a beautiful day. The winter was past. The rain was over and gone. The flowers had appeared on the earth. The time of the singing birds was come. The voice of the turtle was not heard in the land, but Joan Baez was singing Mary Hamilton on my car radio. So who needs turtles anyway?

Shirlington was some five miles from my apartment. When I got there I parallel parked my car at the end of 28th Street, biding a reluctant adieu to Joan Baez, who was now going on at some length about a long black veil, and night winds wailing. I walked toward a small bookstore halfway down the block where I hoped to get a quick fix for my reading addiction. No Louis L’Amour Westerns, or Robert E. Howard Swords and Sorcery yarns for me on this day. I was in the mood for a good mystery. Ellery Queen would do the job nicely. But, as I approached the bookstore, I saw the greatest mystery of them all in the display window. There, in all its splendor (a liquid prisoner pent in walls of glass?) was a very large, and to my eyes at least, very beautiful, red book.

A moment later, when I stopped before the window, I saw the title. No light reading here. This was the Big Enchilada. As Louis L’Amour might have said, “The mother lode.” The book in the window was The Norton Facsimile of the famous First Folio—the first edition of THE COLLECTED WORKS OF WILLIAM SHAKESPEARE, prepared by Charlton Hinman. By a supreme effort of will I managed to resist the impulse to press my nose against the display window like a kid at a candy store, however it was a close thing.

Hinman’s Marvelous Machine

In Elizabethan times authors of serious works usually came into the printer’s shop while their book was being printed, and proofed the sheets as soon as the first printing had been run off so that corrections could be made to the forme (the bed in which the type was set) immediately. The customary practice was that the sheet with the errors was then discarded and the printing from the corrected formes proceeded. The printing from the forme was done on both sides of a
large sheet of paper some 19 x 14 inches in size that was then folded in half to make four printed surfaces about 9 ½ by 14 in size, hence the name Folio. The customary practice of proofing could not be followed in the Bacon’s case. After his fall he was banned from the ‘verge’. That is, he could not come within 12 miles of the body of King James, somewhat of a blessing, since the stench that revered body gave off would have gave a skunk an inferiority complex. In order to have a sheet proofed by Bacon, after it had been printed, it would have been necessary to take it all the way out to Gorhambury for proofing, and make the correction to the ‘forme’ only after the corrected copy was returned, a very time consuming delay.

No one knows whether this was what actually happened (just as it is not known whether Bacon’s fall shortly after the beginning of the printing of the First Folio in 1621 had anything to do with the printing being discontinued soon after it was begun in 1621, and not resumed for two years until 1623 when Bacon was solvent enough to have his De Augmentis printed), but it is interesting that, in the case of the First Folio, contrary to the normal practice; the setting of formes, and the printing of the sheets was continued before receiving the corrections to each printed sheet, and these sheets, including the errors, were not discarded. As a result, when the completed volumes were assembled, many of them included pages with uncorrected print setting errors. In order to deal with this problem, Charles Hinman, while preparing his facsimile of the First Folio, invented his famous Hinman Collator, a machine that had not a little in common with the Marvelous Christmas Toy of the song, viz. “A wonder to behold it was with many colors bright”:

“It went zip when it moved
And bop when it stopped
Whirrrr when it stood still.”

Hinman’s machine was a contraption made up of strobe lights, mirrors, and magnifying lenses which allowed him to place two copies of the First Folio open to the same page on stands side by side, and then by tweaking the dials on his marvelous machine to superimpose the page, and the individual words, from one copy of the First Folio over the corresponding page and individual words from the other copy of the First Folio. Hinman used 30 separate copies of the First Folio from the
Folger Shakespeare Library in the preparation of his facsimile of the First Folio, and with the aid of his machine he was able to incorporate corrected and legible pages from the best available among these 30 copies for inclusion in his facsimile.

*Alas, Poor Jaggard*

In any event, as I stood there before the display window of the bookstore, there to all intents and purposes, was an excellent reproduction of the First Folio just as it had been published in 1623 in the expensive, folio volume; printed by the William Jaggard Printing House at the sign of the Half-Eagle and Key on the corner of Aldsgate and Barbican in Barbican. It was somewhat surprising that the William Jaggard Shop had been chosen to print the large, expensive, 907-page book, because Jaggard already had three strikes against him at the time.

1. In 1599 Jaggard had printed a small collection of verse under the title of *The Passionate Pilgrim* and had put Shakespeare’s name on the title page, although only five out of the twenty or twenty-one poems in the book were Shakespeare’s.

2. In 1619 Jaggard printed nine ‘stolen and surreptitious’ Shakespeare quartos.

3. The firm had gone down hill after Jaggard’s unfortunate calamity in 1612. In that year Jaggard, suffering from syphilis, and plagued with ulcerating sores, had tried to affect a cure with waters of mercury. Waters of mercury were extolled by Alchemistic and Hermetic adepts as a cure-all for all ailments, but their allusion misled poor Jaggard, since it referred to the Para Physical realm, not to the physical. The physical concoction of water of mercury, alas, was a toxic poison. As a result of his misplaced attempt at physic, poor Jaggard first broke out in an intense sweat all over his body and then went blind. The incident is described in the curious note MS. Sloane 640 in the British Museum:

“Iagger printer being long subject to Cathars and arthritic passions tandem lue affectus et virga valde exulcerata the
humore by mercurial waters and vpicalls driven backe and thervpon receaving a diaphoretic became blynd.”

After this both his health, and his business continued to deteriorate during the remaining 11 years before he died. The business went down hill, production dwindled, and after 1617 Jaggard was plagued by bad debts and lawsuits. On the other hand William Jaggard had links to Francis Bacon.

**William Jaggard’s Links To Francis Bacon**

Richard Tottell was granted a patent in 1553 for the printing of law books, which he issued in large numbers up to the time of his last book in January of 1586. For the sale of law books the location of his shop, The Hand and Star, in Fleet Street between the Temple gates was most convenient to the Inns of Courts with their great number of lawyers and students. One of these people, for a substantial period during that time, was Francis Bacon. Bacon obviously became acquainted with Tottell at some time during his years at Gray’s Inn since Tottel’s son, William Tottel, later became Bacon’s steward, and since, in addition, there is evidence that Bacon was associated with John Jaggard who was Tottel’s apprentice.

William Jaggard’s brother, John Jaggard, began his career as apprentice to Richard Tottell in 1584, and later acquired the rights of publishing Bacon’s essays. John Jaggard probably got these rights from Bacon himself. (1) His shop was quite close to Bacon’s house. (2) There is an apparent connection of Bacon to William Tottell. (3) Bacon intervened on John Jaggard’s behalf in a lawsuit in May of 1618.

William Jaggard printed editions of Bacon's Essays in 1606, 1612, 1613, and 1617 for John Jaggard. William Jaggard died shortly before November 4, 1623, not long before the publication of the First Folio on November 8, 1623. His son Isaac had taken over the printing operations. The statement, “Printed by Isaac Iaggard, and Ed. Blount”, on the title page of the First Folio seems to be an anomaly since Blount was a publisher, not a printer.

**Ed Blount**

In addition to having connections with Francis Bacon, Ed Blount was a member of Bacon’s Secret Society-The Freemasons. Edward Blount
(b. c.1565-d. after 1632) served a ten-year apprentice with London publisher William Ponsonby before he became freeman of the Stationers’ Company in 1588. During the period of his apprenticeship Ponsonby published a number of important books most notably Philip Sidney’s Arcadia in 1590, and the masked works Bacon wrote under the name Edmund Spenser. Books 1-3 of The Faerie Queene were published in 1590, the same year as Sidney’s Arcadia. It was the custom in those days to place young aristocrats in some great household and Francis Bacon was placed at a very early age in the household of his uncle, Lord Burghley. He was reared in this household and schooled by the same tutor who taught Robert Cecil. This household was a gathering place for young aristocrats. Philip Sidney was often here. Bacon became acquainted with him at an early age, and was close to the Sidney family thereafter. Both Bacon and Ben Jonson made frequent visits to Wilton House, the family estate of the Sidneys, a noted gathering place for the literati. The family was in on Bacon’s secret. A letter written by Mary Sidney, Philip Sidney’s sister in 1603 said, “We have the man Shakespeare with us.” After publishing books 1-3 of The Faerie Queene in 1590 Ponsonby thereafter issued the remainder of the Spenser works (with the exception of the Shepheards Calender, which was published by Hugh Singleton in 1579). Christopher Marlowe was apparently another of Bacon’s masks, and Marlowe’s Hero and Leander in 1598 contained a dedication by Blount in which he spoke of his close friendship with the late poet. In 1603 Blount published Florio’s translation of Montaigne’s Essays (another of Bacon’s masked works). In 1612 Blount published the Thomas Shelton translation of Don Quixote, the first English version, and yet another of Bacon’s masked works. The printing of the First Folio involved very intricate and detailed acrostics that required exacting type setting, type setting beyond the ability of ordinary printers such as Isaac Jaggard. Insider Ed Blount was put on site to supervise the printing of the book.

The words in the colophon of the First Folio, “Printed at the Charges of W. Jaggard, Ed. Blount, I Smithweeke, and W. Aspley,” raise questions about the funding issue. Since William Jaggard was plagued by bad debts and lawsuits he was probably not able to provide funding. This also casts doubt on the remainder of the funding supposedly provided by Ed. Blount, I Smithweeke, and W. Aspley. It is probably no coincidence that just at the point in 1623, when Bacon was able to have his De Augmentis printed the funding became available to print the First Folio also.
The publication of the First Folio in November of 1623 was arguably the greatest publishing event in the history of the planet. The effect of this one book on all subsequent humanity has been incalculable. The book contains greater mysteries than were dreamt of in Manny Lee’s and Frederic Dannay’s philosophy. Since I believed the actual author of the ‘Shakespeare’ works was Francis Bacon, and since I was as securely attached to this notion as a fly is to flypaper, I also believed the First Folio was loaded with allegories, metaphors, and allusions just as Bacon had implied in the preface to his Wisdom of the Ancients. In short, I believed that the book, as insinuated in Lucrece, was loaded with subtle shining seccries. Acrostics were one of the more common of these subtle shining seccries, and in the passage below Bacon designed the initial letters of the stanza to make the initial letters the acrostic B C N W Sh N M, leaving only the vowels to be added to make “Bacon, W. Sh. Name”, and then indicated in the body of the stanza the presence of the “subtle shining secrecy” in the margin. What could be more obvious?

But she that never copt with stranger eyes,
Could pick no meaning from their parling looks,
Nor read the subtle shining seccries
Writ in the glassy margents of such books,
She toucht no unknown baits, nor feared no hooks,
Nor could she moralize his wanton sight,
More than his eyes were opened to the light.

And anyone alert enough to note this might also suspect the presence of an acrostic in the curious letter arrangement at the beginning of The Rape of Lucrece:

From the besieged Ardea all in post,
Borne by the trustless wings of false desire,
Lust-breathed Tarquin leaves the Roman host
And to Collatium bears the lightless fire
Which, in pale embers hid, lurks to aspire
And girdle with embracing flames the waist
Of Collatine’s fair love, Lucrece the chaste.

The message is -FB [Francis Bacon] [LAW] AO [Alpha, Omega]. The existence of a contrived message in the passage above may be
questionable. But look again at the acrostic in the 1603 quarto edition of King Richard II:

![Acrostic from 1603 quarto edition of King Richard II](image)

*A Book, A Book, My Kingdom For A Book!*

As I stood there before the display window I knew that I had to have the book in the window. Some things are fated. There is no getting around it, anyone who aspires to understand the ‘Shakespeare’ plays must have a facsimile of the First Folio. Other editions have been cursed by a major plague—generations of editors who like visitations of hordes of locusts in the fields of subtle shining secrecies have done their conscientious best to destroy the magnificent harvest. They have labored assiduously to destroy the text, to destroy the structure, and to destroy the meaning of the First Folio by making changes to the original text, and even by altering the meticulously designed sequence of the plays in the First Folio.

In any case, I knew as I stood there that I had to have the book. But alas for me, the saddest words of mouth or pen were pasted on the side of the volume in the window, - $75. The price transcended my means as far as the contents transcended my brain. I could not consecrate. I could not dedicate. I could not hallow that ground. My meager earnings were barely adequate to keep body and soul together from one payday.
to the next; nowhere near what was required for a book of that price. Alas again, the paltry sum in my pockets, conceived in work, was dedicated to work expenses. CFR conspiracy? If the devil had been there at that moment he could have walked away in seconds with his pointy tail at a jaunty angle, contract in pocket. But he’s never there when you need him. He wasn’t there when I saw Jane Fonda in her extended disrobing sequence at the beginning of her Barbarella movie either. Suddenly a thought of uncertain origin popped in my brain. The grocery money was in my pockets! Maybe the devil was there after all?!!!

My wife had given the money to me the night before because we were to go to the Safeway the next day to buy our weekly groceries. Between grocery money, and work money, I had just enough to buy the book. Could I spend this money on a book? Of course not! If I blew my work money, and grocery money on the book, my long suffering wife, Xanthippe, would make going ballistic look like a dress rehearsal for the role of June Cleaver. And who could blame her? I couldn’t spend the grocery money! No way! All of my old scars ached at the very thought. I stood there, nailed before the window, torn between discretion and disaster:

Shall I, wasting in despair,
Die because a book is fair?

If I spent the grocery and work money on the book, not only would there be nothing to eat, there would be no work money. I would lose my job. I would be forced to go on job interviews again. I remembered the last time. I had begun having nightmares about visits to a dentist. It was a totally traumatic experience. I couldn’t spend the grocery and work money on the book. No way!

Back in my apartment (euphoric, albeit exigent) with my big, beautiful, new book, I opened it to the title page. The prefatory material at the beginning of the First Folio consisted of the following:

(1) The title page with the “To the Reader” verse by B.I. (Ben Jonson) and the large portrait of the author, Mr. William Shakespeare, on the facing page.

(2) The page headed by the “Hunt of Pan” device with the
dedicated to William and Philip Herbert.

(3) The address by John Heminge, and Henrie Condell “To the great Variety of Readers”

(4) The page with the verse “To the memory of my beloued, The Avthor, Mr. William Shakespeare” by Ben Johnson.

(5) The page headed by the “Two Principles” device, with the verse dedicated to William Shakespeare by Hugh Holland.

(6) The page headed by the “Hunt of Pan” device, with a catalogue of the plays in the book.

(7) The page with two verses, one dedicated to the author by L. Digges, and one by I.M (Iames Mabbe?-maybe), each of which includes two references to Shakespeare as Shake-speare.

(8) The page listing the names of the principal actors in all the Plays.

There was a great deal of intriguing material in these pages. Bacon had cited with approval the “Acroamatique Method”, which he said was in use among the writers of antiquity for delivering knowledge:

“...the pretence thereof seemeth to be this, that by the intricate enveloping of delivery, the profane vulgar may be removed from the secrets of sciences; and they only admitted, which had either acquired the interpretation of parables by tradition from their teachers; or by the sharpness and subtlety of their own wit, could pierce the veil.”

These pages were everywhere replete with evidence of an Acroamatique type concealment. I will cover each in turn. The title page with the large portrait of the author is especially interesting. It had been frequently commented upon. Many people have perceived suspicious elements in the portrait. But not Oxford Professor A.L. Rowse, late English leader of Stratfordianism, and poster boy for orthodox stupidity. Rowse marched to a different drummer – St. Telemachus, the patron saint of idiots. Rowse’s assessment of the Droeshout engraving was:
“It is absolutely convincing...What a powerful impression it gives: that searching look of the eyes understanding everything, what a forehead, what a brain!” Waxing even more enthusiastic, Rowse ranted that the magnificent bald cranium reminded him of the majestic dome of St. Paul's Cathedral, with maximal room for the most universal brain among Elizabethans! And the dumb bastard even praised the portrait’s “large sensual nose.”

So much for the high water mark of orthodox English Stradfordian scholarship.

(1) The title page with the “To the Reader” verse by B.I. (Ben Jonson) and (2) The large portrait of the author, Mr. William Shakespeare, on the facing page.

As with everything else about this book there was a great deal more on the title page then was immediately apparent. In fact, the entire book was a 907-page cryptogram, a magic puzzle box, loaded with more
hidden meanings and riddles than a summer night has bugs. It was designed to entice the reader to delve deeper and deeper beneath what is apparent on the surface. Surely, the academic and literary professionals, who in their own conceit were past experts on the subject of Shakespeare, were all asleep at the wheel while all this passed before their eyes. As far as I knew, not a single one of them had recorded an awareness of anything contrived or concealed about the title page. And certainly, this was not flattering for these people.

A cipher expert was once in prison awaiting execution. His friends managed to get a letter to him that contained a hidden message in a fairly simple code, which, if deciphered, would have saved his life. But not being aware of the need to look for a code in the letter the man did not detect it, and as a result was executed. A charitable view of the Shakespeare ‘experts’ is that like the cipher expert, they have failed to note what was there because they were unaware of the need to look for it. On the other hand, the evidences of contrived and hidden meanings are so numerous, and so omnipresent, it is hard to see how any, even halfway alert, or halfway intelligent, person could fail to note their presence. Far be it from me to suggest that there are creatures in Petri dishes more perceptive than the Shakespeare ‘experts’, but when weighing evidence it is always well to keep an open mind. In any event, the title page of the book is a window into myriads of subtle shining secrecies. I confess I did not pick up everything on it immediately, and no doubt I have not detected all that is there even now. A little time passed before I even became aware of the secrecies that were there. More than a little, actually:

Gone my youth, gone my sparkling wit,  
My golden days all turned to ....

It is informative to glance again at Bacon’s method of delivering knowledge before delving deeper into the title page. Bacon said that it seemed best to him “to keep way with antiquity”, and cited with approval the “Acroamatique Method”, which he said was in use among the writers of antiquity for delivering knowledge:

“the pretence thereof seemeth to be this, that by the intricate enveloping of delivery, the profane vulgar may be removed from the secrets of sciences; and they only admitted, which had either acquired the interpretation of parables by tradition from
their teachers; or by the sharpness and subtlety of their own wit, could pierce the veil.”

Bacon’s method of delivery was crafted to fool fools, and Stratfordians (but I repeat myself). He operates by a general formula: by indirections to find directions out. In each case he begins with the deception that leads to a deeper meaning. Look at the title page. What are those writings that constitute Shakespeare? They are specified as:

"Mr. William Shakespeares Comedies, Histories, & Tragedies. Published according to the True Originall Copies."

The construction of the Jonson verse page and the portrait page opposite fits exactly Mignault’s (Bacon’s) comment in the 1577 edition of Alciat’s emblem that the reader of emblem books finds that his eyes constantly oscillate between text and the picture. The beginning of the First Folio has been deliberately constructed so the eyes of the reader constantly oscillate between the page with Jonson’s verse and the page opposite with the portrait. This declaration on the opposite page appears to reinforce Ben Jonson’s “To the Reader” verse by claiming a validation of the writings inside. This heightening series of validation ends a denouncement of the indirection. They are "True". The expectation builds. They are "Originall." The expectation builds up even more. They are Copies??!!!

The rug is suddenly snatched from under our feet. The Stratfordians, on the other hand, are too dumb to know there was ever a rug there. If an elephant were standing in front of them holding a peanut in its trunk, they would write fat books about the peanut while remaining blissfully unaware of the existence of the elephant. What the “True Originall Copies” does, or should do, is raise a flag that signals all but the ‘profane vulgar’ [i.e., Stratfordians] that everything is not as it appears on the surface, and that there is a need to look beneath the surface on the title page. The flag tells us something is not quite right. Our attention moves on now to the portrait. The title-page graphic above gives a poor idea of the impact of the huge, engraved portrait by Martin Droeshout. It is larger than portraits on other title pages of the time, and it is on the title
page itself instead of the facing page adding to its special prominence. The outsized directness of the image enhances the "truism" of its impact. Here is the Man Himself. But now a number of flags signal everything is not as it appeared on first impression. William Blake, an engraver himself, pronounced the portrait VERY good, but the engraver appears skilled and inept at the same time. The portrait sends a mixed message just as does the entire title page. The portrait is all wrong. The nose is out of alignment. The middle of the upper lip seems to be under the left nostril. Both eyes seem to be right eyes instead of the normal right and left. The head is too high giving the impression it does not really belong to the body and is floating in the air. The garment is strangely illustrated. The right hand-side of the forepart is obviously the left-hand side of the back part giving a harlequin appearance to the figure. Something is obviously wrong with the body of the portrait. It resembles a tailor's dummy. It seems to have two left armpits. The left shoulder is too large. It stretches out well beyond the distance it should from the body. The features are apparently deliberately designed to draw attention to the portrait. No one ever had an ear like the left ear on the portrait. It looks like the ear on a mask. There is a peculiar line running from the ear down to the chin that adds to the impression of a mask. These anomalies seem to be intentional. On closer examination, it seems that the face on the portrait was carefully drawn to depict a mask.

This sums up the central message of the title page. It is masked. We have to try to look behind the mask to find the real meaning. At this point anyone who is alert, or does not have their head stuck where the Stratfordians normally have their heads stuck will go back and look again at that verse on the facing page that gave such seemingly glowing description of the portrait. A curious feature of this verse is that it tells us the head in the portrait is a head of brass:

O, could he but haue drawne his wit
As well in brasse, as he hath hit
His face, the Print would then surpasse
All, that was euer writ in brasse.

The head in the portrait is designated as a head of brass. There is a particular significance in this designation. The head of brass was a recurrent theme throughout medieval history. To cite just two instances, it is recorded that Albertus Magnus, who was well trained
in Sufi literature and philosophy, spent thirty years trying to make a marvelously "magical" head of brass. This idea comes from the Sufis. In Sufi lore the brass head is the head of knowledge (ras el-fahmat) the transmuted consciousness of the perfected man. In Arabic, “brass” is spelled SuFR, and is connected with the concept of “yellowness.” The “head of brass” is a blind for “head of gold,” which is spelled in exactly the same way. The Golden Head (sar-i-tilai) is a Sufi phrase used to refer to a person whose consciousness has been transmuted into gold. That is, it refers to the state of consciousness of the perfected man. A major trait of this state of consciousness is that, as opposed to the one-track mentality of the ordinary waking mind, it combines multiple levels of meaning simultaneously since in the state of consciousness of the super conscious mind everything is merged together. Sufi ideas are frequently present in the plays. The source for the main plot of The Taming Of The Shrew can be found in the story titled, “The Sleeper and the Waker” in the one volume abridgment of Sir Richard Burton’s famous three volume translation of the Arabian Night, and Idries Shah, noted authority on the Sufis, demonstrated in his book, “The Sufis”, that the Arabian Nights is a Sufi document. Professor R.A. Nicholson pointed out in his “Selected Poems from the Divani Shamsi Tabriz” (Cambridge 1952) that certain portions of the Shakespeare works have an uncanny resemblance to passages in earlier Sufic material.

A further rereading of it makes it evident that, just as with the title and portrait on the facing page there is much that is not quite right. The verse seems designed to continue the process of eroding the initial impression that this is the "Man Himself." Shakespeare, the verses tell us, is not to be found after all in the image on the opposite page. The poem continues the process of undermining the visual power of the portrait by insisting on it as something constructed and "put" there. It suggests it is a face of ‘brasse’ giving the connotation of deception, as in ‘he has a lot of brass to say that.” It is a "Figure" cut "for" Shakespeare in which the engraver had a "strife/with Nature, To out-doo the life.” "Outdoing" life suggests exceeding the original in some way rather than merely reproducing it, and the following lines seem to argue that the reader can only "hit" Shakespeare by going beyond his "face" to his "wit":
This idea is peculiarly destabilizing because of its juxtaposition with the large, compelling image, and also the fact that "hit" was commonly used for "hid" recalling again the impression of a mask on the features opposite. Ben Jonson's poem is, in a precise sense of the term, iconoclastic, shattering the power of the visual image in order to locate Shakespeare's identity elsewhere, in "wit." The poem, on closer examination is telling us to not look at the picture at all, but instead to look at "his booke." In fact, Jonson's poem sets the reader off on a treasure hunt for the author: where is the "real" Shakespeare to be found? In "his Booke." It is there rather than in the portrait, the verse assures us, that we locate the Man Himself. The whole point is that there is more to the title page than is immediately apparent. The title page was obviously designed to jump start the reader’s brain. Take a closer look at the “To the Reader” dedication. Here too the formula of ‘by indirection find direction out’ applies. He begins with ‘indirections’: The Figure that thou here seest put/ It was for gentle Shakespeare cut/ Wherein the Graver had a strife/ with Nature to out-doo the life:

This Figure, that thou here seest put,  
It was for gentle Shakespeare cut;  
Wherein the Grauer had a strife  
With Nature, to out-doo the life:
O, could he but haue drawne his wit  
As well in brasse, as he hath hit  
His face; the Print would then surpasse  
All, that was euer vvrit in brasse,  
But, since he cannot, Reader, looke  
Not on his Picture, but his Booke.  
B.I.

But this is indirection, as is readily apparent for anyone who looks closer:

This Figure, that thou here seest put,  
It was for gentle Shakespeare cut;  
Wherein the Grauer had a strife  
With Nature, to out-doo the life:
O, could he but haue drawne his wit  
As well in brasse, as he hath hit  
His face; the Print would then surpasse  
All, that was euer vvrit in brasse,
But, since he cannot, Reader, looke
Not on his Picture, but his Booke.

The message, once seen, is obvious: TWO, HIS FACE BUT NOT ON HIS PICTURE-he hath hit [hid] his face. The message obviously refers to the picture on the opposing page, where a careful examination reveals there are indeed two.

“Hit” was often used in Elizabethan times to mean, “hid”, i.e. “he hath hid his face”. The mask is evident, revealed by the artificial appearance of the ear, the jaw line, and the fact that the body of the portrait was drawn with two left arms. That this is not an error in judgment is clearly shown by the case of Thomas Cotes. Thomas Cotes was accepted as apprentice to William Jaggard in 1597, and was closely associated with him over the years, even succeeding him in the ownership of the business in June of 1627 following the death of Isaac Jaggard. In 1640 Thomas Cotes printed a small book titled, “The Poems of William Shakespeare”, and on the title page of the he put a caricature of the 1623 Droeshout portrait with writing below it that clearly showed he recognized the deception in the 1623 portrait:

Examine the writing carefully. It mocks the idea that the portrait on the First Folio could have been that of Shakespeare. It says, “This Shadowe is renowned Shakespeare’s? Soule of the age The applause? Delight? the wonder of the stage. Evidently Cotes was quite aware of the deception that had been played on a gullible audience. But if it is a mask, who is behind the mask? The clue to the answer to this is also given in the dedication:

This Figure, that thou here seest put,
   It was for gentle Shakespeare cut;
Wherein the Grauer had a strife
   With Nature, to out-doo the life:
O, could he but haue drawne his wit
   As well in brasse, as he hath hit
His face; the Print would then surpass
   All, that vvas euer vvrit in brasse,
But, since he cannot, Reader, looke
Not on his Picture, but his Booke.

   B.I.
The verse tells us that to find the man who is hidden behind the mask, and who is the real author, the reader should forget about the portrait, and look at the book. The book begins with The Tempest where there is conclusive proof that the author is Francis Bacon. Since this proof runs all through The Tempest I have collected it all together and put it at the end of my study of The Tempest in The Tempest – Part 7.

In the second page following the title page, the dedication “To the Great Variety of Readers”, Charles P. Bowditch found a cipher message that read as follows:

Bacone: AO, AI

Although he tried to puzzle it out Bowditch did not really know what to make of the “AO” and “AI”, but it refers to the “AO” and “AI” in the acrostic at the beginning of The Tempest. This acrostic was designed to give a heads up for those who have eyes to see that there is a model of the operation of Bacon’s Art for finding new arts and sciences in The Tempest. This model in The Tempest inquires into the ultimate nature of all human knowledge. See The Tempest – Part V.

(2) The Dedication To William And Philip Herbert

On the page immediately following the title page in the First Folio, there is the dedication to the two brothers, William and Philip Herbert, close friends of Francis Bacon. Francis Bacon along with William Herbert were partners in the ownership of the wireworks at Tintern. This page begins as follows:
The dedication immediately beneath the device at the top is arranged so it spells out “Mason”. Before I go into more detail on this, let’s glance at the device. The figure in the center seems to represent Pan, or universal nature. Bacon divided the invention of Arts and sciences into two parts:

1. Literate Experience
2. Novum Organum

He called Literate Experience the "the Hunt of Pan." The office of Pan, he said, could not be more lively represented than by making him the god of hunters. So the Arts and Science have their particular end which they hunt after. For every natural action, every motion and process, is no other than a hunt. Pan represented universal nature, so in the emblem the hounds of the chase are depicted as turned toward Pan, i.e. hot on the chase of “the Hunt of Pan.” The archers are also turned toward the central figure of Pan, but their arrows are dipped low so they are actually directed about half way between Pan and the clusters of grapes beneath him. This was entirely in accordance with the logic of Literate Experience, of which Bacon had said:
'I pledge mankind a liquor strained from countless
Grapes, from grapes ripe and fully seasoned, collected
In clusters, and gathered, then squeezed in the press,
And finally purified and clarified in the vat.'

The rabbits are an emblem of that vigilance necessary to the Sons of Science (it was believed that rabbits slept with one eye open). The running vines of ivy reflect Bacon’s comment that Science in its healthy state should be like running vines or ivy, continually growing. Two blossoms are directed up; two outward to the reader-Bacon said one beam of knowledge is directed upward toward God, and one toward man. Pan holds up a peacock in each hand. The constellation now known as Gemini, or the twins, was known as astor and Pollux to the Greeks and Romans. The Arabs, however, regarded these twin stars as two peacocks. This allusion is to the two principles believed by the ancient peoples to be present in all nature, and to the multifold searching required to become acquainted with all nature-when the peacock display its fan it appears to be adorned with multiform eyes. The device also conceals an allusion to Francis Bacon, since in devising his own coat of arms, he changed his family of arms so it included Castor and Pollux.

This dedication shown above is only a portion of the total dedication. The remainder is divided into two parts taking up the rest of the page on which the Hunt of Pan with the dedication to the most noble and incomparable paire of brethren” appears and all of the following page. This dedication has a very curious feature. Intermixed with the dedication are a series of capitalized double letters (L.L.’s and H.H.’s) dispersed in a winding fashion:
TO THE MOST NOBLE
AND
INCOMPARABLE PAIRE
OF BRETHREN.

WILLIAM
Earl of Pembroke, &c. Lord Chamberlaine to the
King and Excellent Majesty.

AND

PHILIP
Earl of Montgomery, &c. Gentleman of his Maisters
Bed Chamber, both Knights of the most Noble Orde
or of the Garter, and our Apparent good
LORDS.

Right Honourable,

We have had good fortune to be found free to us in particular, for
the many favours we have received from your L.L.,
we are sole upon the all fortune, to minge
the most divine things that can be, floor,
and thence, right off in the enterprise, and
have of the success. For anys
of the H.H.
figures, we cannot but know that dignity greater place to defend to
the reading of these noblest and ych we some times offer we have
declared the felicity of the defence of our Dedication. But since your
L.L. have been pleased to think their chiefest piece, and by the
right of the same, shall be one of the chiefest, and the destruction of
these noblest, the hope, that they are thrown here, and be not
hanging the fate, common with these, to be enquired to the chiefest
writing. If you will give the like made for them, you have done

John Hemingr.
Henry Condell.

The Epistle Dedication.

Your Lordship is most bounden,

John Hemingr.
Henry Condell.
Wisely we studie to be thankful in our particular, for
the many fayours we have receiv'd from your L.L.
we are faine, upon the ill fortune, to ming the
two most divers things that can bee, feares,
and rashnesse; rashinesse in the enterprise, and
feare of the sicke:se. For, when we vse the places your H.H.
suggets, we cannot but know their dignities greater than to descends
to the reading of these trallfers, and, while we name them trifles, we have
depair'd our feloves of the defence of our Dedication. But since your
L.L. have been pleased to vnderstand these trifles some thing, beveret-ter-
ly, and have prosequed both them, and their Authors living,
and so much fayour: we hope, that (they out-lining him, and be nor
leaving his state, common with some, to be exemplar to his owne win-
tings) you will use the like indulgence toward them, you have done
unto their parent. There is a great difference whether you chuse his Patron's, or vndertake them: This hath done both. For,
so much were your L.L. likings of the several parts, when
they were acted as before they were publish'd, the Volume ask'd to
be yours. We have but collected them, and done an office, to the
dead, to procure his Orphanes, Guardians; without ambition ei-
ther of selfe-profit, or fame: only to keepe the memory of so worthy
a Friend, & Fellow alone as was our SHAKESPEARE by hum-
ble offer of his plages, to your mojft noble Patronage. Wherein, as
we have inftantly offer'd, no man to come were your L.L. but with
a kind of religious addresse, it hath bin the height of our care, & who
are the Prefentors, to make the present worthy of your H.H. by the
perfection. But there we muft also crave our abilities to be confirmed,
your Lords. We cannot go beyond our owne powers. Country bands
reach forth milk, creame, frutes, or what they have: and many
Nations (we have heard) that had not gumes & incense, obtained
their requiethis with a leaned Cake. It was no fault to approch
their Gods, by what means they could: And the moft, though
meanest, of things are made more precious, when they are dedicated
to Temples. In that name therefore, we moft humbly concur to
your H.H. these: remains of your servant Shakespeare; that
what delight is in them, may beower your L.L. the reputation
his, & the faults ours; if any be committ'd, by a payre, so carefull to
flame their gratitude both to the living, and the dead, as is
In addition to the tip off of “Mason” and "Brethren" at the top, the Dedication is designed so it refers to the Fellow Craft degree, i.e., to degree number 2 of the Ancient Craft, or Blue Lodge Masonry, in connection with William Shakspere. We see this about half way through the dedication, “so worthy a friend & FELLOW, as was our SHAKESPEARE”

“FELLOW” obviously refers to the title given the initiate in the 2nd, or Fellow Craft degree. Once this is realized the double letters (2’s, i.e., the “LL’s” and the “HH’s”) in the dedication have a special signification. This points to another allusion that his built into this highly cryptic dedication. The word “MASON” at the top is in a winding or spiral shape. In his “Symbolism of Freemasonry” Albert Mackey says there is only one legend that is attached to the Fellow Craft degree—the legend of the Winding Stairs to the Middle Chamber, and to the symbolic payment of the workmen’s wages. We may infer from this that William Shakspere of Stratford on Avon had been inducted into Francis Bacon’s Masonic fraternity, and that he was a Fellow Craft. Perhaps the blood curling oaths in the ritual and his membership in the fraternity explains how it was possible to keep him from ‘spilling the beans’ about the conspiracy. This has a further allusion, the legend of the Winding Stair in Fellow Craft degree says that the Middle Chamber was where the Fellow Craft received his wages. What this tells us is that Shakspere was being paid for allowing Francis Bacon to use him as the ‘Shakespeare’ mask.

The Masonic lodge was a model of the world. This follows since it was built in imitation of the Temple of Solomon, which was a model of the world. According to the legend of the Fellow Craft the Winding Stair (or spiral shaped) stair begins just after the candidate has passed within the Porch between the two pillars at the entrance, and it represents the rising of the candidate in world as he gather more and more knowledge of the whole world. It is interesting that in his essay, “Of Great Place”, Bacon said:

“All rising to great place is by a winding staire”

This is just another of several bits of evidence that shows Francis Bacon was the one who formulated the Masonic ritual. The number of steps of the Winding Stair in all systems has always been odd-three, five, and so on. The Dedication is constructed so its body has the shape of the Masonic lodge, and
is designed to depict the path the Fellow Craft follows in his movement up the winding stair, or spiral staircase. The word TEMPLE(S) is near the bottom, but not at the very bottom because the candidate must past the porch first. The double letters follow the pattern of the Winding Stair. There are three “HH.s” and five “LL’s”-the odd number of steps just as in all the systems. The Archer device with the figure of Pan in the center at the top is there because Pan, or universal nature, represents the whole world, and the very top of the Winding Stair symbolized the initiates progress in attainment of knowledge of the whole world.

The message at the beginning of The Tempest spelled out “hit TWO SOW”. Francis Bacon, and Tobie Matthew are referred to as “TWO SOW”, that is, two Sons of the Widow. Every Master Mason was a Son of the Widow, and this designates them both as Master Masons. But it does more. It tells us that the message, “Sit the dial at NBW” is directed to the Freemasons. Bacon said that he had invented an art for finding new arts, and that he had left this secret in the hands of a few select people. This tells us these people were the Free Masons. The first play in the Folio, The Tempest contains a detailed allegory of Free Masonry.

(3) TO THE GREAT VARIETY OF READERS:
As with the other introductory material at the beginning of the First Folio the address "To the great Variety of Readers" has hidden meanings. In the first place there is a distinctly literary quality in the writing that casts doubt on Heminge and Condell as the author. A number of names have been put forth as the possible authors—Ed Blount.
, Ben Jonson, and so on. But Francis Bacon often signed himself Fr. Bacon, and the large ornamental “F” at the beginning, followed by the “r”, might be an indication of the actual author. The three beginning sentences, “From the most able, to him that can but spell. There you are number’d. We had rather you were weighd”, is a curious phraseology and suggests some hidden meaning. Charles P. Bowditch, a foremost expert on the Mayan civilization with associations with Harvard University and the Smithsonian Institute wrote a book titled, “The Connection of Francis Bacon with the First Folio of Shakespeare’s Plays and with the Books on Cipher of His Time” in which he details two ciphers he found in the above dedication. Bowditch said the words, “Judge your sixe-pen’orth, your shilling worth, your five shillings worth at a time, or higher, so you rise to the just rate, and welcome. But, what ever you do, buy,” in the above dedication, which are so inadequate for the purchase of such a book as the First Folio, suggested some interior meaning. “If they are reduced to pence,” he said, “the numbers would run thus: 6,12, 60, and a continuation of this series would run as follows: 120, 600, 1200, 6000, 12000, etc. Such a series is also hinted at in the first two lines of the Address, which read thus:

“From the most able, to him that can but spell: There you are number’d. We had rather you were weighd.”

Bowditch said he had trouble seeing where the distinction between numbering and weighing lay in this connection, but based on the intimated number series he found an intricate and complex cipher in the dedication that gave the message:

Bacon, he conceived these Playes

Due to the complexity of the cipher, and the lengthy description that would be required to give a detailed description I will omit the details, since Bowditch found another cipher in the Dedication, which is even more interesting. The three beginning sentences, “From the most able, to him that can but spell. There you are number’d. We had rather you were weighd,” have two parts. Bowditch revealed the meaning of the “There you are number’d” in the second cipher he discovered in the dedication. Bowditch found a simple book cipher in Cryptomanytices, the work that Baxter said Bacon authored, on page 351, Liber VI, Cap. 33. This example was based on a
table of figures set out to illustrate a method by which two friends, who possess the same editions of a given book, can communicate with each other. The table in Cryptomenytices consisted of nineteen sets of three numbers. Gustavus explained that the first number of each set referred to the page number of the book. The second number of each set referred to the line number of that page, and the third number of each set referred to the number of the letter in that particular line. So that a message could be deciphered letter by letter by anyone in possession of the code. It was, however, not quite as simple as that, for Gustavus added: "you can count from left to right or from right to left on the lines, and you can skip lines and need not observe any order." When giving an example such as this Gustavus invariably supplied a reference to the book to which his example related, but in this instance the reference was not given. Bowditch thought this was odd and the obvious reference, which came to mind, was the First Folio. Examining a facsimile of this book, Bowditch could find no satisfactory results on pages 7, 8 or 9 of the Comedies, Histories, or Tragedies, -each of which had a separate series of page numbers. He could also not find anything on Troilus and Cressida, which only had a page number on the first page. He then turned to the eighth unnumbered page in the Folio which was "The address to the Great Variety of Readers." He applied the section relating to page 8 from the table and got the following result:

<table>
<thead>
<tr>
<th>Paragraph</th>
<th>Line</th>
<th>Letter</th>
<th>Direction</th>
<th>Letter</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>1</td>
<td>6</td>
<td>Right From Top</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>4</td>
<td>Right From Top</td>
<td>a</td>
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<td>1</td>
<td>3</td>
<td>5</td>
<td>Right From Top</td>
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<td>1</td>
<td>Right to Left From Bottom</td>
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<td>A</td>
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<td></td>
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<td>O</td>
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<td>9</td>
<td>4</td>
<td>Left to Right From Top</td>
<td>I</td>
</tr>
<tr>
<td>2</td>
<td>10</td>
<td>30</td>
<td>Left to Right From Top</td>
<td>A</td>
</tr>
</tbody>
</table>
In Latin Bacon’s name was often printed as Bacone. Bowditch’s result validates his solution because, although he knew nothing about this, the last four letters of this coded message (the “AO”, and the “IA”) referred again to the first full page of text in the first play in the First Folio (The Tempest) and are very relevant.

The message in The Tempest is addressed specifically to members of his Freemason fraternity, but the address to “To the great Variety of Readers” invites the general reader to join in the game. It says:

“It is yours that reade him. And there we hope, to your divers capacities, you will finde enough, both to draw, and hold you: for his wit can no more lied hid, then it could be lost. Reade him, therefore; and againe, and againe: And if then you do not like him, surely you are in some manifest danger, not to understand him. And so we leave you to other of his Friends, whom if you need, can be your guides: if you neede them not, you can leade your selves, and others. And such Readers we wish him.”

Unfortunately, although there was other of Bacon’s friends capable of guiding readers in understanding the hidden meaning in the plays at the time the First Folio was published, none are available now. Another phrase in the dedication points toward Bacon, “And what he thought, he uttered with that easiness, that we have scarce received from him a blot in his papers.” Compare this with what Francis Osborn, in his “Advice to a Son,” wrote of Bacon:

“As I have been told his first or foulest Copys required no great Labour to render them competent for the nicest judgments.”

(4) THE VERSE “TO THE MEMORY OF MY BELOUED, THE AVTHOR, MR. WILLIAM SHAKESPEARE” BY BEN JOHNSON
Near the end of Ben Jonson’s dedication he refers to Shakespeare as the “Sweet Swan of Avon!” The Stratfordians have derived considerable cretin comfort from these words. After all how could there be clearer evidence that the author was the man from Stratford on Avon. On the other hand this comes after Jonson has repeatedly indicated in his dedication that the man from Stratford is not the author. He says, “Thou art a Moniment, without a tomb.” The “Shakespeare” monument at Stratford on Avon was a monument without a tomb because Shakspere’s remains were not entombed at the monument, but were below the church floor in front of it. However, the phrase had another connotation. It clearly implied that although the
Shakespeare Corpus is a monument, there is no tomb connected with it, as there would be if the Stratford man were the author. Jonson also says:

Or when thy Sockes were on
Leave thee alone for the comparison
Of all, that insolent Greece or haughtie Rome
Sent forth, or since, did from their ashes come,–

This refers to Jonson’s Timber or Discoveries where he eulogized Bacon with exactly the same words:

Hath filled up all numbers, and performed that in our tongue,
Which may be compared or preferred either to insolent Greece or Haughty Rome, in short, within his view, and about his time were
All the wits born that could honour a language.

Jonson applies another expression to Shakespeare that identifies the name as synonymous with Pallas Athena and shows it was a made-up name invented to identify the author who used it as one under the muse of Pallas Athena:

Of Shakespeares minde, and manners brightly shines
In his well turned, and true filed lines:
In each of which, he seemes to shake a Lance,
As banished at the eyes of ignorance.

According to the legend of Pallas Athena when she shook her spear it emitted light that caused the darkness of ignorance to recede before it. It is only following all this that Jonson refers to the “Sweet Swan of Avon” at the very end of his dedication Jonson has another allusion that identifies Shakespeare as Bacon. He says:

“But stay, I see thee in the Hemisphere
Advanc’d and made a constellation there!

We can paraphrase Antonio’s, “How come that ‘widow’ in?” in The Tempest and say, “How come that constellation?” But Bacon, the real Shakespeare, could be identified with a constellation. His coat of arms displayed Castor and Pollux who were in ancient times the constellation of Gemini.
Whoever wrote the dedication above had the ability, often noted in the author of the Shakespeare works, of compacting an amazing amount of information in a small amount of matter. This address has a number of allusions to the Mysteries of Eleusis, and hence to The Tempest since The Tempest contains an allegory of the Eleusinian Mysteries. One of the meanings of the line, “Which made the Globe of heau’n and earth to ring.” Is an allusion to the ritual at Eleusis. Both Hippolytus and Proclus describe the Hierophant looking up to heaven and crying in his high, ringing voice, Hye [rain], and then looking down to earth and crying again in his high ringing voice, Kye [conceive]. The inclusion of both heaven and earth also alludes to Bacon since he stated that he was building a model of both the earth and of the universe. The device at the top of the page incorporates several allusions to Eleusis. Hippolytus describes how, when they initiate in the Eleusinia they exhibit in silence.
to the epoptai the mighty and marvelous and most complete epoptic mystery, and ear of cut-wheat. Here again look at the sheaf of cut wheat in the device. The light and dark character in the device above (Although the character in the above device suggests an “A”, it is not really an “A”, because instead of one cross bar there are two) alludes to The Doctrine of the Two Principles. Plutarch tells us that this doctrine was taught in the Mysteries at Eleusis. The two infants in the device have often been called cupids, but here again, the convention of cupid is that he is depicted with wings, and these are not. The infants are holding a band binding a sheaf of wheat. The running vines, and what appears to be some kind of vegetable on the vines, the rabbit, squirrel, and so on, all are tokens of nature, and the products of nature. This device is based on the symbolism of the Mysteries of Eleusis.

The supreme revelation at the heart of the mystery drama at Eleusis was the birth of a divine child in connection with reaping a fresh ear of wheat. We know this because the anonymous author of the Philosophoumena describes it in detail. This author was one of the early Christians who described the rites only to discredit them, and so needed to be accurate, because some of his audience would have been initiates of the Mysteries of Eleusis. This author says:

“And following the Phrygians the Athenians, when they initiate at the Eleusinian rites, exhibit to the epotae the mighty and marvelous and most complete epoptic mystery, an ear of grain reaped in silence. And this ear of grain the Athenians themselves hold to be the great and Perfect light that is from that which has no form, as the Hierophant himself, who is not like Attis, but who is made a eunuch by means of hemlock and has renounced all carnal generation, he, by night at Eleusis, accomplishing by the light of a great flame the great and unutterable mysteries, says and cries in a loud voice, ‘Holy Brimo has borne a sacred Child, Brimos,’ that is, the mighty has borne the mighty; and holy, he says, is the generation that is spiritual, that is heavenly, that is from above, and mighty is he so engendered.”

The ear of grain (wheat) was the special gift of Demeter, the Great Goddess of Eleusis, Demeter, who governed all growing things of the earth. The birth of the divine child in connection with the harvesting of wheat signified that the divine infant, born as a result of the soul’s
completion of its cycle in the earth, was the greatest harvest from the earth, as was wheat for the food of man. The two infants, on the light, and on the dark, “A” like character, showed humans are composed of two parts, their paradigm in the intelligible world, and their physical selves in the sensible world, but it also signifies that the divine child once it was born was equally at home in both the intelligible, and the sensible world. For this is the purpose of the great cycle of indwelling in the earth, to achieve mastery in both worlds. This was the great secret taught at Eleusis, and symbolizes the goal and completion of the latent process in the microcosm (man), the point where the soul attains perfection, achieving liberation from the earth cycle, and the sacred child is born with mastery in both worlds. Thus the device epitomized one of the two basic streams of allegory in the plays — the latent process in the microcosm. The Tempest incorporates a comprehensive allegory of the Mysteries of Eleusis. The formalized knowledge of antiquity was maintained under the lock and key of the Mystery Schools. Eleusis was the most famous of these, and the penalty for revealing its innermost secret was death. On the other hand much can be deduced from the numerous fragmentary statements about these mysteries. Clemens of Alexandria tells us that what was taught in the Great Mysteries of Eleusis concerned the entire universe. So these mysteries dealt with the macrocosm. We know from Plutarch that one of the basic doctrines of Eleusis was the doctrine of the Two Principles, Light and Darkness, and we know the spectacle of the two principles was exhibited to the Initiates into the Mysteries of Eleusis by the successive scenes of Darkness and Light which passed before their eyes. An ancient work attributed to Origen says that the principle of Light was viewed as male, and the principle of darkness was viewed as the female. The female was the black matrix from which all matter was born. The Tempest tells the story of an island that for twelve years was under the rule of the creature of darkness — the black witch Sycorax; and then for twelve years under the rule of the man of light — the magus Prospero. This prefigures the framework of the entire First Folio with the respective twelve comedies, and twelve tragedies. These opposing forces of Light and Darkness entered into all of universal nature so that their strife created an eternal war in nature, a war that would rage from the beginning until the end of creation, and there was a reference in ancient sources to, "The Eternal War of Eleusis." Francis used a device denoting the Two Principles to mark his books.
The pillars of Hercules also have Masonic associations. Mackey says the pillars at the entrances to Masonic lodges equate to the pillars of Hercules. The "AA" device would have been very apt for the Freemasons. Bacon had a habit of appropriating and modifying the ideas of others to fit his own needs. In the renaissance the idea of the light and dark "A" first appeared in a passage in "De Arte Cabalistica" by Johann Reuchlin where, describing creation, Reuchlin said the dark "A" (Aleph), that originally existed, became the light "A" (Aleph) through the "fiat lux" of the Creator. But another meaning of this device went back into the remote night of antiquity. The originators of the alphabet were divinely inspired sages who devised the alphabet to incorporate ideograms that pictured basic ideas. The original alphabet is a book depicting the basic creative processes in the universe. The capital letter “A” depicts the original unity split apart from the top into the duality of the creative process. The cross-bar depicts the interrelation which persists between the two divisions subsequent to the split. Bacon modified this to make the duality of the creative process more apparent with his separate light and dark “A”.

The central Freemason ceremony, their "illumination" ritual, dealt, with this biblical "fiat lux", when, according to Reuchlin, the light "A" was created from the dark "A". The Masonic motto was, "Lux e tenebris", i.e. "light from darkness". Thus the emblem was tailor made for the Freemasons. The biblical "fiat lux" was cosmological since it dealt with the creation.

The union of light and dark "A's" with the Pyramid of Nature in the 1577 emblem was cosmological also since it symbolized Bacon ideas about the creation of universal nature. Bacon had the peculiar idea of the "Alphabet of Nature" that emanated from the two cupids, one the eldest of the gods, and the other the youngest of the gods (the "AA" device in the First Folio had two cupids on it). The elder cupid came from the egg of night. In Bacon's system of thought, Cupid was the force of attraction implanted by God in the beginning that drew particles together, and by virtue, and multiplication of which all things were formed. "A", as the first letter in the alphabet, referred to the beginning of things. According to Bacon, a light and a dark aspect existed in all things. Bacon also said, things concluded by affirmations may be considered as the offspring of light; whereas those concluded by negatives and exclusions are the offspring of night. The pyramid with the light and dark "A" was a symbolic cosmology. This certainly does not
exhaust the meanings embodied in the “AA” device. Bacon had the ability to pack an amazing amount of meaning in small matter, as is frequently shown in the works he wrote under the name of Shakespeare, and the “AA” device is one of the more spectacular examples of this ability. Of these emblems there is no change at all in the first two from 1546 editions of Alciat’s emblems, and the second (Mediolanum) conceals an amazing amount of information relating to Bacon.

In his 1591 letter to his uncle, William Cecil, Lord Burghley, the Treasurer of England, Bacon made his famous statement that he had taken all knowledge for his province. Bacon sought funding from Burghley. If Burghley would not carry him on he would become some sorry bookmaker. Burghley did not carry him on. Bacon became the massive force behind the publishing industry in London. He used this device to mark his publications. There are at least 21 variations of this device on his various publications. Some just sported the light and dark “A” figures; some displayed vases of fruit and other harvest items. The one at the top of the dedication above is directly related to Eleusis, and may have been the reason Bacon selected Jaggard as the printer for the First Folio. This particular device was the personal property of William Jaggard. An examination of the various publications of Jaggard Jaggard used the same device, and a careful demonstrates this device becoming more worn over the course of time. Appendix (xxx) is a list of 578 publications marked with the “Two Principles” device. Appendix (II) is a list of over 175 marked with the Hunt of Pan device.

(7) The page with a catalogue of the works in the First Folio
An examination of catalogue of plays reveals some peculiarities. In the first place, although Troilus and Cressida is the first play in the Tragedies, it is missing from the catalogue. Scholars have assumed that the reason for this is difficulties in obtaining the copyright to the play caused a delay that resulted in the omission from the catalogue. On the other hand, when the play is added to the catalogue a very interesting result occurs. The large, ornamental “T” offsets The Tempest, and The Two Gentlemen of Verona. There may be a reason for this. If these are set aside from the rest of the plays a matching set of 12 Comedies and 12 Tragedies remain. Furthermore, the 6th play in the remaining
Comedies is A Midsummer Nights Dreams, and the 12th play, exactly six plays later is The Winters Tale. Surely this is intentional.

A number of commentators have noted microcosmic elements in The Tempest. The plays depicts two period of 12 years, one the period of the rule of light of Prospero’s reign, and the other the period of the rule of darkness of Sycorax’s reign. This has a curious correspondence with the 12 Comedies and the 12 Tragedies. Comedies are light, and Tragedies are dark. Also, although there are 10 histories, when the parts of each play are not taken into account there are only 7 histories. Moreover there are allegoric elements in the respective histories that identify them as the respective planets in the Ptolemaic cosmology. According to ancient ideas there was a realm of light above the 7 planets, a realm of darkness below the 7 planets, and the realm of darkness was a shadow of the realm of light. Many ancient nations were 12-tribe nation with their twelvefold division corresponding on the earth below to the twelvefold division of the zodiac in the celestial realm above. This is what the Folio as a whole depicts, and The Tempest is a microcosm of the Folio as a whole. While The Tempest is a microcosm of the universe, The Two Gentlemen of Verona is a microcosm depicting the story of individual man.

(8) The page with two verses, one dedicated to the author by L. Digges, and one by I.M (James Mabbe?).

And, as if this was not enough, there was further indication with the hyphenated names (Shake-speare) interjected in the two verses. The hyphenation is used repeatedly here (5 times) as if specifically for the purpose of drawing the reader’s attention to it. In her book “SHAKESPEARE’S Unorthodox Biography” Diana Price notes that the intermittent hyphen was one of the most controversial elements in the authorship question. She says that the hyphen appeared in 45% (fifteen out of thirty-three) of the plays published before the First Folio in 1623; in two editions of poetry (the Sonnets and the appended A Lover’s Complain, and Love’s Martyr; in one cast list; and in six literary allusions.” And add that it is worth noting that the first time the author’s name was ever alluded to, in a poem prefixed to Willlobie His Avisa (1594), it was spelled with the hyphen.” “No other Elizabethan or Jacobean author appeared in hyphenated form with comparable frequency”, she adds and notes that, “Anti-Stratfordians hypothesize that the hyphen signified a made-up name, a pseudonym.”
She also mentions the idea that the hyphenated name alludes to Pallas Athena. In mythology it was said that when Pallas Athena, the goddess of wisdom, shook her spear it gave off light and the darkness of ignorance receded before it.

Ben Jonson’s lines validate this identification:

Of Shakespeares minde, and manners brightly shines
In his well turned, and true filed lines
In each of which, he seemes to shake a Lance,
As banished at the eyes of ignorance.

What Price does not mention, is that Daphne du Maurier in her book, “Golden Lads” cites a letter from Jean de la Jesse, personal secretary of
the duc d’Anjoy, to Francis Bacon asserting his own Muse has been inspired by Francis Bacon’s Muse, Pallas Athena:

“bien que votre Pallas me rende mieux instruit”

So the hyphenated name Shake-Speare not only denoted Pallas Athena, it was the Muse used by Francis Bacon. And in Shake-Speare’s Sonnets this is clearly alluded to:

“Be thou the tenth Muse, ten times more in worth
Than those old nine which rhymers invoke;”

Stratfordians get a lot of mileage from the L. Digges verse that says, “And time dissolves thy Stratford Monument”. They say this is proof positive the man from Stratford on Avon was the author. Actually, it is just the opposite. If they had made the trip to Stratford on Avon they would have seen the monument showed a dealer in grain:
This monument indicates that someone else had used a similar made-up name for his or her own purposes.

(8) The page listing the names of the principal actors in all the Plays

The names of “the principal actors in all these plays” begins with William Shakespeare, and William begins with the following large ornamental “W”, which incorporates a double “V” in the design. There are a number of interesting features in this peculiar design. It
has two faces, one looking forward and the other looking backward. And this not just any face, but is the Green Man, the traditional folklore figure that represents growth and rebirth in nature. There is a deep meaning built into this design, a meaning that will more properly find its place in the next chapter – A Guide For the Perplexed.
The First Folio Catalogue

The obvious starting place for a study of the First Folio is the First Folio Catalogue. On the other hand, none of the numerous significant features in the First Folio Catalogue are obvious. Let’s start with the device at the top of the Catalogue.

This is what Bacon describes as The Hunt of Pan. He divided the invention of Arts and Sciences into two parts:
Literate Experience, according to Bacon, was when the search employs an organized methodology. Pan, in turn, means “all” - so any search for knowledge has to do with Pan. Thus Literate Experience, according to Bacon, was “The Hunt of Pan”. “The office of Pan”, he said, “could not be more lively represented than by making him the god of hunters. So the Arts and Sciences have their particular end, which they hunt after. For every natural action, every motion and process is no other than a hunt.” The device that heads the First Folio Catalogue symbolizes this idea. In 1857 James Spedding found a manuscript copy of Bacon’s Thoughts and Conclusions in the library at Oxford. The manuscript contained the following passage:

“he thought best, after long considering the subject and weighing it carefully, first to prepare Tabulae Inveniendi or regular forms of inquiry; in other words, a mass of particulars arranged for the understanding, and to serve, as it were, for an example and almost visible representation of the matter,”

As tables of discovery with an arranged mass of particulars the Shakespeare Plays were examples of an organized methodology of discovery such as Bacon designated as the “Hunt of Pan”.

In his treatise on Pan in his Wisdom of the Ancients Bacon said Pan symbolizes the universe. He also said Pan symbolizes universal nature. The device of The Hunt of Pan at the top of the First Folio Catalogue indicates the First Folio is a model of the universe. The Tempest, in turn, is a model of the First Folio, and also begins with the Pan device. The same device also heads up the dedication to the two brothers in the prefatory material since the winding staircase in this material represents the universe.

The foregoing is only one of a number of curious features in the catalogue. Although Troilus and Cressida is the first Tragedy in the First Folio, it has been omitted from the catalogue. Shakespearean scholars, who can’t see their own colons despite the strategic location of their heads, say the copyright was obtained too late for the play to be added to the catalogue. But as can be seen in the above catalogue The Tempest and The Two Gentlemen of Verona are
segregated from the remainder of the Comedies by the indentation of a large ornamental “T”.

The Comedies that follow these begins with The Merry Wives of Windsor. When Troilus and Cressida is added to the Catalogue, the result (with The Tempest and The Two Gentlemen of Verona set aside) is a matching pair of 12 Comedies and 12 Tragedies. That this is by deliberate design is shown by the fact that counting from the starting point of The Merry Wives of Windsor the sixth play in the Comedies is A Midsummer Nights Dream, and the twelfth is A Winters Tale. This indicates the deliberate design of a year that begins with The Merry Wives of Windsor, and this throws a different light on the omission of Troilus and Cressida from the catalogue. It seems likely that the changes were made to conceal the presence of the matching 12 Comedies and 12 Tragedies in the design of the First Folio.

The presence of 12 divisions in the fixed stars and in the earth was universal among ancient nations. This correlated the 12 signs of the zodiac in the fixed stars with 12 reflected regions in the earth (see TWELVE-TRIBE NATIONS by John Michell and Christine Rhone), and seems to be what the 12 Comedies and 12 Tragedies in the First Folio is intended to indicate.

The next significant feature in the Catalogue is the division of the First Folio into three parts:

1. Comedies
2. Histories
3. Tragedies

Francis Bacon divided the human understanding into three parts: Imagination, Memory, and Reason - and history can be equated with memory, so this may be one key to the threefold division. But this is also another support for the idea that the First Folio is a model of the universe. In most ancient cultures and ancient systems of thought the universe was viewed as threefold. This is further confirmed by the fact that the allegories in the Histories identify them with the planets. The indicates the following model of the universe in The First Folio:
1. Celestial, or fixed stars (12 Comedies)
2. Planets (7 Histories)
3. Terrestrial, or earth (12 Tragedies)

*The Histories As The Planets*

Bacon constructed the First Folio so that it incorporated in its design a model of the world, and of the universe. Since the Histories have the role of the planets in both models it will be best to show that the Histories are allegorized as the planets before moving on to these two models.

Although there are 10 histories in the catalogue:

1. King John
2. Richard the Second
3. First Part of King Henry the Fourth
4. Second Part of King Henry the Fourth
5. King Henry the Fifth
6. First Part of King Henry the Sixth
7. Second Part of King Henry the Sixth
8. Third Part of King Henry the Sixth
9. Richard the Third
10. King Henry the Eighth

King Henry the Fourth and King Henry the Sixth have more than one part so there are actually only 7 histories:

1. King John
2. Richard II
3. Henry IV
4. Henry V
5. Henry VI
6. Richard III
7. Henry VIII

This number matches the ancient number of the planets:

1. (Saturn) King John
2. (Jupiter) Richard II
3. (Mars) Henry IV
The following shows the internal evidence in each respective play that identifies it with the respective planet.

**King John - Saturn**

In *Coelum*, or *Beginnings* Bacon says of Saturn:

“But the agitations and struggling motions of matter, first produced certain imperfect and ill-joined compositions of things, as it were so many first rudiments, or essays of worlds; till, in process of them, there arose a fabric capable of preserving its form and structure.”

This is denoted by the words of Elinor, who at the start of *King John* says:

“A strange beginning”

And by the words of King John who says:

“Here we have war for war, and blood for blood”

Bacon refers to the organs of generation of Saturn being cut off by:

“And in this manner thing were generated and destroyed, before Saturn was dismembered”

The predominant place in the struggles is given to the bastard Philip Faulconbridge, denoting King John’s inability to generate.

**King Richard - Jupiter**

In the fable on Fame in *The Wisdom of the Ancient Bacon* says:

“The poets related, that the giants, produced from the earth, made war upon Jupiter and the other gods, but were repulsed and conquered by thunder; where the earth, provoked, brought forth
Fame, the youngest sister of the giants, in revenge for the death of her sons.”

He explains:

“The meaning of the fable seems to be that the earth denotes the nature of the vulgar, who are always swelling, and rising against their rulers, and endeavoring at changes. This disposition, getting a fit opportunity, breeds rebels and traitors, who, with impetuous rage threaten and contrive the overthrow of princes. And when brought under and subdued, the same vile and restless nature of the people, impatient of peace, produces rumors, detractions, slanders, libels, &c., to blacken those in authority; so that rebellious actions and seditious rumors, differ not in origin and stock, but only, as it were in sex; treasons and rebellions being the brothers, and scandal or detraction the sister.”

In King Richard II the king summons into his presence his cousin Henry Bolingbroke and Thomas Mowbray, Duke of Norfolk, to hear Bolingbroke’s charges against the Duke that he misappropriated military funds and plotted the death of the King’s uncle, the Duke of Gloucester. The king banishes Norfolk for life and Bolingbroke for six years, requiring both to swear that they will never plot against him. When the king seizes the property of John of Gaunt, Duke of Lancaster, after Gaunt dies Bolingbroke uses this as an excuse to return from exile, and is joined immediately by Northumberland, Henry Percy, Ross, Willoughby, and other disaffected noblemen and start a rebellion while the has gone to Ireland. When the king returns he learns that a Welsh army upon which he has depended has dispersed upon hearing rumors of his death. The deserted king takes refuge in Flint Castle, but is soon found by Bolingbroke. Bolingbroke takes the king to Long and at a meeting of the Parliament in Westminster Hall charges him with high crimes against the state. He is imprisoned and murdered.

King Henry IV - Mars

Much of King Henry IV has to do with Henry Percy nicknamed Hotspur. When the king rebukes Prince Hal for his wild ways, he compares him with unfavorably with “this Hotspur, Mars in swaddling clothes, this infant warrior.”
There are three Henrys central to the play and Bacon would certainly have been familiar with the ancient rite of the Carmen [Carmen meant song] Saliare where the verses were each chanted three times, as the leaping priests of Mars danced in threefold measure.

**King Henry V - The Sun**

King Henry V has generally been seen as Shakespeare’s ideal king. Since kings were often equated with the sun this would make King Henry V especially equated with the sun. This play is located in the ladder of the other Histories (planets) in the position of the sun. In the play we find the phrase “a touch of Harry in the night” as if he brought light just as the sun does.

**King Henry VI - Venus**

The flower of Venus was the rose because Venus was the goddess of love and the rose has always symbolized love. The play deals with the War of the Roses. In his essay on Love Bacon said:

> “The stage is more beholding to love than the life of man; for as to the stage, love is ever a matter of comedies, and now and then of tragedies; but in life it doth much mischief, sometimes like a Siren, sometimes like a Fury.”

In the play love (Venus) is personified by Margaret of Anjou, a ‘gorgeous beauty’ who has been selected to marry the young King, but who although ‘the fairest queen that ever king receiv’d’ is a hard, cruel, strong-minded, imperious woman, who denounces her husband, leads an army and displays Bacon’s description of causing much mischief, “sometimes like a Siren, sometimes like a fury”.

**King Richard III - Mercury**

In astrology Mercury is the planet of the mind. The most prominent quality of King Richard III is his outstanding mental ability, although he uses it for evil.

**King Henry VIII - The Moon**

The moon with it monthly changes have always been seen as the symbol of mutability. The ancients believed the moon controlled everything in the sublunary sphere (the earth) and viewed the mutability of the moon as the cause of all the mutability in the sublunary sphere (the earth). The drama depicted in the play is a series of “falls” of people of high
estate. This is linked in the play with the mutability of the series of romantic masques, courtships, marriages, and births also caused by the king (the moon).

The First Folio is a model of the world, and of the universe. Since both have past, presence and future in each play, the First Folio as a whole has past, present, and future.

**Francis Bacon’s Intellectual Globe**

The great idea around which Bacon’s program for the Advancement of Learning centered was his concept of the Intellectual Globe. Bacon envisioned the essential goal toward which all the efforts of science were directed as building in the human understanding a model in every respect a miniature replica of the great globe (the earth), and the greater globe (the universe). He called this model The Intellectual Globe. In his Novum Organum Bacon said, “I am building in the human understanding a true model of the world, such as it is in fact, not such as a man’s own reason would have it to be; a thing which cannot be done without a very diligent dissection and anatomy of the world.”

He also referred to this as a model of the universe as well as a model of the world. He said, “We neither dedicate nor raise a capitol or pyramid to the pride of man, but rear a holy temple in his mind, on the model of the universe, which model we imitate.” This is obviously the idea behind The Globe Theatre erected in 1599. It was a wooden model of Bacon’s Intellectual Globe, and of the world. When it burned down in 1613 Bacon’s friend, Ben Jonson, wrote a poem about the event in which he said, “See the world's ruins.” As God had created the great globe-the earth, and the greater globe-the universe so Bacon created the small globe, the Intellectual Globe, and the latter was a replica in miniature of both. Just as God had endowed man with an estate and rulership over the earth before The Fall, so Bacon intended to imitate God in restoring that estate to man. The word Instauration came from the Latin instaurare (to renew), to begin afresh), and signified restoration of man to his place before The Fall. God’s creation had six parts, so therefore, the creation of Bacon. The creation of God ended with the Sabbath. The Great Instauration ended with Bacon’s work titled Parasceve, the vulgate word for the Jewish day of preparation for the Sabbath.

Bacon wanted to restore man to that original understanding of all nature
that was his before The Fall, and, consequently, to the rulership of nature and the elements that had been rightfully his by divine endowment. In other words, Bacon would do for man what previously had been done for him only by God. Through a correct use of man’s mental powers in a planned programme for the study of nature he would give man back the Garden. He took the symbolic depiction of a ship sailing out beyond the gates of Hercules as a device to use for a headpiece for his Great Instauration. This was integral to his concept of The Intellectual Globe. The ancient world had its center in the Mediterranean Sea. At the western end of this sea the straits of Gibraltar led into that great unknown—the Atlantic Ocean. Legend had it that on either side of these straits where they met the Atlantic Ocean, had stood giant pillars of stone, constructed by Hercules. These pillars marked the limits of the ancient world, and inscribed on them were the words NON PLUS ULTRA (no more beyond). To the ancients the Atlantic Ocean was the end of the world. Scientific discovery, as Bacon depicted it, was continually a sailing voyage of discovery on a metaphorical Intellectual Globe, which corresponded in every feature to the great globe. In his 1605 Advancement Of Learning, for example, we see Bacon proceeding on a metaphorical voyage, beginning with the major divisions of History, Poetry, and Philosophy, and proceeding through the subsidiary divisions until, near the end of the book, he says:

"And now we have finished our small globe of the intellectual world with all the exactness we could, marking out and describing those parts of it which we find either not constantly inhabited or sufficiently cultivated."

The First Folio is an example of Francis Bacon’s Intellectual Globe.

The First Folio Constructed In The Shape Of A Globe

In antiquity universe was viewed as having the shape of a globe. Thus the external structure of the First Folio is fashioned in the shape of a globe. An anonymous contemporary work, The Arte of English Poesie, describes in detail how to construct a poetic work in the form of a ‘roundel’, i.e., a sphere, or globe. The book is marked with Bacon’s “AA” device and is certainly one of his concealed works. The section on the ‘Roundell or Spheare” says:
“The most excellent of all figures Geometrical is the Round, for his many perfections. First, because he is euen & smooth, without any angle or interruption, most voluble and apt to turne, and to continue motion, which is the author of life: he conteyneth in him the commodious description of every other figure, & for his ample capacitie doth resemble the world or vniuers, & for his indefinitenesse, haung no speciall place of beginning nor end, beareth a similitude with God and eternitie. This figure hath three principall partes in his nature and use much considerable: the circle, the beame, and the center. The circle is his largest compasse or circumference; the center is his middle and indivisible point; the beame is a line stretching directly from the circle to the center, & contrariwise from the center to the circle. By this description our maker may fashion his meetre in Roundel, either with the circumference, that is like a beame, or by the circumference, and that is ouerthwart and dyametrally from one side of the circle to the other.”

The ‘beame’ in this convention is a connection that extends between a part of the Roundell on one side and a corresponding part on the opposite side. Bacon follows the excerpt above with a short poem entitled, “A generall resemblance of the Roundell to God, the World, and the Queene”, and by another short poem, “A special and particular resemblance of her Maiestie to the Roundell”. This begins with the circumference treated in 2 couplets:

• First her authority regal
  Is the circle compassing all.
  The dominion great and large
  Which God hath given to her charge.

and is then followed by 15 couplets, the first and the last of which share the same rhyme. The portion mimes the shape earlier referred to verbally, since the return to the opening rhyme imitates the true circle’s ending where it begins. Moreover, it also follows Puttenham’s prescription in being shaped ‘ouerthwart and diametrally from one side of the circle to the other’. If the 15 couplets represented the diameter of a circle (‘by [alongside] the circumference’), their bisection would correspond to the bisection of diameters at its centre. Now the central eighth couplet refers to the ‘beams’ of the queen’s ‘justice, bounty and might’-And reflect not, till they attain/
The farthest part of her domain.’ – in a conceit whose force depends on the geometrical identity of a reflected ‘beam’ and a diameter both twice the radius).

The excerpt above from The Arte refers to the Roundell, or globe as resembling the world and the universe. In his works Bacon says in one passage that he is building a model of the world, and in another that he is building a model of the universe.

The models of Bacon’s discovery device in the First Folio have a compass design. If the two indented plays in the catalogue are omitted, and the plays in the Histories with more than one part are counted as one, there are 32 plays in the catalogue (Troilus and Cressida is omitted). These 32 are the same number as the number of directions in a compass. This is deliberate. The circle of the compass introduces another ‘Roundell’.

The passage from ‘The Arte’ above introduces the word ‘compass’ in connection with the idea of the circle, “The circle is his largest compasse or circumference”. Discussing his discovery machine Bacon makes direct comparisons with the compass:

“Take an example from history. In olden days, when men directed their course at sea by observation of the stars, they merely skirted the shores of the old continent or ventured to traverse small land-locked seas. They had to await the discovery of a more reliable guide, the needle, before they crossed the ocean and opened up the regions of the New World. Similarly, men’s discoveries in the arts and sciences up till now are such as could be made by intuition, experience, observation, thought; they concerned only things accessible to the senses. But, before men can voyage to remote and hidden regions of nature, they must first be provided with some better use and management of the human mind. Such a discovery would, without a doubt, be the noblest, the truly masculine birth of time.”

The remaining plays, apart from the two indented plays, make up 15 couplets. The two plays in each couplet are connected (I will demonstrate this later). This indentation, and separation of the first two plays provides
‘the beames’ exactly as described in the section on the Rondell in The Arte, and in the poem to Queen Elizabeth in that section of the Arte’. These are fashioned around the history play of King Henry V, the natural center, since the seven history plays are allegorized as the planets, and the King Henry V, ‘Shakespeare’s ideal king’ is allegorized as the sun.

The Merry Wives of Windsor
Measure For Measure
The Comedy of Errors
Much Ado About Nothing
Loves Labor Lost
Midsummer Nights Dream
The Merchant of Venice
As You Like It
The Taming of the Shrew
All Is Well, That Ends Well
Twelfth Night
The Winters Tale
The Life and Death of King John
Richard the Second
King Henry the Fourth

**King Henry the Fifth**

King Henry the Sixth
Richard the Third
King Henry the Eighth

Troilus and Cressida
The Tragedy of Coriolanus
Titus Andronicus
Romeo and Juliet
Timon of Athens
Julius Caesar
Macbeth
Hamlet
King Lear
Othello
Anthony and Cleopatra
Cymbeline
Furthermore, the remaining Comedies and Tragedies (apart from the two indented plays, and the Histories) make up two corresponding sets of 12 Comedies, and 12 Tragedies. There is another Roundell design in the First Folio in the design of the 12 Comedies and the 12 Tragedies around the center of the Histories. In *The Arte of English Poesie* the following illustration of a Roundell is shown, and this has 12 beams:

![Roundell illustration](image)

**The Ptolemaic Model As A Model Of The World**

Bacon fashioned two models, a model of the world and a model of the universe. His model of the world depicted the world as the center of the universe, i.e. he fashioned the First Folio after the ancient geocentric Ptolemaic model. In his *Theory of the Heavens* Bacon endorsed the Ptolemaic model. He said, “The earth then being stationary (for that I now think the truer opinion).” So it would seem, on the surface, that the apologist for Bacon harbor a leap of faith that would give a hernia to a kangaroo, but not so. The great occultist, Manly Palmer Hall in his book *The Secret Teachings of all Ages* answers his conundrum in a very satisfactory manner. Hall says:

“In ridiculing the geocentric system of astronomy expounded by Claudius Ptolemy, modern astronomers have overlooked the philosophic key to the Ptolemaic system. The universe of Ptolemy is a diagrammatic representation of the relationships existing between the various divine and elemental parts of every creature, and is not concerned with astronomy as that science is now comprehended. In the above figure, special attention is called to the three circles of zodiacs surrounding the orbits of the planets. These zodiacs represent the threefold spiritual constitution of the universe. The orbits of the planets are the Governors of the World and the four elemental spheres in the center.
represent the physical constitution of both man and the universe. Ptolemy’s scheme of the universe is simply a cross section of the universal aura, the planets and elements to which he refers having no relation to those recognized by modern astronomers.”

The Tempest deals with the macrocosm (the universe and the world), the Two Gentlemen of Verona with the microcosm (individual man). These two aspects of allegory run concurrently in the remaining plays. The twelve comedies allegorize the latent process of the both the macrocosm and microcosm in the intelligible world, and the twelve tragedies allegorize the latent process of both the macrocosm and microcosm in the sensible world. Each individual play has a past, a present, and a future, and the First Folio as a whole has a past, a present, and a future also. For his face looking to the past, Bacon designed the First Folio after the Ptolemaic model of the universe, the model of the ancients. In order to have a model of the universe Bacon made the Comedies the intelligible realm, corresponding in ancient thought with the empyrean above the realm of the fixed stars. The middle realm in the Ptolemaic model was the fixed stars and the planets, while the lowest was the earth. As already demonstrated Bacon fashioned allegories in the Histories that equated each respective play with one of the respective planets. And he designed the Tragedies to represent the physical realm of matter—what the ancient called the sublunary sphere, or Earth.

<table>
<thead>
<tr>
<th>Ptolemaic Universe</th>
<th>First Folio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Empyrean</td>
<td>Empyrean</td>
</tr>
<tr>
<td></td>
<td>12 Comedies</td>
</tr>
<tr>
<td>Fixed Stars:</td>
<td>Histories:</td>
</tr>
<tr>
<td>Saturn</td>
<td>1. (Saturn) King John</td>
</tr>
<tr>
<td>Jupiter</td>
<td>2. (Jupiter) Richard II</td>
</tr>
<tr>
<td>Mars</td>
<td>3. (Mars) Henry IV</td>
</tr>
<tr>
<td>Sun</td>
<td>4. (Sun) Henry V</td>
</tr>
<tr>
<td>Venus</td>
<td>5. (Venus) Henry VI</td>
</tr>
<tr>
<td>Mercury</td>
<td>6. (Mercury) Richard III</td>
</tr>
<tr>
<td>Moon</td>
<td>7. (Moon) Henry VIII</td>
</tr>
<tr>
<td>Earth</td>
<td>Earth (12 Tragedies)</td>
</tr>
</tbody>
</table>
Thus this is a depiction of the Ptolemaic model.

The Copernican Model As A Model Of The Universe
Francis Bacon said he was building a model of the world and of the universe. We have already seen the design of the model of the world in the First Folio. Now let’s look at the model of the universe. Bacon used the Copernican heliocentric model in the First Folio to represent the universe. Although the Ptolemaic model had been in vogue from classical times and had persisted up to Bacon’s time nevertheless in Bacon’s time the Copernican heliocentric model was beginning to gain acceptance.

Since Bacon’s design incorporated both past and future, in addition to using the Ptolemaic model of the universe for the past, with the earth at the center, Bacon has a Copernican model for the future with the sun at the center. Henry V was Shakespeare’s ideal king. And kings in past ages were thought to assume the aspects of the sun. This is especially so in The Life of King Henry the Fifth in the First Folio. In the First Folio the play of The Life of King Henry the Fifth is set forth with great éclat. It has a separate epilogue, on a separate page, with the archer device as a header, and a list of the characters on another separate page with the “AA” device as a header. Stratfordians like to say Henry V was Shakespeare’s ideal king. But that is to lose the point (something they are quite proficient at doing). In the cosmos of the First Folio, Henry V is the sun. This can be seen quite clearly in the references to the sun in association with him in the play. But it is also seen in his position in the First Folio. Henry V is at the center of the plays that represent the planets (that is, the histories). What is more, the play of Henry V is at the center of the cosmos of the entire First Folio. The Tempest and The Two Gentlemen of Verona, as already noted, are summaries indexed off by the large ornamental “T” in the catalogue. Henry V is at the center of the history plays, which represent the planets:

(Saturn) The Life and death of King John
(Jupiter) The Life and death of Richard the Second
(Mars) King Henry the Fourth

(The Sun) King Henry the Fifth
(Venus) King Henry the Sixth
(Mercury) Richard the Third
(The Moon) King Henry the Eighth

Beyond this, the play King Henry the Fifth is at the center of the cosmos of the entire First Folio. The Tempest and The Two Gentlemen of Verona, as already noted, are summaries indexed off by the large ornamental “T” in the catalogue. So what remains is the following:

The Merry Wives of Windsor
Measure For Measure
The Comedy of Errors
Much Ado About Nothing
Loves Labor Lost
Midsummer Nights Dream
The Merchant of Venice
As You Like It
The Taming of the Shrew
All Is Well, That Ends Well
Twelfth Night
The Winters Tale
The Life and Death of King John
Richard the Second
King Henry the Fourth

**King Henry the Fifth**

King Henry the Sixth
Richard the Third
King Henry the Eighth

Troilus and Cressida
The Tragedy of Coriolanus
Titus Andronicus
Romeo and Juliet
Timon of Athens
Julius Caesar
Macbeth
Hamlet
King Lear
Othello
Anthony and Cleopatra
Cymbeline

Thus the First Folio has exactly 15 plays before Henry V, and 15 plays after Henry V. This is the heliocentric system with Henry V (the sun) at the center. The First Folio also presents the division of matter in the universe. In this model the realm of the soul, of spirit, or pure light, appears first and is followed by a depiction of the seven planes of matter. After this, at the lowest point in the universe is realm of the sublunary sphere, the lowest stage of matter in the universe, i.e. the terrestrial sphere or earth:

(A) The realm of light
(B) The seven planes of matter:

(C) The earth or terrestrial sphere

The Tempest is a microcosm of the First Folio. At the same time it is specifically a microcosm of the universe and the earth while The Two Gentlemen Of Verona is a microcosm of the drama of the soul of the individual man. Thus the First Folio has three microcosms, each on a diminishing scale.

George Gurdjieff, (Appendix III) discussing the traditional idea of macrocosm and microcosm, said this is only a fragment split off another more ancient teaching about cosmoses. The complete
teaching about cosmoses, according to Gurdjieff dealt with not two but seven cosmoses included one with another. But, Gurdjieff said, in the general order of the seven cosmoses the Microcosm and the Microcosm stand so far apart from each other that it is impossible to establish any direct analogy between them. It is only three cosmoses taken together that are similar and analogous to any other three.

The essential characteristic of the First Folio can be described in just one word, although anyone would be hard pressed, in that large library that has been written about the Shakespeare works, to find that word applied to it. The First Folio is a compendium, certainly the most amazing ever written. The 1614 Rosicrucian Fama Fraternitatis says:

“He constructed a microcosm corresponding in all motions to the macrocosm and finally drew up this compendium of things past, present, and to come.”

This describes the First Folio exactly, but the source is one few people would connect with Francis Bacon, although there is a great deal of material in the Fama Fraternitatis that links it to Francis Bacon, and the same idea can be found in the writings put forth under his own name, specifically the concept of The Intellectual Globe. In accordance with his idea of the Intellectual Globe it is important to realize that the First Folio was constructed in the shape of a globe.

The Ptolemaic and heliocentric model designs represented the past and the future for the First Folio as a whole, but the past and future were also designed into each individual play. The Ptolemaic, and Copernican models of the universe in the First Folio are the structure, or shell of The Theater of The World (both the universe and the earth are included under the umbrella definition of the world) that, in turn, has two divisions, the external, and the internal, or the natural and supernatural realm.

THE WORLD - EXTERNAL DIVISION

*Theater Of The World (Globe Theater) - External Division*

Just as the literary and academic professionals who have commented on the Shakespeare works have lost sight of the overall design by their myopic concentration on detail, so by concentration on the overview, it
is easy to lose sight of the really amazing and comprehensive nature of the
detail Bacon has included in his model of the universe. For example, consider
those passages in his Advancement of Learning where Bacon sketches out
his desideratum of “the distributions and descriptions of the several
characters and tempers of men’s natures and dispositions”, and of an,
“inquiry touching the affections.”

The First Folio as a Theater of The World is a comprehensive delineation of all
human drama in the world. The First Folio has been called a map of the human
mind. Just as the literary and academic professionals who have commented
on the Shakespeare works have lost sight of the overall design by their
myopic concentration on detail, so by concentration on the overview, it is
easy to lose sight of the really amazing and comprehensive nature of the
detail Bacon has included in his model of the universe. For example, consider
those passages in his Advancement of Learning where Bacon sketches out
his desideratum of “the distributions and descriptions of the several
characters and tempers of men’s natures and dispositions”, and of an,
“inquiry touching the affections.” Touching the former he says:

“Of much like kind are those impressions of nature, which are
imposed upon the mind by the sex, by the age, by the region, by
health and sickness, by beauty and deformity, which are inherent
and not externe; and again those which are caused by externe
fortune; as sovereignty, nobility, obscure birth, riches, want,
magistracy, privateness, prosperity, adversity, constant fortune,
variable fortune, rising per saltum, per gradus [by bounds, by
degrees], and the like.”

And of the latter:

“But the poets and writers of histories, are the best doctors of
this knowledge; where we may find painted forth with great life,
how affections are kindled and incited; and how pacified and
refrained; and how again contained from act and further degree;
how they disclose themselves, how they work, how they vary,
how they gather and fortify, how they are inwrapped one within
another, and how they do fight and encounter one with another,
and other the like particularities: amongst the which this last is of
special use in moral and civil matters; how (I say) to set affection
against
affection, and to master one by another; even as we use to hunt beast with beast and fly bird with bird, which otherwise percase we could not so easily recover: upon which foundation is erected that excellent use of praemium [reward] and poena [punishment], where by civil states consist; employing the predominant affections of fear and hope, for the suppressing and bridling the rest. For as in the government of states it is sometimes necessary to bridle one faction with another, so it is in the government within.”

The first critical prose essay written by a literary, or academic professional in support of Shakespeare, and one of the more perceptive, was by a female dramatist, Margaret Cavendish, Duchess of Newcastle, who, in a letter she wrote in 1664, responding to criticism of Shakespeare, said:

“I Wonder how that Person you mention in your Letter, could either have the Conscience, or Confidence to Dispraise Shakespear’s Playes, as to say they were made up onely with Clowns, Fools, Watchmen, and the like. Shakespear did not want Wit, to Express to the Life all Sorts of Persons, of what Quality, Profession, Degree, Breeding, or Birth soever; nor did he want Wit to Express the Divers, and Different Humours, or Natures, or Several Passions in Mankind; and so Well he hath Express'd in his Playes all Sorts of Persons

After this professionals who commented on Shakespeare feeling they had something they could sink their teeth in, came on board and tended to refer to Shakespeare in connection with his ability to depict character and human emotion.

A. W. Schlegel in his lectures delivered in Vienna in 1808 said:

“If Shakespeare deserves our admiration for his characters, he is equally deserving of it for his exhibition of passions, taking this word in its widest significance, as including every mental condition, every tone from indifference or familiar mirth to the wildest rage and despair. He gives us the history of minds; he lays open to us, in a single word, a whole series of preceding conditions. His passions do not at first stand displayed to us in
all their height, as is the case with so many tragic poets, who, in the language of Lessing, are thorough masters of the legel style of love. He paints, in a most inimitable manner, the gradual progress from the first origin. ‘He gives’, as Lessing says, ‘a living picture of all the most minute and secret artifices by which a feeling steals into our souls; of all the imperceptible advantages which it there gains; of all the stratagems which every other passion is made subservient to it, till it becomes the sole tyrant of our desires and our aversions.’ Of all poets, perhaps, he alone has portrayed the mental diseases,—melancholy, delirium, lunacy,—with such inexpressible, and in every respect, definite truth, that the physician may enrich his observation from them in the same manner as from real cases.”

Observe how closely all this fits Bacon’s desideratum. Bacon intentionally built all this into the First Folio in the process of constructing his model of the universe, at the same time he was keeping all the other balls he was juggling in the air. There is an additional aspect to his Theater of the World in his depiction of the cycle of the soul, but this will have to wait until an examination of his depiction of the structure of the universe has been presented. As well as being a compendium of universal nature, the First Folio is a compendium of the human mind faithfully painted forth with a comprehensive depiction of how the passions:

“...are kindled and incited; and how pacified and refrained; and how again contained from act and further degree; how they inclose themselves, how they work, how they vary, how they gather and fortify, how they are inwrapped one within another, and how they do fight and encounter one with another”

And:

“...those impressions of nature, which are imposed upon the mind by the sex, by the age, by the region, by health and sickness, by beauty and deformity, which are inherent and not extern; and again those which are caused by extern fortune; as sovereignty, nobility, obscure birth, riches, want, magistracy, privateness, prosperity, adversity, constant fortune, variable fortune, rising per saltum, per gradus [by bounds, by degrees], and the like.”
Note Bacon specifically says those impressions of nature imposed upon the mind are to be depicted by sex, by age, by health and sickness, and by beauty and deformity. The First Folio certainly does this. But Bacon also says they are to be depicted by region, and it should be noted that the plays are deliberately distributed within the Mediterranean; in various parts of Italy; in various parts of England; in various parts of France; in Austria; in Asia Minor; in Sicily; in Greece; in Illyria, and all the parts of the Old World, making a deliberate distribution by region throughout the old world. A corresponding, albeit metaphorical, distribution was made throughout the New World.

*Theater Of The World - Internal Division*

Bacon fashioned a Theater of the World depicting a compendium of all the variety of human drama in the world, externally and internally. The external aspect depicts all the variety of the human passions covering regions, ages, and sexes while the internal drama deals with the cycle of the human soul including both the intelligible realm (the soul in its own plane), and the sensible realm (the realm of the senses, or physical realm) as pertains to the soul throughout its cycle of incarnations in the earth. The Two Gentlemen of Verona is central to this, both as regards the physical location of the play in the First Folio, and as regards the significance of the internal division and the internal significance of the First Folio.

Both The Tempest and The Two Gentlemen of Verona play a major role in the First Folio as can be seen from the catalog where the large ornamental “T” sets these two plays apart from the remaining plays.
The remaining plays, following those first two, set off by the large ornamental “T”, fall into two groups made up of 12 Comedies, and 12 Tragedies. There is a correlation to this in The Tempest with its two periods of 12: the first the 12 year rule of Sycorax (darkness) on the island; and the second the 12 year rule of Prospero (light) on the island. There is also a correlation between the periods of twelve in the Comedies and Tragedies and the annual cycle. This is obvious in the Comedies where the 6th play is half way through the year (A Midsummer Nights Dream) and the 12th play is at the end of the year (A Winter’s Tale).

Francis Bacon took the fundamental features of his model of the universe from antiquity, from the Mysteries of Eleusis, and the legendary Orpheus from whom these Mysteries came. According to Orphic theology, the universe is comprised of two worlds, the intelligible and the sensible. We are familiar with the sensible world. It is the physical world of nature, the world of the senses. But according to the Orphic theology it is only the shadow, or reflection of the intelligible world, which is the paradigm of the physical world. According to this theology everything that exists in the sensible world, except death and mutability, also exists in the intelligible world. Another sun is there, another moon, and stars. And all these things shine with intellectual light; for every thing there is light continually mingling with light, whereas the world of matter is a world of darkness. Thus the two worlds, the intelligible and the sensible, were depicted as respectively light and dark. This was the idea of dualism, a belief that was universal. It was the doctrine of the opposing two principles, the principle of Light and Darkness, of Good and Evil. Plato also followed this doctrine. According to Plato our world is not real. It is related to the real world as a shadow is related to that which casts the shadow. Plato used his famous analogy of The Cave to illustrate this. Imagine, he said, a cave in which people sit fettered with their backs to a fire. They see only the shadows cast on the wall of the cave before them by the objects behind them moving between their backs and the fire that is behind these objects. These shadows are all we can be aware of in our illusory realm of the senses.

**The Role Of Milan**

Milan played a major role in both of the offset plays as well as in the First Folio as a whole. The main character in The Tempest is Prospero,
the exiled Duke of Milan. The main location in The Two Gentlemen of Verona is Milan. The ancient name of Milan, Mediolanum, meant “middle region.” The Two Gentlemen of Verona is the middle region in two senses. It is in the middle between the 12 Comedies and the 12 Tragedies on the one hand; and The Tempest with its 12 year rule of Sycorax, and its 12 year rule of Prospero on the other hand. This can be viewed as the horizontal division, but ‘middle’ applies in a vertical division also, and this vertical division is the key to the allegory in The Two Gentlemen of Verona.

Prospero, the Duke of Milan, in The Tempest is exiled to an island that represents the earth, our physical realm world. Prospero as the Duke of Milan represents all the souls in the middle realm that incarnate into the earth. The earth is the realm of illusion, but Prospero masters this illusion and harnesses it to his own use, eventually repudiating it, and thus escaping the realm of illusion. In the figure of Prospero Bacon depicted the soul that achieves realization, thus completing its cycle of rebirth and escaping from the realm of illusion.

Alciat tells us that after Roman times the name of Mediolanum was changed to Milan and Thecla, a Christian saint had a place of divine majesty in Milan before the house of the Virgin Mother. The name Thecla means “the key” and signals Milan’s important role in the First Folio. In Roman times Milan was Mediolanum, a name meaning middle land, or middle region. And middle region indeed serves well as a key. In both The Tempest and The Two Gentlemen of Verona Milan symbolizes the middle region between spirit and matter, the plane of the soul from which the soul descends to incarnate in the earth, and to which it returns after each incarnation in the earth. The Two Gentlemen of Verona can be viewed as located in the middle of the First Folio. The Tempest with the twelve year rule of Sycorax and the twelve year rule of Prospero is on one side, and on the other side are the twelve comedies and the twelve tragedies. This signals that The Two Gentlemen of Verona merits special attention.

**THE TWO GENTLEMEN OF VERONA**

Like the other plays The Two Gentlemen of Verona has three aspects – knowledge from the past, present, and future. The past deals with Gnosticism; the present deals with Francis Bacon and his friend Tobie
Matthew; and the future is a model of Bacon’s Machine for the Intellect inquiring into the “form” of pure knowing.

**Knowledge From The Past**

The allegory in the play identifies the knowledge from that past as Gnosticism. In addition the name of the principal character – Valentine links the play with Gnosticism. Valentinus was universally acknowledged to have been the greatest of the Gnostics. In order to understand the Gnostic aspect in the play some background on Gnosticism will be helpful.

**Gnosticism**

The reign of the Romans was long and cruel. Their graven image was physical might. Theirs was a life so near death, only death could move it. As Roman despotism descended into decadence a steady stream of conquered peoples were fed into the insatiable maw of the Roman Games.

The lot of the conquered peoples was a grim one. They were murdered for the entertainment of the jaded Roman populace. One motto was used so often it frequently appeared only as initials on the tombs of that time:

"Non fui, fui, non sum, non curo"

(I was not; I was; I am not; I care not)

These were the conditions in which, from shortly before the beginning of the Christian Era to around 250 A.D., an unprecedented epidemic of mysticism occurred. The general bankruptcy of values in the entire sphere of external experience resulted in a turning away from the outer world, a widespread asceticism, and an intense yearning for spiritual meaning. As a result a very rare phenomenon occurred. For perhaps the only time in recorded history people on a large scale forsook outer experience to seek inner experience.

This outbreak of mysticism began in Palestine, Syria, Samaria, and Anatolia, and attained its fullest flowering at the city of Alexandria in Egypt. In Alexandria lived the most renowned of all the Gnostics- "...the commanding and mysterious figure of Valentinus himself, universally acknowledged to have been the greatest of the
Gnostics." Valentinus was an Egyptian, who lived circa 100 A.D. to 180 A.D. He was educated at Alexandria in all that Alexandria and Greece had to teach. He was fortunate in his location. During his time the Great Library of Alexandria (renowned throughout the ancient world) still existed, and also available were the private libraries of the mystics. Valentinus took upon himself the task of synthesizing Gnosticism, but at the same time, he did not abandon Christianity.

Christ in the Valentinian system has the task of enlightening the souls which have became trapped in the phenomenal sphere, and so enabling them to return to their rightful place in the celestial realm above. Christ is like a celestial shepherd who guides the sheep (in this instance the souls) home.

In the melting pot of races and cultures existing around the Eastern end of the Mediterranean Sea at the beginning of the Gnostic phenomena, many influences shaped his new system of thought: the Ancient Astral Mysticism derived from the Egyptians and Chaldeans; The Orphic Theology; The Mystery Religions; Vedanta; Hermeticism; Jewish Merkabah Mysticism; Iranian Theology; Platonic Concepts; and, only lastly, the mystic's own interior experiences.

The Ancient Astral Mysticism dealt with the ideas of influences from the stars, and of the origin of the soul from the stars. This played a big role in the beliefs of the Ancient Egyptians and Chaldeans. The Ancient Egyptians thought the soul had came from the stars, and would return to them after death. They even put star maps on the inside of the coffin right in front of the corpse's face so the deceased could find the way among the stars. This belief system descended to the Greeks and Romans. According to this doctrine the earth was at the center of a sphere surrounded by the concentric rings of the planets. The realm of the fixed stars beyond was that of the celestial fire. A Divine Spark from this fire had descended to earth to become the innermost core of the being of man. In the descent the vesture of the soul was formed over the Divine Spark. Men's souls were believed to have come to the earth from the fixed stars via the Milky Way. Macrobius, who provided the broadest report on this, said that the souls descended in order to be born through the "Gate of Cancer" and ascended after death by way of the Gate of Capricorn.

The word Gnostic derives from the Greek "gna" - meaning to know
Gnostics were "those who know" or, "the knowing ones." According to the Gnostics the Divine Spark, at the core of each human’s being, had a faculty of direct and absolute knowing due to it being a portion of the divine fire. It was in this sense the Gnostics were "the knowing ones." They claimed to have contacted the Divine Spark within and to know through direct perception. Many Centuries later Robert Browning expressed the idea perfectly in a passage in his poem “Paracelsus”:

Truth is within ourselves; it take no rise  
From outward things, whate’er you may believe.  
There is an inmost centre in us all,  
Where truth abides in fullness; and around,  
Wall upon wall, the gross flesh hems it in,  
This perfect, clear perception—which is truth.  
A baffling and perverting carnal mesh  
Binds it, and makes all error: and, TO KNOW,  
Rather consists in opening out a way  
Whence the imprisoned splendour may escape,  
Than in effecting entry for a light  
Supposed to be without.

Sirius was extremely important to the Ancient Egyptians. Today we recognize Sirius as located in Canis Major (the greater dog). In the most ancient times Sirius was known as the Dog of Orion, or simply The Dog. The calendar of the Ancient Egyptians was based on Sirius. The appearance of Sirius on the eastern horizon just before the rising of the sun occurred once a year. This event was so important to the Ancient Egyptians that gigantic temples were constructed with their main aisles oriented precisely toward the spot on the horizon where Sirius would appear on the expected morning. One such temple to the star Sirius was the temple of Isis at Denderah. An ancient hieroglyphic inscription from that temple said:

"She shines into her temple on New Year’s Day,  
and she mingles her light with that of her father Ra on the horizon."

This indicates Sirius was Isis. Other evidence supports this.

In Vedanta also the Innermost Self was also pure knowing. Intelligence was not merely an attribute of the soul. The soul was pure perception,
and pure knowing. But caught up in Maya (ignorance, nescience) the soul endured a prolonged dream. The self, caught up in the dream of Maya, would awaken only when realization occurred. As a man while sleeping might dream unhappy dreams, but when waking, though he remembered them, would not be deluded by them, so, when a man awoke, recognized he Self within, realized its divinity and oneness with Brahma He would no longer be deluded by Maya. The Real Man, the Purusha or inner self was never bound, but the belief that he was bound was Maya, and because of Maya the unreal appeared real.

The Purusha is the light, the Jiva the shadow. Here is the root of the oft-repeated idea in Vedanta of the phenomenal universe as a reflection of reality. As a shadow is joined to a man and takes its arising from him, so the Jiva is joined to the Purusha and takes its arising from the Purusha. Another similar source the Gnostics would have been familiar with was that of the twins Castor and Pollux, of whom one twin was mortal and the other immortal, a mythic expression of the Purusha and the Jiva.

There was more to this story. The self went out into the phenomenal universal for a reason. The Samsaric cycle was necessary for it to be perfected. An identical idea was brought out in various passages in the Gnostic works, as well as in the Gnostic document The Hymn of The Robe of Glory which closely follows, but greatly extends, the general ideas and cycle set out in the Parable of The Prodigal Son. The Gnostic sources also had the idea of the Monad, but (at least in the fragments which remain) did not bring out the idea found in the Theosophy of Madam Blavatsky, that the Monad must first enter the phenomenal sphere before the lower self, since it is the center of the being that is man, at a much higher, and much more subtle form of matter, and must establish a contact in phenomenal matter over a long period of evolution before the soul or causal body can be formed and can evolve to the level of man. This latter idea seems to be the one that Bacon uses, although it is difficult to see where he could have obtained the information.

Gnosticism also had a full exposition of that division of the soul, a division Bacon follows in The Advancement of Learning. This division is as follows:
1. The Nous (The Thinker) The Rational Soul
2. The Psyche (The Produced Soul)
3. The Soma (The Body)

Gnosticism owed a debt in this to Plato's allegory in his celebrated analogy of the chariot and the two steeds in the Phaedrus. Plato's analogy described The Driver who controlled the two steeds, and The Two Steeds-one noble in character, a thing of air, ever tending upward, and the other, degenerate (black in color and deformed), ever tending downward. This analogy kept the rightful order of things because The Nous should control the other two.

This flood of mysticism was still in full force when it came under attack from a new group - the fathers of the early Christian Church. Their names were Irenaeus, Hippolytus, Origen, Epiphanius, Tertullian, Clement of Alexandria, etc., and they were an odd and motley mixture of liars and saints, savants and fools. It was these men who originated the precedent of labeling this new wave of mysticism - Gnosticism.

The system that remains of the Gnosis of the Valentinians is incomplete. Most of our information comes from the accounts of the church fathers that are fragmentary and were written by antagonistic hands bent on utilizing every opportunity to deride the Valentinians. There accounts are a parody of the original system. Nevertheless, something of the grandeur of the original system still shines through those sorry scraps, and, together with the Valentinian tracts of the NAG HAMMADI LIBRARY, some degree of reconstruction is possible.

The Valentinian system postulated states of being far above the created universe. The first was the Absolute, also known as the One, the Father, the Monad (smaller than the smallest, yet greater than the greatest), and The Abyss. At this level neither time nor space existed. The second was The Pleroma, the Divine Fullness. This was the archetypal realm of pure light, existing within the Godhead itself; holding within itself the ideal pattern of all that existed subsequently in the created universe, only on a lower plane. The powers or qualities in the Godhead were called Aeons (i.e. eternities) since this was eternal, they existed above the realm of time which only came into existence with the created universe.
The next realm was the realm of The Sophia, or pure spirit, the Divine Fire that touched on the outermost borders of the created universe. The created universe was next, and it was only with this realm that time came into being. In the Gnostic System Sophia (Wisdom) descended to the phenomenal world and aided the soul to return to its rightful place in the celestial world above just as Christ did.

In The Two Gentlemen of Verona the four levels of Absolute, Pleroma, Sophia, and Created Universe are focused down to three levels: Verona, Milan and Mantua – Spirit Realm, Soul Realm, and Physical Realm. The Two Gentlemen Of Verona deals with the story of man in his three aspects. The name Verona is derived from a mineral whose name means green earth. The play has its basis in the Gnostic symbolism dealing with the incarnation of the aspects of the soul in the soul realm and in the earth. The word Gnostic, as already noted, derives from a Greek word “gno” meaning to know. The Gnostics were “those who know”, or “the knowing ones.” According to the Gnostics the Divine Spark had within it a faculty of direct and absolute knowing due to it being a portion of the divine fire. It was in this sense that the Gnostics were “the knowing ones.” They claimed they had contracted the Divine Spark within and knew through direct perception. To understand the play we must first understand the significance of the two gentlemen from whom the play receives its name. They are Valentine and Proteus. Mythology tells us Proteus had the ability to change into different shapes. In the play Proteus represents the part of man that provides the form. Valentine is the opposite pole. In Hinduism we are told that the individual beings flew forth from the Creator Brahma like sparks from a great fire. Valentine is the Divine Spark, The Monad, the heart or unchangeable inner nature of man.

Proteus is the soul. In an alternate meaning Verona (Ver+Ona, True-One) is spirit, and Valentine is spirit separated into an individual entity - the Monad. Blavatsky gave a rationale that explains why Valentine preceded Proteus to Milan. The Monad is the core, the center of man at a much higher, and more subtle state of matter. This core must be present in phenomenal matter before the soul can form on the core of the Monad. The initial realm of matter after leaving Verona is not the physical matter we are familiar with. It is the matter of the middle realm (Milan) the realm between the poles of spirit and physical matter. Later in the play we see Valentine also precedes Proteus to
the forest in Mantua (the realm of physical matter) before Proteus enters that realm. Mantua derives from Mantus who was the Etruscan god of Hades. In connection with Mantua being physical matter we have an explanation from GRS Mead who, in his book Orpheus, tells us that in ancient times everything in the sublunary sphere as well as the earth was viewed as Hades. The Duke along with Silvia, Julia, Proteus, and Thurio subsequently go to this forest in Mantua. It should be noted that although Milan is the main location in the play, there are actually three locations. The drama takes place first in Verona, then in Milan, and lastly in Mantu.

The play begins with a conversation between Valentine and Proteus who at that point are located in Verona. Valentine is going to Milan, but Proteus prefers to stay in Verona. Valentine tells Proteus he should not stay in Verona. You will “Wear out thy youth with shapeless idleness”, he says. This, along with the fact that in mythology Proteus has the ability to change into many different shapes, is a flag for the identity of Proteus. Bacon, writing under his Edmund Spenser mask in “An Hymne in Honour of Beautie” said:

“For of the soul the body form doth take: For soul is form, and doth the body Make."

When Valentine tells Proteus you will, “Wear out thy youth with shapeless idleness.” he is saying that Proteus will evade his responsibility, which is to provide form for the incarnating bodies.

Valentine leaves Verona and goes to Milan. What does Milan represent? We remember that the large ornamental “T” in the catalogue joins The Tempest and The Two Gentlemen of Verona. The main character in The Tempest, Prospero, was the Duke of Milan. The ancient name of Milan was Mediolanum (middle land) – Milan is the middle land between the two poles of spirit and matter. In The Tempest Prospero was Duke of Milan before he was banished to the island that represented our planet. According to Plato the physical world in which we live is not the real world, but is related to the real world as a shadow is related to that which casts the shadow. Plato called the real world the world of the IDEAI or EIDE. Things we perceive in our world are only of the reflected shadows of things in the EIDE. In
the play Bacon uses Milan to represent the EIDE - the realm of ideas - or of the divine imagination. And as already note before the soul, Proteus, can go to Milan, The Monad (Valentine) must provide an anchor in matter.

Later when Proteus finally decides to go to Milan we are given a clear statement of what Milan represents. The comic figure Launce comes in leading a dog. In the guise of injecting humor into the drama Bacon sets us on the right track. Launce says, "I have received my proportion, like the Prodigious Son and am going with Sir Proteus to the Imperial's court. The reference, of course, is the Parable of the Prodigal Son. The context is identifying this with the journey of Proteus to the court of the Duke of Milan. Next Launce casually lets slip that the name of the dog is Crab, and later still we are told that the dog is intended as a gift for Silvia. Harkening back to the Ancient Astral Mysticism we remember that "The Dog" was a label of Sirius who was Isis. And in the ancient mythology the soul descended into the phenomenal universe by way of the gate of Cancer the Crab.

This parable was similar to The Prodigal Son Parable the Buddha told some 500 years earlier. Probably this was the source where Jesus got his parable. But there was a major difference because in the Buddha’s account the story was explicitly that of the Samsaric cycle of the soul in its many incarnation in the earth. In Vedanta (the teachings that came from the Veda) we are told that in the heart of each human dwells a tiny being the size of the thumb. This being is single and yet dual. It is the Purusha/Jiva. The Purusha it is identical with Brahma, the Supreme Self. That is, it is the "Knowing Self" that is not born, and does not die. It is birth less, eternal, everlasting, and ancient. It does not die when the body dies. The Jiva, on the other hand, is the individual soul. It is described in connection with the Purusha by the allegory of two birds, united always, closely clinging to the same tree. One looks on without eating, the other eats the sweet fruit. The Purusha is unaffected by the illusory shows of Maya, the Jiva is caught up in the dream of Maya; it is trapped in the cosmic dream, entangled in the endless round of rebirths, and will remain trapped as long as it sleeps. To escape it must awake.

Since the Parable of The Prodigal Son is basic of that important allusion in The Two Gentlemen of Verona it needs to be cited again at this point.
The story is as follows:

(The Parable of The Prodigal Son) KJV Luke 15:11-32)

And he said, A certain man had two sons: And the younger of them said to his father, Father, give me the portion of goods that falleth to me. And he divided unto them his living. And not many days after the younger son gathered all together, and took his journey into a far country, and there wasted his substance with riotous living. And when he had spent all, there arose a mighty famine in that land; and he began to be in want. And he went and joined himself to a citizen of that country; and he sent him into his fields to feed swine. And he would fain have filled his belly with the husks that the swine did eat: and no man gave unto him. And when he came to himself, he said, How many hired servants of my father's have bread enough and to spare, and I perish with hunger! I will arise and go to my father, and will say unto him, Father, I have sinned against heaven, and before thee, And am no more worthy to be called thy son: make me as one of thy hired servants.

And he arose, and came to his father. But when he was yet a great way off, his father saw him, and had compassion, and ran, and fell on his neck, and kissed him. And the son said unto him, Father, I have sinned against heaven, and in thy sight, and am no more worthy to be called thy son. But the father said to his servants, Bring forth the best robe, and put it on him; and put a ring on his hand, and shoes on his feet: And bring hither the fatted calf, and kill it; and let us eat, and be merry: For this my son was dead, and is alive again; he was lost, and is found.

And they began to be merry. Now his elder son was in the field: and as he came and drew nigh to the house, he heard musick and dancing. And he called one of the servants, and asked what these things meant. And he said unto him, Thy brother is come; and thy father hath killed the fatted calf, because he hath received him safe and sound. And he was angry, and would not go in: therefore came his father out, and intreated him. And he answering said to his father, Lo, these many years do I serve thee, neither transgressed I at any time thy commandment: and yet thou never gavest me a kid, that I might make merry with my friends: But as soon as this thy son was come, which hath devoured thy living with harlots, thou hast killed for him the fatted calf. And he said unto him, Son, thou art ever with me, and all that I have is thine. It was meet that we should make merry, and be glad: for this thy brother was dead, and is alive again; and was lost, and is found.
This story is found (in a much more elaborate form) in the Gnostic story, “The Hymn of the Robe of Glory”.

Silvia is an alternate form of Sylva. The literal meaning of Sylva is forest. When Bacon wrote his last work dealing with all the varying densities of matter he named it Sylva Sylvarum – A Forest of Materials. Sylva symbolizes everything contained in the world of physical matter. When Proteus begs Silvia for her portrait she responds:

I am very loath to be your idol, sir;
But since your falsehood shall become you well
To worship shadows and adore false shapes,
Send to me in the morning, and I’ll send it.

There is an obvious tip off in the play where when Julia receives the picture of Sylvia to take to Proteus. Julia says:

“Come, shadow, come, and take this shadow up.”

This echoes the remark of Plotinus that a bust of himself would be a shadow of a shadow.

The middle realm is the real realm; the sensory realm is the illusory realm of physical matter, the shadow realm. When he arrives at Milan, Silvia captivates Valentine. But what is Silvia with whom both Valentine and Proteus become enamored?

Who is Silvia? What is she?

Silva is a variant of Sylva. Bacon’s last work, Sylva Sylvarum, dealt with the variety of all that was in nature and termed this Sylva Sylvarum – a forest of material. Sylva is nature, but she is more than nature. She represents all knowledge that accrues from the study of nature:

Who is Silvia? What is she?
That all our swains adore here?

Silvia, like Miranda, is the offspring of the Duke of Milan. She is what is born of the millennia long cycle of rebirth in the earth. In Roman times
Milan was the sanctuary of Pallas Athena. Milan is Mediolanum the middle realm the sanctuary of Pallas Athena. What is gained from the cycle of rebirth is wisdom. This tells us who Silvia is. Silvia is Pallas Athena, the Goddess of Wisdom. That is why all the swains adore her.

The matter of Milan is not the physical matter we are familiar with, it is the matter of the middle realm between the poles of spirit and physical matter. The middle realm is the real, and as is described in all the ancient sources, physical matter is only a shadow of what exists in this middle realm. Silvia, an alternate form of Sylva, represents Nature. In the ancient sources, the Book of Enoch, the story of Dionysos, we are told that when the spiritual entities looked down and saw the beauty of the realm below they became enamored with what they saw, and fell. When Proteus begs Silvia for her portrait she response:

I am very loath to be your idol, sir;
But since your falsehood shall become you well
To worship shadows and adore false shapes,
Send to me in the morning, and I'll send it.

The burden of allegory in The Two Gentlemen of Verona is the emanation of the soul from it source, its tenancy of the middle realm, and its incarnation from this realm into the earth realm. But it always must be kept in mind that eventually the soul completes its cycle of incarnation. This is depicted in The Tempest. Here’s we see Prospero in the process of awakening from the sleep of illusion. At the end the 12 fragments of his being (the twelve characters) are drawn together to Prospero, and are integrated into his being (they enter with him into his cell), and thus the long cycle is complete, and the being that is Prospero returns to its source, having completed the Cycle of Necessity. This is one of three parts depicted in the First Folio. The second part is pralaya of the work, the return of all that is in the earth (including the souls there), and the third is the pralaya of the entire universe.

Valentine plans to elope with Silvia, but is betrayed to the Duke by Proteus and is banished from Milan. Valentine then goes to a forest near Mantua. The name Mantua is derived from the Etruscan Mantus the god of Hades.
In the meanwhile Valentine leaves the court of the Duke of Milan and we next see him on a highway running through a forest. The banished Valentine, with his servant Speed, comes along the road, and the outlaws spring upon them. There is a brief parley. And it is soon evident that these outlaws are not the common robbers we expect:

"Know, then, that some of us are gentlemen,  
such as the fury of ungoverned youth,  
Thrust from the company of awful men"

And after a few more words, they make Valentine - a chance wayfarer entirely unknown to them - an astonishing offer:

" -be the captain of us all:  
We'll do thee homage and be ruled by thee,  
Love thee as our commander and our king."  
"-thou diest!"

If we have a feeling for Baconian allegory, everything about this scene-which is quite unrealistic, but highly symbolic (a forest is a place where all the accretions of society are stripped away and the consciousness is thrown back in upon itself)-suggests that there is a meaning below the surface.

Kingship or death: it is the alternative in respect to the soul's inner kingdom, that Bacon presents. And we remember the sonnet:

"Poor soul, the centre of my sinful earth,  
Fool'd by these rebel power that thee array."

These are the outlaws Valentine governs. It is obvious we are dealing with an allegory of Self Knowledge, and sovereignty over Self. The ancients had it nailed. According to tradition there existed a place several thousand years ago where a person might go and have answered any question whatsoever. This was the Temple of Apollo at Delphi, on the southern slopes of Mount Parnassus in Ancient Greece, Here the august Sibyl dwelt, and dispersed knowledge received directly from the God of light. Strangely enough, however, it so happened that anyone entering the temple already knew the answer before consulting the Sibyl, for the god had once formulated the one universal answer to all human enigmas, and caused it to be engraved
in bold letters on the front of the temple where no one who entered could fail to see it. There it stood, directly above the entrance, the sum of wisdom in just two words - GNO THI SEAUTON - KNOW THYSELF.

After Valentine gains Self Knowledge (i.e. Inner Illumination) Silvia comes to him, as is appropriate to the allegory. For in Inner Illumination one does not go out into the phenomenal world to find Wisdom, it finds you. At the same time Valentine acquires sovereignty over Proteus and Thuria. In the allegory of the samsaric cycle of the soul, the soul has attained the self-realization that frees it from the wheel of rebirth.

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<tr>
<th>The Merry Wives Of Windsor</th>
<th>Troilus and Cressida</th>
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<td>Measure For Measure</td>
<td>Coriolanus</td>
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<td>The Comedy Of Errors</td>
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<td>Romeo and Juliet</td>
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*The Twelve Comedies And The Twelve Tragedies*

The internal drama of The Theater of The World is the drama of the soul in its two cycles:

1. The cycle of the soul in its own plane, the intelligible realm above.
2. The cycle of the soul in its incarnations in the sensible realm in the earth.
These two cycles relate to the ancient doctrine of the Two Principles, and the division of the First Folio also embodies this doctrine. They were present in the structure of the entire universe composed of the intelligible realm of light above, and the sensible realm of dark matter below. The world of matter below (i.e., the earth and nature) was viewed as a shadow of the intelligible realm above. The visible world was a shadow of the invisible world. This doctrine of the Two Principles was one of Bacon’s fundamental doctrines. There is compelling evidence that although he concealed his activities, Bacon was the major force in the London publishing industry in his time, and that he used a special device to mark his publications. There are at least 20 variations of this device on his various publications, but the constant is that all of the variants imply the doctrine of the Two Principles. See Appendix (x) for a list of 578 works in Bacon’s time that was marked with variations of this device. The following is the device he used to mark the First Folio. This device designates the realm of light above (the Comedies), and the sublunary realm of darkness and matter below (the Tragedies): the celestial zodiac above, and the terrestrial zodiac below:

Since the tragedies are a reflection in the sensible world of the intelligible world (the comedies) each comedy has it respective corresponding tragedy because each Tragedy is a shadow of its corresponding Comedy, although in each there is some distortion just as there is some distortion in the shadow cast by any object. And just as the twelve plays in the tragedies are the reflected shadow of the twelve plays in the comedies, there is a second division of two pairs of six plays within each group of twelve, but in these whereas the first group of six are in descending order, the second group of six are in ascending order. The idea and belief in a succession of lives during which the soul is reincarnated again and again in a physical body was universal among the nations of antiquity. And some even saw a pattern to this great cycle. The famous American seer, Edgar Cayce, for example, described a cycle of descent where the soul sinks deeper and deeper into physical
existence, followed by a cycle of ascent where the soul reverses this and enters a process of ascent until it eventually surmounts physical existence. And Theosophy claimed there was a cycle where the world and universe passed through a descent followed by an ascent. But only Bacon gives us all three. And only Bacon shows that the cycle of the soul, of the world, and of the universe are all twofold, with one cycle on the plane of the intelligible realm and the other on the sensible realm. Thus the related plays fall into groups of four as follows with the second play in each of the two pair an opposite to the first, and each play depicts one of the main states or stations in the process along the great cycle of the soul. The reflection is not like a static shadow, but may best be view as a reflection in the restless billows of an ocean:

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<tr>
<th>COMEDIES</th>
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<td>The Merry Wives Of Windsor</td>
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The “Actors in all these plays” at the end of the prefatory material that begins the First Folio seems to have been designed to indicate this interrelation. Since the tragedies were designed so they represented the
shadow of the comedies, the six descending plays in the tragedies correspond to the six descending plays in the comedies, and the six ascending plays in the tragedies correspond to the six ascending plays in the comedies. So there is an interrelation between the comedies and the tragedies as shown above. The ornamental “W” on William Shakespeare in the list of “the names of the Principall” The heads looking backward and forward on the design are those of the familiar Green Man who symbolizes all of nature. This graphic cues the reader in to the design of the First Folio. The faces looking backward and forward indicate the aspects of knowledge from the past and future in the plays, while the small “V” in the center indicates the aspect of knowledge from the present. The two interlocking “Vs” indicate the pattern of the Comedies and Tragedies in the First Folio. The play of The Tempest is a summary of the entire First Folio, and the small “V” is also designed to show this. The exegesis that follows deals only with individual man, however the division in the First Folio also applies to the world and the universe. Since the tragedies were designed so they represented the shadow of the comedies, the six descending plays in the tragedies correspond to the six descending plays in the comedies, and the six ascending plays in the tragedies correspond to the six ascending plays in the comedies. So there is an interrelation between the comedies and the tragedies as shown above. The ornamental “W” on William Shakespeare in the list of “the names of the Principall”
Summary Of The Comedies - The Intelligible Realm

The Merry Wives of Winsor depicts the fall of the contaminated souls from the fixed stars to the Milky Way, and from there to the World Tree located in the celestial realm immediately above the North Pole. Measure For Measure deals with the fall of the angels. The Comedy of Errors begins the journey of the souls that incarnate in the earth, depicting how the twin souls are separated in the beginning. The idea of twin souls although not a part of mainstream knowledge, is ancient and widespread. In Plato’s Symposium Aristophanes says Zeus split souls in half in the beginning and they spend their existence searching for the other half in order that they may be whole. According to Edgar Cayce, Jesus Christ and his mother Mary were Twin Souls in the beginning when Jesus first entered into the earth. When this occurred, Cayce said, his mind was projected into matter thus separating it. But just as there was an encasement at the beginning there must be an end when the encasement is broken, and this was brought about by the reunion with the twin soul. The Sufis also endorse the concept of twin souls. According to the Sufis there was an original unity in souls, but they were split in two. Love is the search by each half for the other half. Since twin souls were so much alike in the beginning they must go their separate journeys before they can complete each other, and reap the harvest that Bacon’s device shows as resulting from their separate journeys. Much Ado About Nothing deals with the masquerade of nothingness in the illusory earth realm. Love’s Labor Lost traces the descent further down to the point where the natural love faculty of the soul, mired in the earth, is lost. A Midsummer Nights Dream deals with the lowest point of the descent into the earth realm. The Merchant of Venice depicts the point of balance where the severe side of the force has dominance before the ascent begins again. As You Like It (originally titled Loves Labor Won) traces the ascent in the cycle of the soul to the point where the faculty of love is regained. The Taming of The Shrew depicts the regaining of control over the lower mind. All’s Well That Ends Well depicts the gaining of control over the higher mind, that entails the quest for the Holy Grail, and the ascending soul gaining the use of the faculty of the Third Eye. The completion of the process of incarnation in the earth is depicted in Twelfth Night. Hence Twelfth Night shows the reunion of the two halves of the twin soul that were divided at the beginning of the incarnations in the earth. Moreover, in the allegory of the process, the twin souls that are reunited, are identified as Pallas Athena and Francis Bacon!
finally A Winter’s Tale depicts the ascent of the soul out of the earth plane once again.

**Summary Of The Tragedies - The Sensible Realm**
The Iliad takes place in the heavens. Troilus and Cressida deals with the fall of the soul from the fixed stars to the realm above the earth. Coriolanus recasts the allegory of the parable of the Prodigal Son - the story of the fall of the soul into the earth. Coriolanus, like the Prodigal Son, leaves his native land to go to a far country. Titus Andronicus takes the fall of the soul further into the earth. Romeo and Juliet is the story of the physical passions following the fall into the earth. The story of Timon of Athens, who loses his love for his fellow human beings, parallels Love’s Labor Lost. Julius Caesar is the myth of the Dying God. The highest expression of the physical man on earth is paralleled by the death of the higher self - thus the myth of the Dying God. Macbeth is the correspondence in the sensible realm to The Merchant of Venice in the intelligible realm. In The Merchant of Venice the dark side of the force achieved dominance. In Macbeth demonic forces are released that create a hell on earth. The higher self is the father of the lower self. At the next stage of the ascent Hamlet begins to perceive his higher self (his father) but only as a ghost. King Lear is an alchemistic allegory of the man who slays his individual self will so it can be replaced by the universal will. Othello represents the next stage in the ascent, depicting the steps needed to achieve the universal conscious that is the parallel to the universal will. Othello, the black man, is the physical self. Desdemona, the white woman, is the sensual self. The sensual self and then the physical. Anthony and Cleopatra symbolize the two great opposites the soul must overcome before it can complete its long cycle of incarnation in the earth - love and war - the forces that keep the engine of metempsychosis operating. Cymbeline terminates the long cycle of the soul. Cymbeline takes its plot from the symbolic story of the soul in the Vedanta as related in the Sankhya Sutraa. A king’s son was kidnapped from the capital while a baby and lived for a long time under the false notion, “I am a mountaineer.” But finally, after the king died, a minister of state found the boy in the wilderness, and told him, “You are not a mountaineer, you are a King’s son.” The youth immediately abandoned the idea that he was an outcast, recognized his royal nature, and said to himself, “I am a King.” The soul, outcast for so long, finally recognizes its real nature.
In addition to the depiction of the cycle of the soul in the Comedies and Tragedies in the First Folio the presence of the Zodiac in the scheme shows Bacon included another feature in his plan of following in the footsteps of the ancients. In the ancient mythology the sun was the soul, and the sun transiting through the 12 signs of the zodiac was testimony to an ancient doctrine that had the cycle of the soul involving a progression around the wheel of the zodiac. The main example of this in mythology was the 12 labors of Hercules:

Bacon’s inclusion of the 12 signs of the zodiac in his depiction of the cycle of the soul demonstrates he endorsed this doctrine of the ancients, and built that doctrine into the allegory of the cycle of the soul depicted in the First Folio. But Bacon included a more esoteric form of the doctrine for he had two progressions of the soul around the wheel of the Zodiac in the First Folio. Alice A. Bailey described these in her book The Labors of Hercules. According to Bailey ordinary man immersed in form and living under the influence of the matter aspect is swept willy-nilly with no control at any point along the path of illusion and of appearance going around the wheel of the zodiac beginning in Aries and appearing to retrograde through the signs passing in clockwise order into Pisces and then to Aquarius and so on through all the signs back again to Aries. But Hercules, or the soul, on the other hand, when it attains control, reverses the process and laboriously makes his way back around the wheel of the Zodiac in reverse order, going anti-clockwise around the wheel of the Zodiac from Aries through Taurus, and Gemini and so on to Pisces achieving control over each sign as he goes. Thus in Bacon’s depiction the path of the man immersed in form and illusion in his course around the wheel of the zodiac takes place in the sensible realm -The Tragedies; while the path
of control takes place in the intelligible realm – The Comedies. This progression through the wheels of the zodiac is a process that also takes place for the world as a whole, and the universe as a whole, and Bacon has depicted this as well.

The following summaries depict the comedies on the descending path followed by the comedies on the ascending path, and then depicts the corresponding process with the tragedies. Each of these, of course, has three aspects, past, present, and future. I have not tried to follow all of these since to do so would mean extending this book to a much longer volume than is feasible, although in certain cases, such as Measure for Measure, I have found the future aspect too interesting to omit.

THE MERRY WIVES OF WINDSOR
The Merry Wives of Windsor depicts the descent of the souls into the earth, and is only one stage in the twelve-fold stage of the cycle of the soul in the earth. The soul descends for six stages in this cycle, and ascends for six stages of this cycle. Furthermore, the story of the soul takes place in two realms -the Intelligible World, and the Sensible World. In a fragment from The Styx, a lost work of the Neoplatonist, Porphyry, preserved by Stobaeus, we are told Homer depicts the whole cyclical progress and rotation of transmigration under the allegory of the witch, Circe. "The urge for pleasure makes them long for their accustomed way of life in and through the flesh", says Porphyry, "and so they fall back into the witch's brew of genesis. Proclus said Pythagoras, in his obscure language, called the Milky Way "Hades". This gives additional information about the descent of souls and about "a place of souls", for he says souls are crowded together there [the Milky Way]. These souls, he tells us, have been contaminated for he says that among some people libations of milk are offered to the gods that cleanse souls.

The American Psychic Edgar Cayce said souls descend into the earth at the poles. Ancient mythologies depicted the World Tree growing at the poles. The Garden of Eden story in the bible is one version of a story depicting the descent of soul.

The Merry Wives Of Windsor has a curious scene where Slender is talking with Anne and a reference to bears is brought up. Slender asks, “Why do your dogs bark so? Be there bears I’ the town?” And Anne replies, “I think there are, sir, I heard them talked off.” Then follows additional references to bears. One wonders why these references were inserted in the play.
When we remember Diana (the goddess Anna) represented the moon in Roman mythology this scene begins to make sense. The topology is in the heavens where there is the moon, and there are also bears – Ursa Minor and Ursa Major. Furthermore, this throws light on the episode where Falstaff is thrown with the dirty cloths into the Thames. In Greek/Roman mythology the souls came to earth because they became contaminated (soiled) and fell into the Milky Way (the river in the heavens). Only after this did they fall into the earth. And although the remainder of the story is missing from Greek/Roman mythology it is not missing from the play. The play depicts the scene at the end where Falstaff is fitted with horns and is made to join the witches in their dance around the tree.

Although no light is thrown on this by Greek/Roman mythology a light is thrown on it by the Garden of Eden story in the Bible. This story written down by Moses around 1,500 B.C. comes from the Great Pyramid School teaching that dates back to around 2,800 B.C. At that time the pole star was Draconis – The Old Serpent. Mythology usually depicted a World Tree at the pole, and according to the Ancient teaching (and Edgar Cayce) souls entered the earth via the pole. That is, as the old nature religion of the Witches celebrated, the souls did their dance around the World Tree before their fall into the earth. Hence the story of the pair Adam and Eve who were exiled from the Garden of Eden and forced to go out into the earth where they took on clothes of skin (the garments of their physical bodies):
Thus the account of the witches in The Merry Wives of Windsor actually depicts the prototype in the intelligible world of the drama of the souls at the beginning of their fall into matter in the celestial realm above. The topology of the town, in the play, is actually located in the heavens. When Slender talks with Anne (the moon: her name comes from the original name of the goddess Diana [Di = goddess + Anna] who represents the moon). Mention is made of bears in the town referring to Ursa Major and Ursa Minor. Falstaff, along with the soiled clothing, is thrown into the river Thames, referring to the contaminated souls cast into the river of the Milky Way. At the end of the play Falstaff is made to join the witches in the circle dance around the great oak tree, referring to the dance of souls around the World Tree of the pole of the earth before they fall into incarnation in the earth. And, lastly, Falstaff is fitted with stag horns denoting the passions affixed to the contaminated in its fall.

Between and slightly above Betelgeuse and Bellatrix, the two stars marking the shoulders of Orion, is a cluster of three faint stars. In ancient times, one of these had a name meaning, "the head of a stag." In ancient India this was associated with a story about Prajapati who turned himself into a stag in an attempt to escape Rudra. The later version in Greece was about Actaeon, who happened upon the goddess Diana as she was bathing, and was turned into a stag by the angry goddess, and pursued and torn to shreds by his own dogs. The meaning of the story is that Orion once marked the vernal equinox, but over thousands of years sank lower and lower on the eastern horizon at the time of the equinox. So the story became a myth of the descent of souls And the allegory in The Merry Wives of Windsor where Falstaff is fitted with stag horns has the same symbolic content.

**MEASURE FOR MEASURE**

On the surface Measure For Measure seems transparent, but when one peers into those pellucid depths it becomes evident that there is much more beyond. Our account so far has dealt with a drama that takes place in the heavens above the earth, but Measure For Measure takes the drama further toward the actual fall into the earth. As usual, the play has three aspects – past, present, and future. The past deals with the Fallen Angels; the present has King James for its subject, and the future investigates the “form” of God.

The plot is simple enough. A Duke, VINCENTIO, turns the administration of his kingdom over to a deputy named ANGELO with his counselor ESCALUS
as his advisor and then withdraws himself so that, while disguised and invisible behind the scenes, he can observe everything that goes on. Angelo, on his part, begins a strict administration of the laws of the kingdom. When a man named Claudio impregnates a woman to whom he is not married, Angelo dredges up an obsolete law, which has not been observed for many years, and sentences him to death. Claudio's sister Isabella, is in a nunnery where she is ready to take her vows, but when she realizes her brother is to be executed, she goes to Angelo to plead for mercy. Angelo immediately becomes obsessed with lust for the beautiful Isabella, falls from his high place as impartial dispenser of justice, and tries to force her to become a victim of his lust, telling her that if she does give herself to him he will not only execute the Claudio, but will subject him to a prolonged torture before he has him killed.

The plot of Measure for Measure came from an Italian collection of novels-Geraldi Clinthio's "Hecatommithi." The leading character, who is by Bacon christened Angelo, was known by another name to Clinthio in his story. It should be noted that George Whetstone had two versions of the story. The earlier was a play in two parts called "Promos and Cassandra" published in 1578, the later a short narrative called the "Rare History of Promus and Cassandra" and included in his story collection called the "Heptameron of Civil Discourses" published in 1582. It is informative to compare the story and names in the original with Bacon's finished product in Measure for Measure since this gives some idea of the direction he was going with his allegory. There is no evidence of the invisible duke behind the scenes in the original. There is a lot about Justice in Whetstone's play, but more about the wickedness of bribery in the government and the need for magistrates to be a pattern of virtue. In the original: Angelo was Promus. Isabel was Cassandra. Claudio was Andrugio. Juliet was Polina, and so on.

One aspect of the allegory obviously refers to the ancient legend of the fallen angels. Angelo falls because of lust for Isabella. In addition, in the Book of Enoch after the angels had fallen they began to cause harm to mankind and God had to take special measures to control them. The devil was a fallen angel, and in the play, there are some intimations in this context to Angelo.
There is a weird passage in the Book of Genesis in the Bible"... it came to pass, when men began to multiply on the face of the earth and daughters were born unto them, that the sons of God saw the daughters of men that they were fair; and they took them wives of all which they chose. And the Lord said, My spirit shall not always strive with with man, for that he also is flesh: yet his days shall be an hundred and twenty years. There were giants in the earth in those days; and also after that, when the sons of God came in unto the daughters of men, and they bare children to them, the same became mighty men which were of old, men of renown."

This is a fragment from the ancient records. The Book of Enoch (which was not included in The Bible) has a much fuller account:

"It happened after the sons of men had multiplied in those days, that daughters were born to them, elegant and beautiful. And when the angels, the sons of heaven, beheld them, they became enamoured of them, saying to each other, Come, let us select for ourselves wives from the progeny of men, and let us beget children. Then their leader Samlyaza said to them; I fear that you may perhaps be indisposed to the performance of this enterprise; and that I alone shall suffer for so grievous a crime. But they answered him and said; we all swear; and bind ourselves by mutual execrations, that we will not change our intention, but execute our projected undertaking. Then they swore all together, and all bound themselves by mutual execrations. They who were numbered two hundred, who descended upon Ardis, which is the top of mount Armon. That mountain therefore they called Armon, because they had sworn upon it, and bound themselves by mutual execrations. These are the names of their chiefs: Samyaza, who was their leader, Urakabarameel, Akibeel, Tamiel, Ramuel, Danel, Azkeel, Saraknyal, asael, Armers, Batraal, Anane, Zavebe, Samsaveel, Ertael, Turel, Yomyael, Arazyal. These were the prefects of the two hundred angels, and the remainders were all with them. Then they took wives, each choosing for himself; whom they began to approach, and with whom they cohabited; teaching them sorcery, incantations, and the dividing of roots and trees. And the women conceiving brought forth giants."
The Book of Enoch goes on at some length about this. The angels were intended to be Watchers, and were supposed to remain above it all. But through their lust for the beautiful daughters of men, they fell. This is the important point in considering the ancient knowledge aspect of Measure for Measure. The basic idea of the ancient legend concerns the angels who fell because they looked upon the daughters of men and saw that they were fair. The name Angelo is a flag signaling us that the story of Angelo has to do with the ancient legend of the fallen angels, but we are not left just with the name Angelo to tell us what Angelo is, later in the play he is specifically referred to as:

"...angel on the outward side"

As an angel Angelo would not have been born as humans are, and significantly Lucio says;

"They say this Angelo was not made by man and woman after this downright way of creation. Is it true, think you?"

And he also says of Angelo:

"One who never feels
The wanton stings and motions of the sense,"

The allegory obviously refers to the ancient legend of the fallen angels. Angelo falls because of lust for Isabella. In addition, in the Book of Enoch after the angels had fallen they began to cause harm to mankind and God had to take special measures to control them. The devil was a fallen angel, and in the play, there is some intimation in this context to Angelo.

Goldwin Smith in his book, “A History of England” notes that In Shakespeare’s Measure for Measure a speech of the Duke Vincentio is supposed to represent James in his dislike of crowds: “I do not relish well their loud applause and Aves vehement.” Carolyn E. Brown in her article “Duke Vincentio of ‘Measure for Measure’ and King James I of England’ notes that, “It has been argued that Measure for Measure, in particular,
reflects on James I and his political doctrines and actions. “In fact”, she says, “It is recorded that the play was performed before James in 1604 during the Christmas festivities. Critics have seen parallels between passages in the play and in James’s book on his philosophy about governing – The Basilicon Doron. She goes on to describe a number of additional features that identify Vincentio with James. By embracing the doctrine of the Divine Right of Kings, James literally viewed himself as God on earth.

*Measure For Measure-The Future-The “Form” Of God*

The basic element of Bacon’s science was what he called “forms”. Look, he said, everyone realizes that the beginning (and ending) of knowledge involves understanding the property that distinguishes one thing from another. But we must carry this realization to its logical conclusion. We must know the real difference. We must know what is always present when a particular thing is present (for example, heat, light, or weight) and what is absent when the particular thing is absent. In short, we must know the law or “form” that distinguishes any one thing from any other thing.

According to Bacon “forms”, like the letters of the alphabet, although very limited in number, made up all the variety of nature, just as the letters of the alphabet although limited in number make up all the variety of written language. Each particular in nature was composed of a number of these “forms”. Bacon thought knowledge of these differences, once gained, could be used (among other things) as the basis of a science that would give the ability to transform substances into other substances. For example, Bacon said, if one wanted to transform a substance into gold, one would note that gold is yellow, heavy, of a certain weight, malleable and ductile to a certain extent, and so on, comprising all the other natures observable in gold. Anyone who had discovered the “forms” of these natures, and methods of super inducing these “forms” on any particular substance would have the ability to turn that substance into gold. Bacon’s science did not deal merely with the transformation of material substances, but covered the entire panorama of knowledge. The really fascinating aspect of Measure For Measure is that in this play Bacon uses his discovery device to inquire into the “form” of God.

The same context that identifies Angelo as a fallen angel also identifies Vincentio as God. Every detail in the play points to The Duke, Vincentio as God. His very name means, "Conquering", and he operates invisibly behind the scenes, just as God does. He says:
"I love the people, but do not like to stage me to their eyes;" and again: "...I have ever loved the life removed."

It is significant that in the play we only begin to see the operations of The Duke in the second half, just as in the legend of the Fallen Angels, God does not take action until the second half of the legend after the angels have fallen and have began to cause harm to mankind. Here again, the allegory goes into some considerable detail, but since the basic allegory has been established so I will not follow it further.

The Duke assumes the role of Providence, combining omniscience and omnipotence. One passage in particular suggests specifically that he is God. The exposed Angelo cries:

"O my dread lord,"

and adds:

"When I perceive your Grace, like power divine, 
Hath look'd upon my passes."

Wilson Knight says,

"He is lit at moments with divine suggestion comparable with his almost divine power of fore-knowledge, and control, and wisdom. There is an enigmatic, other-worldly mystery, suffusing his figure and the meaning of his acts."

He adds,

"...there is a distinct note of supernatural authority." And he goes on to show that there are continual suggestions of the Gospels in the Play. The Sermon on the Mount says:

"Ye are as the light of the world. A city that is set on an hill cannot be hid. Neither do men light a candle, and put it under a bushel, but on a candlestick; and it giveth light unto all that are in the home."
And the Duke says:

"Heaven doth with us as we with torches do; Not light them for themselves; for if our virtues did not go forth of us, 'Twas all alike As if we had them not."

In Matthew, Christ says:

"For the Kingdom of Heaven is as a man travelling into a far country, who called his own servants, and delivered unto them his goods. And unto one he gave five talents, to another two, and to another one; to every man according to his several ability; and straight way took his journey."

And the Duke says:

"Nor Nature never lends the smallest scruple of her excellence, But, like a thrifty goddess, she determine Herself the glory of a creditor, Both thanks and use."

Henri Fluchere says of the play:

There are numerous Biblical images in the play: star of the morning, shepherd, sinner, random. Not to mention the parable themes, notably those of the miraculous Draught of Fishes, of the Bridegroom, of the Temptation, of Sin; the justification of the lie and of disguising for the ends of salvation; the incidents of the plot (Isabella the saint interceding for the sinner, receiving the proposal of her spiritual death, rejecting the temptation to do a wicked deed for a good cause, then agreeing to save her honour and her brother, on the Duke's advice, by a maneuver which can be symbolically interpreted as a ruse of the Divine Spirit fighting the Devil with his own weapons, so as at last to reap her reward with the symbolic Bridegroom)."

In the Bible Gospels there is the idea that there will be a last judgment by God at the end of things, and there is a judgment by Vincentio at the end of the play. There is also the idea the idea that the Last Judgment will be preceded by a trumpet sounding. In the play the judgment by Vincentio is heralded by trumpet calls:
"Twice have the trumpet sounded; The generous and gravest citizens
Have hent the gates, and very near upon The Duke is entering."

So we have the Last Judgement symbolized. And the name of Isabella,
who is pledged to Vincentio at the end of the play, actually means
"pledged to God."

The symbolism of the name of Mariana (Mariana=Mary+Anne; the Virgin +
her Mother) is significant also. In the play Mariana has intercourse with
Angelo the Angel. In the Koran Sura 19, there is the implication that Mary
has intercourse with the angel Gabriel in order give birth to Jesus:

"And make mention in the Book, of Mary, when she went apart from her
family Eastward. And took a veil to shroud herself from them and we sent
our spirit out to her and he took before her the form of a perfect man.

She said, 'I fly for refuge from thee to the God of Mercy. If thou fearest
Him, begone from me.'

He said: 'I am only a messenger of thy Lord, that I may bestow on thee a holy
son.

'She said: 'How shall I have a son, when man hath never touched me? and I am
not unchaste?'

'So shall it be. Thy Lord hath said, 'He said: Easy is this with me; and we will
make

him a sign to mankind, and a mercy from us. For it is a thing decreed.' And
she conceived him, and retired with him to a far-off place."

Since it is The Duke who finally administers justice in the play, or more
specifically administers Measure for Measure, it may be noted that the
name of the play itself suggests that he is God. In his Sermon on the
Mount, Christ said:

"Judge not, that ye be not judged, For with what measure ye mete, it
shall be measured to you again."

And the one, of course, who will give Measure for Measure is God. It is to be noted that the only one who is finally to be punished is Lucio. The crime he committed was Blasphemy. The name Escalus is a form of "scalus" which means "a ladder" in Latin, and apparently refers to the hierarchy of powers which assist God in the administration of his kingdom.

When Bacon wants to symbolize God, he always represents him as a Duke. Bacon realizes the God of our popular notions corresponds to the highest independent ruler of a duchy, while the highest Deity, as recognized by the Gnostics, is Unknown, and Alien, and has nothing to do with the Creation. Bacon symbolizes God as a duke in The Tempest, and again in The Two Gentlemen of Verona, not to mention various other plays. So it is no suprise that we find God symbolized as a duke in Measure for Measure. In one of those wonderful phrases Bacon is so adept at creating, Lucio refer to Vincentio as,"that Old Fantastical Duke of Dark Corners."

Truly, mystification is his ruling passion. He sends "letters of strange tenour" to Angelo, hinting at his own death or retreat into a monastery. He gives Angelo a sense of false security at the beginning of act v, announcing:

    We have made inquiry of you; and we hear Such goodness of your justice, that our soul Cannot but yield you forth to public thanks, Forerunning more requital. Then he orders Isabella to prison, calls Mariana "thou pernicious woman," and then, in his Friars disguise, tells them both that their cause is lost. Later he laments with Isabella that he was not able to hinder Claudio's death:

" O most kind maid!

It was the swift celerity of his death, Which I did think with slower foot came on, That brain'd my purpose."

The "old fantastical duke of dark corners," is one of those marvelous phrases Bacon can toss off at will, and it turns out to be absolutely true
of Vincentio/God. He is a Duke of Dark Corners.

He does not hesitate to lie. He tells Claudio, "Angelo had never the purpose to corrupt her; only he hath made an assay of her virtue to practise his judgment with the disposition of natures...I am confessor to Angelo, and I know this to be true;"

He loves to pull his puppet strings behind the scene, to create his dramas, and has absolutely no concerns for human feelings, even for Isabel who is pledged to him at the end of the Play. After he has unveiled himself he continues to let Isabel think Claudio was executed. Why does the Duke conceal from Isabel in her grief the knowledge that her brother yet lives? The duke is concerned with his drama. He wants to keep the crisis to the end. He has no concern at all for human feelings. And is this not the way of God in real life? There are people for whom it seems to be decreed by Providence that no trial, however agonizing, no pain, however atrocious, is to be spared them. He again and again rejects Mariana's plea for mercy for Angelo even though he knows he does not intend to execute him. He is entirely indifferent to the suffering he causes both her and Isabel. This supreme indifference to human feeling in the play is as persistence a note as any. And it is surely a hallmark of Deity. In Act II, Scene III, Vicentio catechizes Juliet, and in bidding her farewell, casually breaks the news of her lover, Claudio's, imminent execution:

Your partner, as I hear, must die to-morrow
And I am going with instruction to him.
Grace go with you! Benedicite!

and he goes blithely off. It is evident the prison in the play is earth, or phenomenal existence. The Duke says:

"I have come to visit the afflicted spirits here in prison."

In "The Meaning of Shakespeare" Harold C. Goddard says:

"A prison is presumably a place where justice is done. Pompey, Mistreee Overdone's tapster, is struck rather by its resemblance to his employer's establishment. 'I am as well acquainted here as I was in our house of profession: one would think it were Mistress Overdone's own house, for here be many of her old customers, First,
here's young Master Rash....' and foregoing acquaintance with the rest of the inmates whom Pompey goes on to introduce, we are sent back in astonished recognition, by that name 'Master Rash,' to Hamlet (and his 'prais'd be rashness') who first made known to us the idea that the world is a prison. This play carries Hamlet's analogy a step further, and continually suggests the resemblance of the main world, not so much to a prison-

though it is that too-as to a house of ill fame, where men and women sell their honors in a dozen senses.

*The Face Which Deals With Future Knowledge*

The other side of the allegory,- the face that looks to the future, and the allegory that deals with future knowledge and the operation of the discovery device is easy to establish also. The first set of 32 speeches, which is the table of presence, deals with Vincentio. In the second set Vincentio is absent. In order to see what the form of Vincentio, or God, is, it is necessary to go into some background in modern physics on the idea of symmetry. That in 1603 Francis Bacon knew about the Law of symmetry - at that almost primitive point in history, is so incredible that it is one of the most outstanding evidences of what a fantastic being Francis Bacon was.

In Francis Bacon's day physics went under the name of natural philosophy. It later became more generally known as natural science continuing under this name until finally Physics became the generally accepted term. It deals with the properties, changes, interactions, etc., of matter and energy. Physics includes electricity, heat, optics, mechanics, chemistry, materials science, and the whole array of other fields, all the way from cosmology to quantum physics. Physicists today can accurately predict the outcome of every fundamental process in the known universe.

In the beginning these studies involved a great deal of blind gropings with no broad principle to provide guidance. However, as the quantity of scientific knowledge accrued scientists began to realize there was a universal principle which should guide their searches. The wise hunters, that is, those who are the adherents of what Bacon called "literate experience" or "The Hunt of Pan" came to realize they should stalk their quarry by searching for signs of SYMMETRY.
At its most basic level symmetry is a way of classifying how certain aspects of the appearance of objects persevere when the objects are rotated or otherwise moved. A sphere, for example, casts a circular shadow. The shadow stays circular regardless of how we rotate the sphere. The sphere is therefore said to be rotationally symmetrical about any axis. There are many spatial symmetries. If I write a number of Xs on this line: XXXXXX, they are symmetrical along the dimension of the printed line for translations approximately equal to their width. They also have mirror symmetry, since they are indistinguishable from their reflections.

Symmetry was found to be a part of geometry, biology, and even algebra. The connection of symmetry to art, music, and science was much more apparent when the only symmetry notion was line symmetry, or level one symmetry. These connections became even deeper and more meaningful as advances were made to higher-level interpretations of symmetry. The entire theory of Einstein's relativity was merely another aspect of symmetry.

In quantum physics, researchers often employ abstract symmetries to solve particular problems. The electron has an antimatter partner, the positron, which has the same mass and spin as the electron, but an opposite electrical charge. So physicists make an abstract, three-dimensional "space: the axes of which represent charge, mass, and spin. As the electron is transformed into a positron it is said to be symmetrical along the axes of mass and spin,-since these remain the same. This example demonstrates that symmetry does not have to have to do with geometrical shapes in ordinary space. So we move from the particular of an object in space, to the higher generalization of A QUANTITY THAT REMAINS UNCHANGED THROUGH A TRANSFORMATION.

The word symmetry derives from a Greek word which means,"the same measure." That is, symmetry gives "Measure for Measure." Physicists use the word "invariance" as shorthand for "a quantity that remains unchanged."

The observed properties of the quantum particles can be precisely described in the language of mathematics, and within that language the idea of symmetry has come to play an increasing important role. C. N. Yang said:

"Nature seems to take advantage of the simple mathematical
representations of the symmetry laws. When one pauses to consider the elegance and the beautiful perfection of the mathematical reasoning involved and contrast it with the complex and far-reaching physical consequences, a deep sense of respect for the power of the symmetry laws never fails to develop."

According to Dietrick E. Thomsen:

"Symmetry is a basic principle of physics. There are deep philosophical, mathematical, physical and psychological reasons for this, and physicists will persist in looking for some phenomenon predicted by a theory based on symmetry even when it begins to seem a little absurd to continue."

Nature's rules are not arbitrary; they are dictated by the same general principle of symmetry, and linked together in an organic whole. Physicists are deciphering the underlying design of Nature by postulating various symmetries that Nature may have used in the design.

Symmetry is a universal law in nature. IN THE ABSENCE OF FORCES TO PREVENT SYMMETRY FROM DEVELOPING, IT SIMPLY HAPPENS. Some universal, invisible, THING in all of nature causes symmetry. In Quantum mechanics Symmetry rescued physics from a crisis of proliferating particles that drove many physicists to the point of distraction.

The Duke [God] As The Dispenser Of Symmetry
What we must examine most carefully in order to understand the "form" of God which is symbolized in the play, is what is the justice that The Duke finally administers at the end of the play? What is HIS law that he applies? His very peculiar justice that he administers is SYMMETRY. He says it himself:

"An Angelo for Claudio, death for death! Haste still pays haste, and leisure answers leisure; Like doth quit like, and Measure still for Measure."

He balances everything out. He produces symmetry. This is why there is that odd insistence on marriage. His odd sentence to Angelo and Marian is:
"Go, take her hence and marry her instantly. Do you the office, friar; which consummate."

This takes places immediately before he orders Angelo to the block. He then unveils Claudio as still being alive. So he sets Angelo free, having effected symmetry by balancing Angelo being sentenced and freed with Claudio being sentenced and freed. Then he sentences Lucio to death, but weirdly enough he first orders a search to be found for any woman whom Lucio may have made pregnant and to have him married before he is executed. Symmetry again, man and women united produce symmetry.

The picture given of God in Measure for Measure is very weird, but, no doubt, a reflection of reality as opposed to the maudlin ideas of the Christians. God is the "old fantastical Duke of Dark Corners" who delights in his invisible puppet manipulations, and drama creations, behind the scenes, and is not bound by any human feelings, or moral considerations. He lies, and deceives. He causes anguish with absolutely no consideration for human feelings. And, if he dispenses mercy, it is not because it is an act of humanity, but because it pleases Him to do so as part of the drama he has created. The only justice that He dispenses is the Justice of Symmetry. This is the law of adamantine necessity. This is best expressed in the Kabbalah. The Zohar implies that everything in the universe must be equally balanced by its opposite, or the whole thing will self destruct.

There is a story here that the original creation the Creator created was minutely out of balance. The whole thing self destructed, and had to be created again. Every good human in this world has his or her opposing and exactly equal evil human. Everything is counter-balanced. All of this is consistent with the concept of Maya of the Vedanta. Measure for Measure is an expression of a deeper reality only Bacon saw and understood.

**THE COMEDY OF ERRORS**

The Comedy Of Errors continues the narrative of the descent of the soul. In The Comedy of Errors the soul is now in the earth (always bearing in mind that since this is a comedy the earth here refers to the intelligible realm). Aegeon had twin boys who were separated and lost in a shipwreck at sea. They are now known as Antipholus of Ephesus and
Antipholus of Syracuse. In the Symposium we are told that in the beginning souls that were united were split into two halves and continued their time in the earth separated. The famous American psychic, Edgar Cayce, also espoused this doctrine, and this seems to be the doctrine Bacon is putting forth in The Comedy of Errors. Bacon links the themes of witches and enchantment with the earth realm since he always depicts everything in this realm as illusory. So just as The Merry Wives of Windsor connected witches with the fall into the earth The Comedy Of Errors continues the theme. Antipholus S. says:

Upon my life, by some device or other
The villain is o’er-raught of all my money.
They say this town is full of cozenage:
As, nimble jugglers that deceive the eye,
Dark-working sorcerers that change the mind,
Soul-killing witches that deform the body,
Disguised cheater, prating mountebanks"
sentence, but since the normal time for the execution of the sentence is at the end of the day, he grants the old man the remainder of the day in which to secure his ransom. This, of course, symbolizes the period of one lifetime. The idea that we have our brief day on earth and then we die is commonly met with. What do Syracuse and Ephesus symbolize? Duke Solinus tells Aegeon that there is "mortal and intestine jars" between Syracuse and Ephesus. It is not difficult to determine the symbolism. Ephesus was famous for its temple of Diana, considered one of the Seven Wonders of the Ancient World. Since Diana was goddess of the moon she ruled everything in the sublunary realm, the realm beneath the moon, that is the material realm, or domain of nature. Since Syracuse was in opposition to Ephesus, Syracuse represents the domain above the moon, while Ephesus represents everything beneath the moon, i.e., the earth. In the Shakespeare's works Dukes are customarily designated deity. "Solinus", the Duke of Ephesus obviously has a symbolic name. "Solinus" means "The Alone ", a very apt designation for deity. Plotinus uses the phrase, "the flight of the Alone to the Alone" to designate to flight of the soul to God. It is interesting also that here, as elsewhere Bacon indicates the existence of another deity. One was Solinus, the deity of earth, the other was the Duke of Syracuse, the deity of the realm beyond the earth.

The shipwreck (when the twins along with their twin servants were separated) is a symbolism Bacon uses repeatedly to designate the soul descending into the material realm. This has an interesting aspect to it. It seems to indicate that the twin souls of an entity are double, existing both on the plane of the soul, and in the earth plane. The descent of the soul into the underworld, the sphere of earthly existence is a theme not limited to the Orphic Theology alone. The Chaldeans, The Egyptians, Plato, and after Plato the Neoplatonic writers, all dealt with this theme. Synesius, Bishop of Ptolemais, describing the descent of the soul said:

"...When first it comes down to earth, it embarks on this animal spirit as on a boat, and through it is brought into contact with matter."

The Tempest goes to great lengths to indicate that the passengers of the ship, that wrecked, were to be considered as souls. In the short space of thirty lines they were three times referred to as souls. In the
East this sphere into which the incarnating soul enters was referred to as Samsara, and often as the sea of samsara. The thousand marks that Aegeon must pay if he is to escape death, is the 1,000 year period of the Orphic theology. Each cycle of incarnation is composed of a 1,000 year period. If that period is not completed during life on earth, it must be completed during death in the realm beyond the earth. The fact that each twin is identical to the other is also an allegory of the Dionysian myth. In the symbolism of Dionysos, looking in the mirror represented the idea that the part of Dionysos that incarnated in the lower world was a reflection and exact replica of the Dionysos of the higher world.

The theme of wandering, so prevalent in Orphic theology, is also very much a theme of the play. The title of the play, The Comedy of Errors, can be read as The Comedy of Wandering, since the word error comes from the Latin errare, to wander. The Antipholus twins were separated shortly after birth, and when he was 18, Antipholus of Syracuse left home and began years of wandering in search of his twin. When he did not return, Aegeon, the father set out after him and wandered for five years in a vain search for him. When Antipholus of Syracuse arrives at Ephesus, the merchant pays him a thousand marks and warns him that a Syracusan was arrested that same day. He, therefore, has the chance to immediately ransom Aegeon, but instead wanders alone through the streets of the city. Thus the play is really about wandering.

In order to have a more detailed understanding of the allegory in The Comedy of Errors we need to be familiar with the ancient ideas that originated with Orpheus, and thence descended down through the Mysteries, about the divisions of soul of man. One of the best sources from which to gain an understanding of this is Plato's celebrated analogy in the Phaedrus of the driver, the two steeds, and the chariot. The driver controlled the two steeds, of which, one was light colored, noble in character, a thing of air, ever tending upward, and the other, degenerate (dark in color) and ever tending downward. In his LES MYSTERES D'ELEUSIS, Victor Magnien demonstrated that this analogy did not originate with Plato, but was borrowed from the Mysteries, and had been used by ancient poets before him, and represented the divisions of man.

The driver represented the Nous the rational soul, (what the
Theosophists called the monad). This is designated by the name Aegeon, a name and character invented outright by Bacon. According to the Theosophists, in order for the Monad to manifest as a separate entity, it must take on a thin veil of matter. Therefore, it seems that his name is derived from the Aegean Sea which symbolizes matter in the play.

The noble steed, light in color represents the Psyche the produced soul, while the degenerate soul Ð black in color represents the vegetable soul that enters into matter, the soul that is in control of the lower physical self and the body. In Plato's analogy The chariot represents the body. These divisions may be more understandable if we designate them as the Higher Self, and the Lower Self. It is significant that, in the play, the name of the wife of Antipholus of Ephesus, Adriana, means dark, or black, and the name of the one who is to become the wife of Antipholus of Syracuse, Luciana, means light. The names are changed from the source so this symbolism will be present. In the Menaechmi of Plautus, Adriana was named Mulier, and Luciana replaces Senex, the father of Mulier. The wives represent the body. The wife of the lower self is the physical body, symbolized as dark because physical matter was always dark or black in symbolism. Antipholus of Syracuse seeks Luciana for his wife. In Gnosticism the higher self is depicted as having a body of light.

The Orphic allegory in The Comedy of Errors deals with the Orphic ideas about reincarnation. The allegory in The Comedy of Errors deals with the entire cycle of reincarnation, and there are numerous allusions in the play that signals the presence of an Orphic allegory. But scholars, clueless in Bardolphia, continually make fools of themselves. For example, in the Folio, Antipholus of Syracuse is called "Antipholis Erotes." Scholars have sought corruptions of Latin terms as the origin of this name. If they had looked for Greek terms, especially in relation to Orphism, they might have had more success in finding the answer. Dionysus was the god of wine, and in his book, Dionysos C. Kerenyi says:

"The silence of Greek literature concerning the simple wine the lenos or pateterion runs through the entire Classical period. This may be accidental, but is none the less striking in view of the constant presence in Greek life of one or another phrase of wine-making. Archaic vase painting introduces superhuman beings,
sileni or satyrs, as wine pressers, and they remain the indispensable performers of the act in ancient art down to the end of antiquity—except when they are replaced by Erotes, or cupids, likewise divine beings."

This is interesting because, bearing in mind the allusion to Adrian and Luciana, one of the Antipholus cupids would be associated with light, and the other with dark, and in the following device at the beginning of the 1623, First Folio, there are two cupids, one associated with a light "A" and the other with a dark "A."

It may also not be out of place here to observe that the foregoing follows close upon what is perhaps the most esoteric aspect of the plays, an Instance of the Fingerpost if I have ever seen one, but since this is a digression, and to quote Bacon's statement in his Valerius Terminus, a matter, where I would, "open that which I think good to withdraw, I will omit." On the other hand, anyone who is capable following this clue more power to them.

The names Antipholus comes from classical mythology. Pholus was the name of a centaur Hercules visited, who lived in a cave on Mount Pholoe. Hercules was hungry, so Pholus gave him some food. But he was also thirsty, and wanted some wine. Pholus had a large vase full of choice wine, but it had been a present from Dionysos, and was the common property of the centaurs. However, the gift had been accompanied with the command from Dionysos, that it should not be opened until his good friend Hercules arrived. So Pholus had no hesitation in opening the wine, and both drank freely from it. The other centaurs smelled the wine, however, and flocked toward the cave of Pholus armed with various weapons. Bad idea. Hercules kicked ass.

Unfortunately, after the other centaurs were fallen, his friend, Pholus, stooping over a Centaur who had fallen from an arrow from Hercules, after drawing the arrow out was perplexed how such a small thing
could have such a large effect, and having accidentally dropped the arrow, the tip penetrated his body, and the poison from the arrow killed him. Those, who think it mere coincidence that the name of a centaur should be associated with the name of the twins in The Comedy of Errors, must answer the other coincidences, that not only is the myth connected with Dionysos, but also when Antipholus of Syracuse comes to Ephesus he stays at the Centaur Inn. In addition to this, we must remember that the name of the twins in Plautus was Menaechmi, and Bacon replaces it with the names Antipholus. The fact that he changed the names indicates there is some meaning in his choice of a replacement.

This is a riddle. As usual Bacon he packs a great deal of meaning in a small amount of matter. One way of looking at this riddle is that man is aptly symbolized as a centaur because he is a composite made up of a higher and lower nature. But, since Antipholus of Syracuse and Antipholus of Ephesus are opposites, although identical in appearance it is apropos to give them the name "Pholus" with the "anti" or "opposite" suffix. Also Pholus was a mortal. Chiron was the only immortal centaur. Therefore, since the Antipholuses represent the soul they are immortal and thus opposite to the mortal Pholus, i.e. "anti" Pholus. But there may be an additional meaning in this riddle beyond the foregoing. Since their names refer to the division of the soul, they may also refer back to the celebrated analogy of the driver, the two steeds and the chariot. The two steeds in the analogy are totally horses, and at the same time, totally human, since they represent divisions of the souls of man. Since the centaur, Pholus, was half horse and half human, what is presented in the symbolism of the names of the twins in The Comedy of Errors is "Anti Pholus. Bacon invents a separate set of twins in the play that were not in his source - Dromio of Syracuse, and Dromio of Ephesus. They are slaves, or bondmen to the Antipholuses. Since we know this has to do with the divisions that make up the constitution of man it is not difficult to determine the addition meaning they symbolize. At the beginning of the fifth book of the De Augmentis, Bacon says, "The Will of man and the Understanding of man are twins by birth." In the Advancement of Learning Bacon says, "The knowledge which respecteth the faculties of the mind of man is of two sorts: the one respecting the Understanding Reason, and the other his will, appetites and affections."
So we will not be straying from the path of plausibility to assume that Dromio of Syracuse represents the understanding, while Dromio of Ephesus represent the will. Of course, since "Dromio" is the name Bacon chose to designate these two, then we may also assume that the name must have some related meaning. The understanding and the will are the faculties that cause all of our actions, and in The Mysteries, "Dromena" designated actions that were performed.

Critics have dismissed The Comedy of Errors as the shortest and slightest of Shakespeare's works; a silly product of his youth; a piece of fluff unworthy of serious consideration. It is ironic critics should have seen nothing in this profoundly esoteric play, but it is understandable. Since the dramatist holds the mirror up to nature, if there is nothing in the mind the mirror is held up to, nothing is reflected back.

The Comedy of Errors was performed during the 1594 Christmas season at Gray's Inn. Twelfth Night was performed at Middle Temple during the Christmas season of 1602. The reason the Orphic allegory is present in both is somewhat of a puzzle. The solution throws light both on the play and on the author of the play. Why did the author of these plays deem it apropos that plays linked to Orpheus be performed during the Christmas season?

Referring to the secret of warfare, Patton quoted a Frenchman who said, "'l'audace, encore de l'audace, toujours de l'audace." The author of the Shakespeare plays was also fighting a war, but in his case it was a war against ignorance. I can only marvel at his audacity. Some of the people present at the performance of the play were Queen Elizabeth, The Lord Keeper, The Earls of Shrewsbury, Cumberland, Northumberland, Southampton, and Essex; the Lords Buckhurst, Windsor, Mountjoy, Sheffield, Compton, Rich, Burleigh, Mounteagle, Sir Thomas Howard, Sir Thomas Heneage, and Sir Robert Cecil. There was learned people presence. There were also enemies of Francis Bacon present. Some of the people present belonged to both categories. If they had understood why it was apropos that this particular play be performed during the Christmas season it could have meant not only certain death for the author, but a most agonizing death at that. This was before the name "Shakespeare" appeared on any of the plays. Nevertheless, Francis Bacon was in charge of the revels at Gray's Inn. An investigation would inevitably
It is highly significant that the play only appeared in print with the publication of the 1623, First Folio edition of the collected works of William Shakespeare. The allegory would have been much more readily discernible in a printed version. By the time the play appeared in print in 1623 the putative author was seven years dead, and the back trail was a dead end.

Back to our burning question: Why did Francis Bacon (the real author of the two plays) feel that plays connected to Orpheus were apropos for a Christmas celebration? Actually the matter would not have caused Bacon to be burned. That horrible example of man’s inhumanity to man, flew under the banner of "most favored execution method " for the Catholics who, as pious Christians, were careful to heed the Biblical injunction that, "Thou shalt not spill thy brother's blood". But their counterparts in England, the Protestants, also pious Christians, had their own method of execution that endeavored in its own modest way, to be just as agonizing.

Christmas Is Here, But Was Christ There?
The reason The Comedy of Errors, and Twelfth Night were apropos for the Christmas season, was because the Christmas season, centering around the birth of Christ, was intimately connected with the origin of Christianity, and the Orphic religion was also intimately connected with the origin of Christianity. Whatever the facts, if any, about Jesus Christ, the truth is that while the Orphic religion predated him by at least a thousand years, much of his story, and the theology based on his story, can be found in the Orphic theology. Add the sun-god mythology to the mix, and you've got the whole ball of wax. Christians like to call the Christ story the Greatest Story Ever Told. They might do better to call it the Greatest Story Ever Retold, or maybe, the greatest story ever sold. The Christian doctrine of original sin comes straight from this source.

The annual commemoration among the Christians at Easter of the passion and resurrection of Jesus is based on the observances of the Orphics. The Orphics worshipped the infant god Dionysus, the son of Zeus by a mortal woman named Semele. Hera, the wife of Zeus, incensed by her husband's infidelity, sent the Titans to kill the infant Dionysus. After they killed him they devoured his body. Certainly a
strange idea, but, if I may coin a phrase, not too much for the Christians to swallow.

Christians have a bizarre story. On the night their god, Jesus, was betrayed, He took bread, broke it, and gave it to his disciples, saying: Take and eat; this is my body given for you. Do this for the remembrance of me. After supper, He took the cup, gave thanks, and gave it for all to drink, saying: This cup is the new covenant in my blood, shed for you and for all people for the forgiveness of sin. Do this for the remembrance of me. From this was implemented The Sacrament of Holy Communion where the body and blood of Jesus is given with bread and wine for the Catholic to eat and drink, so that symbolically they are devouring the body, and drinking the blood of Jesus.

This idea comes straight from the mythology of the Orphics. The Orphics observed the mystery of communion long before Jesus. They held sacramental communion with their god, Zagreus-Dionysus, who had suffered, died, and arose. Justin Martyr reported they used wine and bread in their communion: "For when they say Dionysus was born of Zeus' union with Semele, and narrate ... that he was torn to pieces and died, he arose again and ascended to heaven, and when they use the wine in his mysteries, is it not evident that the Devil has imitated the previously quoted prophecy ...?" So, the story that Christ was slain and resurrected originated with the story of Dionysus, who was slain and resurrected. According to Herodotus it was believed that Zeus brought the newborn babe to Nysa in Ethiopia. Hence the name Dionysus has been construed as composed of Dio (i.e. divine, or god) + Nysa (son), i.e., Son of God. Do I need to point out that this is the same title applied to Christ? Justin Martyr acknowledged that the Dionysians were practicing communion before the Christians, but, he explained, they did so because the Devil imitated an ancient prophecy of the Old Testament. Justin Martyr had his own brand of audacity also, but some might think it could more appropriately be called by a different name. Through the mystery of communion, the Orphics became one with their god. The Christian communion is almost identical to the Orphic ritual. (John 6:55-56) "For my flesh is real food, and my blood is real drink. Whosoever eats my flesh and drinks my blood remains in me, and I in him."
The Orphics spread the idea that the world was under the power of evil and that the body was a burden and bondage for the soul, whose destiny is to escape this bondage and arrive at eternal and blessed life (sound familiar?). They also promoted the belief that man's efforts to win salvation were powerless without divine assistance. This idea appears in John 6:44: "No one can come to me unless the Father who sent me draws him."

The Orphics believed Dionysus, being born from the divine Zeus and the mortal woman Semele, had a two-fold nature. Likewise, Jesus had a two-fold nature, divine and human. Dionysus was persecuted and murdered; yet was resurrected and became victorious. Jesus was persecuted, murdered; yet was resurrected and became victorious.

Late texts reflecting Orphic eschatology put an emphasis on the role of Dionysus as king of the New Age. When Jesus returns he will be the king of the New Age. Though a child, Dionysus was made to reign over all the kings in the universe. Jesus is the king of kings. Dionysus was called "Lord." Jesus, too, was called "Lord." (Acts 2:36) God has made this Jesus, whom you crucified, both Lord and Christ. (NIV)

Orpheus (from whom the Orphics received their name) and Dionysus went to Hades and returned. The Christians created the tradition that during the three days while Jesus was dead before his resurrection He went to hell and preached to the souls in prison. The Orphic "savior" was even crucified, as the following ancient depiction of Orpheus demonstrates:

(Orpheus crucified)
Significantly, Plato, who follows the Orphic and mystery teachings throughout his dialogues, has the following to say, in the Republic II (362e), referring to the just man:

"What they will say is this, that such being his disposition the just man will have to endure the lash, the rack, chains, the branding iron in his eyes, and finally, after every extremity of suffering, he will be crucified."

The Orphics had a number of books that contained the details of their theology. These books have been lost, but I have no doubt this little jewel from Plato came straight from one of these. Dionysus was known by the name "Pentheus", i.e. "man of suffering." Dionysus was known among the Greeks as the god of the vine, and of wine. Hence in the New Testament in John 15:1 we find Jesus saying, "I am the true vine."

The Christians, in trying to steal from and supplant the Orphic religion, were saying, 'Hey, our guy is the true god of the vine!' And as in the Orphic theology there was a miracle connected with wine, so the Gospels have their miracle connected with wine, where Jesus turns water into wine.

Dionysus was known by the alternate name of Bacchus. Panthers nursed Bacchus and the panther was always associated with him. He is sometimes depicted riding either on one of these animals or in a chariot drawn by them. The name Panther establishes a direct connection between Jesus and the Orphic theology. According to the Sepher Toldosh Jeshu, one of the so-called Apocryphal Jewish Gospels, Jesus was the son of Joseph Panther and Mary, hence Ben Panther, i.e., "the son of panther."

Manly Palmer Hall said, "Godfrey Higgins has discovered two references, one in the Midrashjoheleth and the other in the Abodazara (early Jewish commentaries on the Scriptures), to the effect that the surname of Joseph's family was Panther, for in both of these works it is stated that a man was healed "in the name of Jesus ben Panther." Part of the passage from Higgin's Analycalyopsis
is as follows, The name of Jesus also was JESUS BEN PANTHER. Jesus was a very common name with the Jews. Stukeley observes, that the patronymic of Jesus Christ was Panther; and that Panther were the nurses and bringers up of Bacchus; and adds, "'Tis remarkable that Panther was the surname of Joseph's family, our Lord's foster-father."

In addition to the Orphic allegory in Twelfth Night, Twelfth Night also had a theme connected with the Roman Catholic Church. If we remember that this was the organization most closely connected with the origin of Christianity, and that Christianity was derived from the Orphic theology, than the reason for the Roman Catholic thread in Twelfth Night becomes crystal clear. The play has some obvious connections with early Christianity. Ephesus, located on the Aegean coast of Turkey, what the ancients called Asia Minor, about 200 miles south of Ancient Troy, was an important city for early Christianity. The Apostle John lived here and on the neighboring island of Samos until his death. The Apostle Paul visited here several times. He wrote the Letters to the Corinthians and to the Thessalonians while living here and, of course, wrote the Letter to the Ephesians to the church there. St. Paul's famous exit from a riot in Ephesus was occasioned by his preaching against the worship of pagan gods and idols, whereupon the silversmiths rose in a rage, crying "Great is the Diana of Ephesus" from which they made their living making small souvenirs for pilgrims and tourists.

There has been some speculation that Jesus placed his mother in the care of the Apostle John prior to the Crucifixion, and that she accompanied John to Ephesus and lived out her life here.

The Catholic theme is present in The Comedy of Errors also, but it is more subdued than in Twelfth Night. When Aegeon says, "Five summers have I spent in farthest Greece, Roaming clean through the bounds of Asia, And, coasting homeward, came to Ephesus!", the allusion to St. Paul's journeys to, and long sojourn in Ephesus is apparent. Acts 13-20 describes Paul's three journeys through Greece and Asia. Antipholus of Ephesus's mistaken arrest for debt is described in the terms of possession, as seizure by a devil. The Courtesan is called "the devil's dam" who appears, like Satan, as "an angel of light" to gain men's souls. The deliverance from the bonds of error is by angelic power. Pauline wordplay runs through the scenes.
focusing on Antipholus of Ephesus’s arrest. He seeks deliverance from the sergeant's bonds with the coins angels that will pay his debt. All of this reflects Paul's miraculous deliverance from prison.

Many of the references to faith in the play are to Catholicism. When Dromio cries "O, for my beads! I cross for a sinner" his reference to rosary beads and to crossing himself marks him distinctly as Catholic. The abbess in the play also indicates Catholicism. The option of entering a convent was one that was lost when England converted from Catholicism to the Protestant faith.

_the comedy of errors in context_

In one of the Louis L'Amour Westerns the hero, who has had a run in with a man named Lang, is standing alone on the street at night when a voice whispers to him from the shadows:

"Look down Lang's back trail."

Looking down the back trail would be very good advice for commentators on The Comedy of Errors. The back trail of The Comedy of Errors leads to a curious work titled, Gesta Grayorum [The Deeds of Gray]. This work (an account of the Christmas season revels at Gray's Inn in 1594) contains the first record of a performance of The Comedy of Errors. It tells us that on Innocents Day night (December 28, 1594), "a Comedy of Errors (like to Plautus his Menechmus) was played by the players at Gray's Inn. This can only have been The Comedy of Errors, which is indeed based on Plautus' Comedy Maneachmi. Since it is unlikely the lawyers and students would have hired actors to appear at a grand festive with anything but a new, or current play, we can rest assured that this was the first performance of the play.

Gesta Grayorum, an anonymous work, was first printed in 1688 for W. Canning, at his shop in the Temple Cloysters. The publisher was Henry Keepe. He does not tell us where he obtained the manuscript. John Nichols in his Progresses of Elizabeth made the first reprint of the work in 1823. Both works are rare and difficult to obtain, but a second reprint of the work was made in 1921 by Basil Brown in her book Law Sports At Gray’s Inn, and this book is more readily available.
The Gesta Grayorum is very interesting, indeed. A careful comparison of the Gesta Grayorum with The Comedy of Errors brings to light a very significant fact. Far from being merely a random, humorous farce, suitable for the fun and games of the seasonal festivities, the play was specifically designed as part of the overall theme of the Gesta Grayorum. A close examination of both reveals very strong evidence that demonstrates the author of The Comedy of Errors was also the author of the Gesta Grayorum.

The Gesta Grayorum contains the sun-god mythology allusion that complements the Orphic source material relevant to the performance of The Comedy of Errors at this particular time, as well as a continuing a thread, running through the text, of ideas identical with those in The Comedy of Errors.

But most interesting of all it has been generally accepted, ever since James Spedding (the great authority on Bacon) pointed it out, that Francis Bacon wrote the speeches for the six councilors, which makes up quite a substantial portion of the Gesta Grayorum. This is more than an interesting connection of Bacon with Shakespeare at an early stage in Shakespeare's career, because a detailed study of the Gesta Grayorum provides strong evidence that Bacon did more than just write the speeches for the six councilors. It indicates he wrote the whole thing, and in view of the evidence (which I will show here of the correlation between the Gesta Grayorum and the Comedy of Errors) the evidence indicates Bacon also wrote The Comedy of Errors. When Spedding identified Bacon as author of the speeches of the six councilors in the play, he also mentioned the possibility that Bacon wrote all of the Gesta Grayorum. In the Northumberland Manuscript "Orations at Graie's Inee Revells" is mentioned as part of its contents. James Spedding, commenting on the Gesta Grayorum said:

"Thus ended one of the most elegant Christmas entertainments, probably, that was ever presented to an audience of statesmen and courtiers. That Bacon had a hand in the general design is merely a conjecture; we know that he had a taste in such things and did sometimes take a part in arranging them; and the probability seemed strong enough to justify a more detailed account of the whole evening's work than I should otherwise have thought fit. But that the
speeches of the six councilors was written by him, and by him alone, no one who is at all familiar with his style, either of thought or expressions, will for a moment doubt it. They carry his signature in every sentence. And they have a much deeper interest for us than could have been looked for in such a sportive exercise belonging to so forgotten a form of idleness. All of these councilors speak with Bacon's tongue and out of Bacon's brain; but the second and fifth speak out of his heart and judgment also."

That Francis Bacon wrote the substantial portion of Gesta Grayorum, which is the speeches of the six councilors, is now the orthodox viewpoint. Spedding, however, even though he was hyper cautious, did voice the obvious that, since Bacon wrote the speeches of the six councilors, then the possibility exists that he wrote all of it. We can add to this the evidence that Francis Bacon was in charge of the Christmas season entertainment that took place at Gray's Inn in 1594. Basil Brown even calls Bacon "the master of revels" for Gray's Inn. An undated letter written by Francis Bacon to the Earl of Shrewesbury is conjectured by Basil Brown to refer to the Gesta Grayorum entertainment:

"It may please your good Lordship, I am sorry the joint masque from the four Inns of Court faileth; wherein I conceive there is no other ground of that event but impossibility. Nevertheless, because it falleth out that at this time Grey's Inn is well furnished of gallant young gentlemen, your lordship may be pleased to know, that rather than this occasion shall pass without some demonstration of affection from the Inns of Court, there are a dozen gentlemen of Grey’s Inn, that out of the honour which they bear to your Lordship and my Lord Chamberlain to whom at their last masque they were so much bounden, will be ready to furnish a masque; wishing it were in their powers to perform it according to their minds. And so for the present humbly take my leave, resting"

Basil Brown said this letter referred to the 1594 Christmas season revels. Whether it did or not, in any case it indicates Bacon was the spokesmen for Gray’s Inn, and gives us further evidence (in addition to his connection with the Gesta Grayorum) that he was in charge of the whole affair. So here, in connection with one of the earliest plays, exists a close connection between Bacon and Shakespeare. This is found
merely from looking on the surface. Now let's look a little deeper. The Gesta Grayorum begins by explaining that there were a great number of gallant gentlemen at Gray's Inn, and from this group, some of them got together to design the entertainment for the 1594 Christmas season. It is significant that in a notebook in 1594 Bacon left a notation that said:

"Law at Twickenham for ye merry tales".

The Gesta Grayorum can indeed be viewed as a series of "merry tales". It bristles from beginning to end with a series of humorous items that could be viewed as "merry tales." For example:

"Bawdwine de Islington holdeth the town of Islington of the Prince of Purpoole, by grand-serjeantry; and rendring, at the the coronation of his Honour, for every maid in Islington, continuing a virgin after the age of fourteen years, one hundred thousand millions sterling."

Again:

"Lucy Negro, Abbess de Clerkenwell, holdeth the nunnery of Clerkenwell, with the lands and privileges thereunto belonging, of the Prince of Purpoole, by night service in Cauda, and to find a choir of nuns, with burning lampgs, to chant Placebo to the Gentlemen of the Prince's Privy Chamber, on the day of his Excellancy's coronation."

Lucy Negro was a prostitute in one of the houses at Southwark, who was evidently in high favor with the young bloods from Gray's Inn, and a whole cottage industry has been built up from this reference claiming Lucy Negro as the dark lady of the sonnets. In any case, we may deduce from the "merry tales" notation that Bacon gathered a number of lawyers at Twickenham for the purpose of devising the Gray's Inn Christmas entertainment for that year. This is further evidence that Bacon was in charge of the affair since Twickenham was his retreat where he went to think and compose his writings. Bacon was at Twickenham in 1593 while "Venus and Adonis" was being written.

Basil Brown, contended that the Gesta Grayorum was originally a part
of the Northumberland Manuscript, which was written circa 1594-1597. The manuscript, which has notes on the cover connecting Shakespeare, and some Shakespeare works, with Bacon, is known to have belonged to Bacon. Brown, who was convinced that Bacon was the author of the whole of the Gesta Grayorum, cited a number of items to support her belief. One of these was a letter that was near the end of the Gesta Grayorum. Brown notes that, in a letter to the Queen, Bacon dated it from "My Tub of Vanity". The letter in the Gesta Grayorum was dated from ship-board at our Ark of Vanity. Furthermore the letter was obviously in Bacon writing style:

Henry Prince of Purpoole to the Right Honorable

Sir Thomas Heneage

Honourable Knight,

"I have now accomplished a most tedious and hazardous journey, though very honourable, into Russia; and returning within the view of the Court of your renowned Queen, my gracious Sovereign, to whom I acknowledge homage and service, I thought good, in passing by, to kiss her sacred hands, as a tender of the zeal and duty I owe unto her Majesty; but, in making the offer, I found my desire greater than the ability of my body; which, by length of my journey, and my sickenss at sea, is so weakened, as it were very dangerous for me to adventure it. Therefore, most honourable friend, let me intreat you to make my humble excuse to her Majesty for this present: and to certifie her Highness that I do hope, by the assistance of the Divine Providence, to recover my former strength about Shrovetide; and which time I intend to repair to her Majesty's Court (if it may stand with her gracious pleasure) to offer my service, and relate the success of my journey. And so praying your Honour to return me her Majesty's answer, I wish you all honour and happiness.

Dated from ship-board at our Ark of Vanity

The Gesta Grayorum describes how, for the 1594 Christmas revels at
Gray's Inn, it was determined that a Prince of Purpoole should be elected to preside over the revels. "Purpoole" was the name of the manor in which Gray's Inn was located, hence the title. The Prince of Purpoole had a sacred diadem guarded by the helmet of the great goddess Pallas, and presided over the most heroical Order Of The Helmet which had its name from this helmet of Pallas Athena.

This is additional evidence pointing to Francis Bacon. Traditional muses did not suffice for Bacon. He chose a tenth muse while he was still in his teens in France. A letter Bacon received in 1582, from Jean De la Jesse, personal secretary to the duc d'Anjou identifies his tenth muse. Jesse asserts that his own Muse has been inspired by "Bacon's Pallas":

"bien que votre Pallas me rende mieux instruit".

Pallas Athena. Goddess of Wisdom. The Spear-Shaker. When she shook her spear the light of knowledge flashed forth, and all the darkness of ignorance fled away. Those true filed lines were her offspring, as Ben Jonson broadly hinted in his somewhat awkward introductory verse to The First Folio:

"In each of which he seemes to shake a lance,  
As brandish't at the eyes of ignorance."

This is ostensibly the basis for Bacon's pen name Shake-speare, and the Knights of the Helmet with the helmet of Pallas Athena, points no less unmistakably to Francis Bacon. Just as in the plays where there is usually a thread dealing with topical allusions relating to events connected to Francis Bacon, so the Gesta Grayorum has its thread of the Knights of the Helmets dealing with actual events. Gray's Inn was Francis Bacon's power base. Here he formed a group of people (His Knights of the Helmet) who aided him with his concealed designs, and his concealed publications.

In the crest of the Prince of Purpoole, his government for the twelve days of Christmas is resembled to the Sun's passing through the twelve signs. In other words, for ruler over the Gray's Christmas revels, Bacon created someone who symbolized the sun, i.e. he created a sun god. This not only refers to and complements the idea of the Orphic origins of Christianity, but was an act of incredible audacity on his part, because in
addition the Orphic theology, the other great aspect of the origin of Christianity was that He was modeled on the mythology of the sun gods. The Gesta Grayorum points out that a significant feature of the crest of the Order of the Knights of the Helmet were two griffins. This was, perhaps, a tongue in cheek allusion, since one of the traditions of the griffin was that it was associated with the worship of the sun.

December 25th was traditionally the time in the pagan sun god mythologies of the birth date of the sun god. At the winter solstice, for a three day period, the days were the shortest, and the nights longest of any time during the year, then, on the 25th of December the days begin to lengthen again. In the sun god mythology this was when the sun god was born.

The early Christians originally celebrated the birth of Christ on January 6th, the Three King’s day, but changed his birthday to December 25th. The motives which induced the ecclesiastical authorities to transfer the festival of Christmas from the sixth of January to the twenty-fifth of December are explained with great frankness by a Syrian scholiast on Bar Salibi. He says:

"The reason why the fathers transferred the celebration of the sixth of January to the twenty-fifth of December was this. It was a custom of the heathen to celebrate on the same twenty-fifth of December the birthday of the Sun, at which they kindled lights in token of festivity. In these solemnities and festivals the Christians also took part. Accordingly when the doctors of the Church perceived that the Christians had a leaning to this festival, they took counsel and resolved that the true Nativity should be solemnized on that day and the festival of the Epiphany on the sixth of January. Accordingly, along with this custom, the practice has prevailed of kindling fires until the sixth."

This seemingly candid avowal was all well and good on the face of it, until one looked a little deeper, then it became an obvious facade of lies. For the fact is, in addition to originating with the Orphic theology, the story of Christ was through and through based on the Sun God mythologies. The apparent path of the sun, as it moved above and below the equator, traced a line that created a cross where it passed
over the line of the path of the equator. At the equinoxes the sun was at the place where the two lines of the cross joined, i.e. it was crucified. This was the astronomical basis behind the mythology of the sun god that had him crucified on the equinoxes. The sun god was born of a virgin because the sun entering the winter solstice emerged in the sign of Virgo. His infancy was beset with dangers, because the new-born sun was feeble in the midst of the winter's fogs and mists that threaten to destroy him. The companions of the sun god were the twelve signs of the zodiac, and Christ had twelve companions, the twelve disciples. Christ said of John the Baptist;

"He will decrease while I will increase."

Of course, John the Baptist was born at the summer solstice, and symbolized the sun at its strongest point. From that point the days became continually shorter until the winter solstice. So, of course, John the Baptist would decrease, while Christ, the sun of the Winter Solstice would increase.

"Every detail of the Sun myth," says the noted astronomer, Richard A. Proctor, "is worked into the record of the Galilean teacher."

Beyond this, In the Gesta Grayorum the twelve days of Christmas are depicted as a microcosm of the twelve months of the year. Innocents Day, was traditionally the recapitulation of the twelve days of Christmas. It is significant that the action in The Comedy of Errors (which was performed on Innocents Day night) takes place in one day, and furthermore, that the allegory of this one day is set out as a microcosm of human life.

In the Orphic doctrine Dionysus was a magician, who with his thysus created spells, and illusions. This idea of spells and illusions is a theme that runs through both the Gesta Grayorum and The Comedy of Errors. In the Gesta Grayorum, the Prince of Purpoole delivers a speech on the first grand night of the revels. In the speech he says (among others things):

"It is there Our will and pleasure, that all and every public person and person, whether they be strangers or naturals within Our dominions, be by virtue hereof excused, suspended, and discharged from all and all manner of treason, contemps,...also all
manner of sorceries, enchantments, conjurations, spells, or charms."

This idea, delivered at the beginning of the revels, is directly related to the ideas in The Comedy of Errors, which was only performed later on the 28th of December. Antipholus of Syracuse says of Ephesus:

"They say this town is full of cozenage:
As, nimble jugglers that deceive the eye,
Dark-working sorcerers that change the mind,
Soul-killing witches that deform the body,
Disguised cheaters, prating montebanks,
And many such like liberties of sin."
And later in the play he says:

"Even now a tailor called me in his shop
And showed me silks that he had bought for me,
And therewithal took measure of my body.
Sure these are but imaginary wiles,
And Lapland sorcerers inhabit here."

The significant point here is that the author of the Gesta Grayorum not only knew the contents of The Comedy of Errors before it was performed on Innocent's Day, but that, in fact, the Gesta Grayorum was designed around ideas from the play. The evidence points to Francis Bacon as the author of the Gesta Grayorum, and therefore to Francis Bacon as the author of The Comedy of Errors.

According to the Gesta Grayorum, on the grand night of festivities, after the first grand night when the address was delivered by the Prince of Purpoole, an Ambassador from Inner Temple came to Gray's Inn, but when he was in his place, and it was known that there was something going to be performed for the delight of the beholders:

"There arose such a disordered tumult and crowd upon the stage, that there was no opportunity to effect that which was intended: there came so great a number of worshipful personages upon the stage that might not be displaced, and gentlewomen whose sex did privilege them from violence, that when the Prince and his officers had in vain, a good while, expected and endeavoured a reformation, at length there was
no hope to redress for that present. The Lord Ambassador and his train thought that they were not so kindly entertained as was before expected, and thereupon would not stay any longer, but, in a sort, discontented and displeased. After their departure, the throngs and tumults did somewhat cease, although so much of them continued as was able to disorder and confound any good inventions whatsoever. In regard whereof, as also for that the sports intended were especially for the gracing the Templarians, it was thought good not to offer anything of account, saving dancing and reveling with gentlewomen; and after such sports, a Comedy of Errors (like to Plautus his Menechmus) was played by the players. So that night war began and continued to the end in nothing but confusion and errors; whereupon, it was ever afterwards called, "The Night of Errors." The mischanceful accident sorting so ill, to the great predudice of our proceedings, was a great discouragement and disparagement to our whole state; yet it gave occasion to the lawyer's of the Prince's Council, the next night, after revels, to read a commission of Oyer and Terminer, directed to certain Noblemen and Lords of his Highness's Council, and others, that they should enquire, or cause enquiry to be made, of some great disorders and abuses lately done and committed within his Highness's dominion of Purpoole, especially by sorceries and enchantments; and namely, of a great witchcraft used the night before, whereby there were great disorders and misdemeanours, by hurly-burlies, crowds, errors, confusions, vain representations, and shews, to the utter discredit of our state and policy."

This theme of witchcraft and enchantment, found in The Comedy of Errors, runs through the Gesta Grayorum, and it could have only been present in both if the same person was the author of both. Further on in the Gesta Grayorum we find:

"The Prince gave leave to the Master of Requests, that he should read the petition; wherein was a disclosure of all the knavery and juggling of the Attorney and Solicitor, which had brought all this law-stuff on purpose to blind the eyes of his Excellency and all the honourable Court there, going about to make them think that those things which they all perceived sensibly to be in very deed done, and actually performed, were
nothing else but vain illusions, fancies, dreams, and enchantments."

In fact, the whole Gesta Grayorum is a complementary construction to The Comedy of Errors (or vice versa). Since The Comedy of Errors was designed to be performed on the day which was the recapitulation of the twelve days of Christmas, and since the Gesta Grayorum was written by Francis Bacon, it follows that The Comedy of Errors was also written by Francis Bacon.

**The Face Looking Toward The Past**

According to myth there once existed in prehistoric Thrace, a person named Orpheus. There may or may not have been an actual historic person behind the myth. In any case, both Plato and Aristophanes (Republic and Frogs) say that as founder of the mystery religions, Orpheus was the first to reveal to men the meaning of the rites of initiation. Pausanias said, "Whoever has seen an initiation at Eleusis or read the writings called the Orphic knows what I mean."

And statements pairing the Orphic writings with the Mysteries were commonplace. To cite just one more, Diodorus of Sicily said, "All of this conforms to that which the Orphic poems say and to the ceremonies of the mysteries." The Orphic cults were already present in Ancient Greece before the beginning of the first millennia B.C.

In Orphic theology the mythic basis of their doctrine of reincarnation was the story of Dionysos. According to the myth Dionysos was the son of Zeus, but Juno (Hera), the sister-wife of Zeus, jealous of Dionysos, conspired with the Titans for his destruction. The Titans, gathering the substances of space, fashioned them into a great mirror, so perfectly burnished by Hephaestos that it reflected the whole world. The Titans, having smeared their faces with gypsum so that they could not be recognized, surrounded the infant holding the mirror up before him. Dionysos looking into the mirror, beheld his own likeness for the first time. He reached out for this radiant being, but the Titans moved the mirror further and further away, luring him far from his heavenly home. Then they fell upon the infant god and slew him.

After they had slew Dionysos the Titans began to devour his body. Then Zeus looked down with his all seeing (albeit belated) eye, and
saw what was happening. He immediately dispatched Athena who swooped down from heaven, but managed to save only the heart of Dionysos and brought it back to Zeus. In his anger, Zeus hurled great bolts of lightning at the Titans, nor did his wrath subside until only ashes remained of their bodies. From the ashes of the titans arose the race of man. Man, therefore, was a mixture of the divine Dionysos and the Titans. According to Plutarch in his treatise On the Eating of Flesh, the story of Dionysos being torn into pieces, and devoured by the Titans, and their subsequent destruction by Jupiter, was "A sacred narrative concerning reincarnation."

A basic Orphic idea is that once the soul has fallen into the sphere of the earthy realm it must wander for a long period of time before it can eradicate the impurities and regain its celestial estate. In the Katharmoi, Empedocles, following the Orphic tradition, describes the soul as a divine being, who has contracted an impurity, and in consequence is condemned to wander far from the realm of the blessed until the primal wrong is expiated:

"these must wander for thrice ten thousand seasons far from the company of the blessed, being born throughout the period into all kinds of mortal shapes, which exchange one hard way of life for another. Such is my actual exile, far from the gods in error."

The cycle of reincarnation through which the impurity is eventually eradicated is seen, in the Orphic theology, as the sole method of salvation. Empedocles says:

"There is an oracle of Necessity, an ancient decree of the gods, eternal, sealed fast with broad oaths"

And, in his commentary on the Timaeus Proclus said:

"The one way of salvation offered by the Creator to the soul is this which frees it from the circle of birth and from all its wandering and from fruitless living."

and a little later he speaks of the soul being brought: to the life of blessedness from its wanderings in the region of becoming.
In Orpheus and Greek Religion, W.K.C. Guthrie says:

"Once fallen, the soul cannot return to its true home, the highest heaven, until after ten thousand years, divided into ten periods of a thousand years each, each period representing one incarnation and the period of punishment or blessedness which must follow it."

So the span of a 1,000 years is a fixed period. If the individual does not complete that period here on earth, then the ancient decree of the gods sentences him to death and to the completion of the 1,000 years in the realm beyond the earth.

The ceremony of initiation into the Eleusenian Mysteries required a long period of wandering in the darkness. This symbolized the same idea of the wanderings that the soul must undergo during its cycle of reincarnations. In his Commentary on Plato's Politicus, Proclus observed that from the symbolic mythology of the Orphic doctrine Plato established many of his own doctrines:

"Since in the Phaedo he venerates, with a becoming silence, the assertion delivered in the arcane discourses, that men are placed in the body as in a prison, secured by a guard, and testifies, according to the mystic ceremonies, the different allotments of purified and unpurified souls in in Hades, their several conditions, and the three-forked path from the peculiar places where they were; and this was shown according to traditionary institutions; every part of which is full of a symbolical representation, as in a drama, and of a description which treated of the ascending and descending ways, of the tragedies of Dionysus, the crimes of the Titans, the three ways in Hades, and the wanderings of everything of a similar kind." In Dionysus Myth and Cult Walter F. Otto tells us that it was well known that the presence of Dionysus brought madness. Dionysus was the magician, who with his song created spells, and with his thysus created illusions.

Writers during the Renaissance sometimes expressed the idea that, due to The Fall, there was a persistent tendency in the soul to short-circuit. Either the will by-passed the Understanding faculty, impelling
the moving faculty directly, or the Sensitive Soul collected and processed
the data as it should, but then by-passed the rational soul

altogether and sent the data directly to the moving faculty of the
Sensitive Soul. Thus the passions (with no control by the judgment of
reason, or the moral choice of will) were aroused by what is pleasurable or
what is painful, not by what is true or false, good or bad, and directed
action accordingly. This symbolism can be seen in the play where there is
the frequent in the association of the two Dromio’s between Antipholus of
Syracuse, and Antipholus of Ephesus.

But Bacon adds the additional symbolism of the mix up between the Higher
and Lower self. In "Dionysus Myth and Cult" Walter F. Otto tells us that it was
well known that the presence of Dionysus brought madness. Dionysus was
the magician, who with his song created spells, and with his thysus created
illusions. This theme of madness and illusions runs through The Comedy of
Errors.

"Antipholus S.

Upon my life, by some device or other
The villain is o'er-raught of all my money.
They say this town is full of cozenage:
As, nimble jugglers that deceive the eye,
Dark-working sorcerers that change the mind,
Soul-killing witches that deform the body,
Disguised cheater, prating mountebanks"

"Dromio S.

" for my beads! I cross me for a sinner.
This is fairyland. O spite of spites,
We talk with goblins, owls, and sprites!
"Antipholus S.

Am I in earth, in heaven or in hell?
Sleeping or waking? mad or well advised?
Known unto these, and to myself disguised?
"Il say as they say, and preserver so,
And in this mist at all adventures go."
"Antipholus S.

Sure, these are but imaginary wiles,
And Lapland sorcerers inhabit here."
"Antipholus S.

The fellow is distract, and so am I;
"Courtesan.
Now, out of doubt, Antipholus is mad"

"Courtesan.

How say you now? Is not your husband mad?"
Pinch.

"Go bind this man for he is frantic too."
"Adriana.

May it please your grace, Antipholus my husband,
Who I made lord of me and all I had,
At your important letters, this ill day
A most outrageous fit of madness took him,
That desperately he hurried through the street,
With him his bondsman, all as made as he"

What we have here is the short version of an idea Bacon developed at more length in Don Quixote. The apparent madness comes from the introduction of the higher self into the world of the lower self. It would not have happened if Antipholus of Syracuse had not come to Ephesus. It is the old story of the cave in Plato's Republic. Socrates compares this world to a cave in which people sit fettered with their backs to a fire. They see only shadows cast on the wall of the cave before them by objects moving between them and the fire that is behind them. One of them escapes and makes his way to the outside world. When he returns and tries to describe the real world to the prisoners of the cave they think he is mad. To men of our world the real world is illusion. To men of the real world our world is illusion. The views are incompatible.

They are mad from our viewpoint. We are mad from their viewpoint.
In the novel, Don Quixote believes in a reality he has read about in books. This reality is generally called Chivalry. A careful reading reveals the Chivalry of Don Quixote is that of the Quest for the Holy Grail. An understanding of the Grail Quest shows it dealt with the trials, ordeals, and adventures of Initiates. Initiates are people who have escaped, or are escaping from the shadow world. Ordinary people have only heard about these people in books. Initiates undergo certain trial and ordeals that enable them to develop latent inner faculties that move their lives from the "shadow world" into the real world. Compared with their world the life of ordinary man is a life of madness in a world of illusion. But to ordinary man accounts of their world are tales of imagination by writers of fiction, and people who think they are real are mad. This is what is expressed in the seeming "madness" in The Comedy of Errors. This is why the presence of Dionysus brought madness because his presence symbolized the introduction of the higher self into the lower world.

According to the Orphic doctrine the soul had to enter its long cycle of incarnations in the earth because of the impurity it contracted. This impurity (symbolized by the ashes of the Titans from which the race of man arose) was due to the contact of the soul with matter, and to the impurity that resulted from the passions and the pleasures of the flesh. In his treatise Of The Face In The Orb Of The Moon, Plutarch gave an interesting account, which is more of the nature of a scientific than a mystical treatise. According to Plutarch the soul was an igneous breath of which the moral corruption was conceived quite materially. When it gave itself up to the corporeal passions, its substance thickened and the matter of this pollutions adhered to it. When the soul left the body at the time of death it became a spirit like the multitude of demons who peopled the atmosphere. If it was laden with matter, its weight condemned it to float in the densest atmosphere nearest the earth. But with time these impurities were worn away to a certain extent and it gradually ascended higher and higher to the realm of the moon from which the rebirth occurred.

If any further proof of Bacon's authorship of The Comedy of Errors is needed it is supplied by his Treatise on "Dionysus, Or Bacchus As Explained of the Passions" in the De Augmentis and The Wisdom of The Ancients, and his treatise on "The Sirens, or Pleasures" in the
Wisdom of The Ancients. These may be compared with the detailed allusions in The Comedy of Errors. These allusions are noted very well by the ever perceptive W.F.C. Wigston in his The Columbus of Literature, Or Bacon's New World of Sciences.

Bacon says the fable of Bacchus has to do with the passions and unlawful desires. That Bacchus should be the inventor of wine carries a fine allegory with it;

"for every affection [passion] is cunning and subtle in discovering a proper matter to nourish and feed it; and of all things known to mortals, wine is the most powerful and affectual for exciting and inflaming passions of all kinds, being, indeed, like a common fuel to all."

and he adds:

Nor is it without a mystery that the ivy was sacred to Bacchus, and this for two reasons: first, because ivy is an evergreen, or flourishes in the winter; and secondly, because it winds and creeps about so many things, as trees, walls, and buildings, and raises itself above them. As to the first, every passion grows fresh, strong, and vigorous by opposition and prohibition, as it were by a kind of contrast or antiperistasis, like the invy in the winter. And for the second, the predominant passion of the mind throws itself, like the ivy, round all human actions, entwines all our resolutions, and perpetually adheres to, and mixes itself among, or even overtops them. And no wonder that superstitious rites and ceremonies are attributed to Bacchus, when almost every ungovernable passions grows wanton and luxuriant in corrupt religions; nor again, that fury and frenzy should be sent and dealt out by him, because every passion is a short frenzy, and if it be vehement, lasting, and take deep root, it terminates in madness. And hence the allegory of Pentheus and Orpheus being torn to pieces is evident; for every headstrong passion is extremely bitter, severe, inveterate, and revengeful upon all curious inquiry, wholesome admonition, free counsel, and persuasion."

So in The Comedy of Errors, which deals with the Orphic allegory of the impure soul subject to its wanderings during its incarnations in the earth, Bacon depicts the vine (the emblem of Bacchus) as the symbol of
the unpruned passions, to illustrate the workings of the unbridled will. In the Sylva Sylvarum Bacon says:

"And in France the grapes that make the wine, grow upon low vines bound to small stakes. It is true that in Italy and other countries, where they have hotter sun, they raise them upon elms."

So we see in The Comedy of Errors:

Adriana. Thou art an elm, and husband, I a vine,

Whose weakness married to thy stronger state
Makes me with thy strength to communicate:
If ought possess the from me it is dross,
Usurping ivy, briar or idle moss,
Who, all for want of pruning, with intrusion,
Infect thy sap, and live on thy confusion.

And in relation to his treatise of the "Sirens, or Pleasures" note the allusion to the sirens in the play. Antipholus of Syracuse exclaims to Luciana:

" train me not, sweet mermaid, with thy note,
To drown me in thy sister's flood of tears;
Sing, siren, for thyself and I will dote.
Spread o'er the silver waves thy golden hairs,
And as a bed I'll take them and there lie,
And in that glorious supposition think
He gains by death that hath such means to die.
And further on in the scene:

"I'll stop my ears against the mermaid's song."

In the East the sphere into which the incarnating soul enters was referred to as Samsara, and often as the sea of samsara. In connection with the journey of the soul through Samsara the ancient Eastern Traditions had another very strange idea. They said the whole experience was only an illusion, a cosmic dream in which the self was caught up, but from which it would awaken when it finally achieved liberation. The great Lord Vishnu lays sleeping on his bed of Sesa, The
King of Snakes. As he sleeps he dreams. This dream is all of creation. When he awakes all creation will disappear. With the appearance of his dream was also born time, the fundamental aspect of Maya—the dream producing power of Vishnu.

In The Comedy of Errors (with an almost supernatural skill for compression), Bacon summarizes the entire cycle of reincarnation in this shortest of all his plays. There are numerous features that signal the presence of symbolism. For example, the names of the three lodgings referred to in the play:

1. The Centaur Inn (where Antipholus S. lodges in Ephesus)
2. The Phoenix (the house of Antipholus of Ephesus)
3. The Porpentine (where Antipholus E. meets the courtesan)

Why bring in the names at all? Especially why give the house where Antipholus of Ephesus lives a name? To use the words of Bacon these, "show and proclaim an allegory, even afar off."

Antipholus of Syracuse lodges at the Centaur Inn while he is in Ephesus. The symbol of the centaur is a very apt allegory of the contact of the higher self with the lower world of nature. The man half symbolizes the higher divine part; the horse half symbolizes the lower physical half. The 1,000 marks are stored at Centaur Inn during his stay in Ephesus. This represents the 1,000 year cycle.

The house of Antipholus of Ephesus is named the Phoenix. The Phoenix, who according to the legend, arose from the ashes, symbolizes man who, in the legend of Dionysus arose from the ashes of the Titans. The 500 year cycle of the Phoenix, although not the period of the earth life, while being half of the 1,000 year cycle symbolizes the complementary half of man's life in the 1,000 year cycle that is divided between the life in his physical incarnation and the part of his existence, during the cycle, that is spent outside the physical.

When Antipholus of Ephesus is locked out of his home he goes to the Porpentine (porcupine) so he can consort with the Courtesan. This represents the life of man given over to the carnal pleasure. Since this is opposed to his inner divine nature, he continually suffers a reaction symbolized by the pricks of spines of the porcupine. Two additional
threads run through this story of confusion and apparent madness. These deal with the 1,000 marks and the golden chain. Parallel with the motif of Aegeon being subject to the penalty of death if he cannot pay the fine of 1,000 marks is the depiction of Antipholus of Syracuse as possessing the 1,000. Immediately upon arriving at Ephesus he has Dromio of Syracuse take the 1,000 to his lodging at Centaur Inn, and it remains safely stored there throughout the play, although confusion exists from time to time as to whether it is there or not.

In the details of the motif of the gold chain, the situation is somewhat different. In his De Augmentis Bacon made reference to "that excellent and divine fable of the golden chain, where men and gods are represented as unable to draw Jupiter to earth, but Jupiter was able to draw them up to heaven. This refers to the golden chain of incarnations that will eventually allow man to regain his original celestial estate. The golden chain is fashioned for Antipholus of Ephesus by Angelo. Angelo represents the angelic, or what has sometimes been called the creative hierarchies. According to some esoteric doctrines these hierarchies play a part in fashioning the vehicles and conditions that allow the successive incarnations of the incarnating entity. In the play the golden chain was intended for Adriana, Antipholus of Ephesus' wife, but when he is shut out of his own home he decides to give it to a courtesan. That is, he replaces the legitimate union of the soul with the physical vehicle, with the pursuit of the carnal pleasure of the flesh.

It is interesting that the theme of the 1,000 and the gold chain can also be found in As You Like It. A very wise friend of my mine has pointed out that the plays incorporate a feature that is remarkably like the feature of HTML (Hyper Test Markup Language) in web pages, where there are links at certain places in the text that embed "jumps" to hypertext elsewhere. This feature is present throughout the text of the Shakespeare plays.

According to the famous American seer, Edgar Cayce, during the cycle of incarnations the higher self and the lower self are separated. He describes how, during the cycle, when the soul first began to incarnate in physical bodies in the earth, the consciousness of the soul and of the physical being were the same. But gradually the soul consciousness became submerged, and a separate physical
consciousness was formed over it. At first the soul consciousness fed into the waking consciousness all the time. Then there appeared flashes where only the physical consciousness operated. These periods became longer until there existed only flashes from the soul consciousness, and finally these disappeared altogether so that the consciousness of the soul was totally submerged. But as the soul continues through its vast cycle of incarnations, the physical being will be reintegrated with the spiritual self. When the cycle is complete they would once again be united.

The Tibetan books of Alice Ann Bailey go into still more detail. They describe how several divisions are involved in the separation that takes place during the cycle of incarnations. The highest is the monad. Below this is the causal, or soul, and then the astral, and so on. At the end of the cycle all of these are reunited and absorbed into the oneness from which they arose.

At the end of the play all of these different characters symbolizing the different parts of man are reunited. Duke Solinus remits the 1,000 marks penalty that had been required of Aegeon to save him from the penalty of death. This is in line with the allegory because death can only happen to the Lower Self as long as it is separated from the Higher Self. When they are united death cannot take place.

The overall allegory in The Comedy of Errors is a profoundly esoteric doctrine, and one of the great mysteries connected with Bacon. How was he able to obtain this information in his day and age? He may have contacted an Esoteric School, or had teachers on the inner planes. In any case the esoteric teaching is that the parts of the constitution of man that are separated during the great cycle of reincarnations, are at the close of the cycle, finally reunited again.

The Face Looking Toward The Future

Since this essay has swelled far beyond its intended length in my effort to cover the preceding ideas, I will merely glance at the aspect of the play dealing with the face looking toward the future. It seems that for his related aspect of knowledge Bacon has made an inquiry into the form of division or diversity and found that the form is unity.

MUCH ADO ABOUT NOTHING

There is good news and there is bad news about Much Ado About
Nothing The good news is the title of the play tells us exactly what it is about. The bad news is that nothing is one of the most difficult of all subjects. On the other hand there is a less difficult feature of the play. This is the feature that deals with Much Ado About Nothing as it relates to the descent of the soul that we have been following thus far. We have seen the journey of the soul in The Merry Wives of Windsor; in Measure for Measure; and in The Comedy of Errors. We have come to an enchanted realm denoted by illusion. Much Ado About Nothing with it empty conversation and people lost behind the masks of their masquerades continues this theme.

Will Durant quipped that "Much Ado About Nothing" lives up to its title. Durant's assessment of "Much Ado About Nothing" as a trivial, meaningless, play has been echoed by other critics. Actually it may be the most profound of all the plays. The denigrators would have done well to heed the caution to the readers from Heminge and Condell's introduction to the First Folio edition of the plays:

"...if you do not like them surely you are in some manifest danger not to understand them."

In Much Ado About Nothing Bacon investigates the nothingness of scholastic learning and everything that lies at the root of the concept of nothing.

Francis Bacon said the tradition of science should spread like some lively vigorous vine, and implied that this could be expected as long as that tradition was rooted in the facts of nature. But he traced the origin of the learning (in vogue in his day) back to the later Greeks where Plato popularized the notion that it was not necessary to depend on the facts of nature, instead claiming all knowledge could be gained by reason alone. Thus Plato uprooted science from the soil that would permit its growth, and his pupil, Aristotle, completed the destruction by constructing the entire edifice of learning as a finished system.

Bacon said Plato made over the world to thoughts; and Aristotle made over thoughts to words. Then (he said) after Aristotle became accepted as the great arbiter of all human knowledge, people began to think all knowledge was already present in his works, so that although viable learning did not actually die, it sank into obscurity.
He said it was necessary to look all the way back to the elder of the Greek philosophers for learning rooted in the facts of nature. And even as regards the elder of the Greek philosophers Bacon believed he had something better to offer. For he had invented a discovery device that would guide the human intellect automatically to the discovery of new arts and sciences. But he found people of his age (even the choicer wits) were not ready for his great discovery, and, in any case, it was certainly not suitable for the 'vulgar capacities', so he had to find some way to bypass his age, and transmit his knowledge directly to future ages. Thus, one of his primary objectives in writing the plays was to fashion works of such universal and popular appeal that they would provide an effective vessel to convey to future ages the knowledge he concealed in those works: "If, therefore, the invention of a ship was thought so noble, which carries commodities from place to place and consociateth the remotest regions in participations of their fruits, how much more are letters to be valued, which, like ships pass through the vast ocean of time, and convey knowledge and inventions to the remotest ages (Francis Bacon The Advancement of Learning 1605)

He certainly met this objective for "Much Ado About Nothing". Because, as far as popular appeal goes, contemporary testimony (Leonard Digges's commendatory poem to the 1640 edition of the poems of Shakespeare) tells us "Much Ado About Nothing" was one of the most popular comedies of its time. Comparing Jonson's plays with Shakespeare's, Digges wrote:

Though these have sham'd all the Ancients and might rise
Their Authors merit with a crowne of Bayes,
Yet these sometimes, even at a friends desire
Acted, have scarce defrai'd the Seacoale fire
And doore-keepers: when let but Falstaffe come,
Hall, Poines, the rest, you scarce shall have a roome
All is so pester'd: let but Beatrice
And Benedicke be seene, loe in a trice
The Cockpit, Galleries, Boxes, all are full.

Moreover it has been one of the most popular of the mature comedies since the mid-18th century. And, as for the hidden content, no doubt it will continue to be conveyed to the most remote of future ages.
In addition, Bacon saw the necessity of comparing his system of knowledge with that of the ancients:

"For if I profess that I, going the same road as the ancients, have something better to produce, there must needs have been some comparison or rivalry between us"

(Francis Bacon, Preface to the Novum Organum)

So he designed each play as an entertaining story on the surface, while underneath it had a Janus design with two faces, one looking toward the past, the other toward the future. One face looks at the course and progress of the ancients in some particular aspect of knowledge. The other, looks toward the future, comparing Bacon's method with theirs and showing that his is better by demonstrating the operation of his discovery device in inquiring into the form of a related aspect of knowledge:

Durant and company are like the patrons of P. T. Barnum's Sideshow. Barnum had various signs in his Sideshow, one said, "TO THE LION"; another, "TO THE TIGER"; and yet another: TO THE EGRESS". But when his patrons went through the door with the sign "TO THE EGRESS" they, of course, found themselves outside on the street. The play, like P. T. Barnum's Sideshow, is designed to leave those who are a few quarts low in intellectual capacity, standing out on the street cooling their heels. We might use Francis Thompson's words and say of the Stratfordians, "'Tis you, 'Tis your estranged faces that miss the many-splendored thing" I would paraphrase Hamlet's "these fools are so obvious" to say of Durant and his colleagues, "these fools are so oblivious." Like the "Egress" sign, clearly meaning EXIT, the title of the play is explicit also.

The subject of the play is NOTHING, but it deals with nothing on four different levels. On the surface level the play gives the impression of triviality and insignificance. But the play is like the passage in Bacon's letter. One must go beneath the surface and become a pioneer in the mine of truth that lays so deep. Each level opens up new depths of meaning. So let's go on to the next level and find out if you, most esteemed reader, are capable of seeing those 10 foot high neon letters. Anyone, who pays close attention to the play, will see that, far from being merely a trivial thing, it deals, just beneath the surface level, with an important subject - the problem of valid
Certainly, students of the play should see a need for carefully NOTING the situation. As far back as 1863, Richard Grant White, said Elizabethans pronounced "nothing" and "noting" alike. Based on this he claimed much ado about noting was the real sense of the play, and said the much ado about nothing sense of the play should be ignored because it was about much ado about nothing only in the most vague and general sense. To support his claim White added that Balthazar used the words 'note', 'notes', and 'noting', and Don Pedro replied, 'Note, notes, forsooth and NOTHING'. Of course, with a little thought White might have questioned why, if the play was only about Much Ado About Noting, it was given the title "Much Ado About Nothing". And why, if the dialogue of Balthazar and Don Pedro was inserted to indicate that it was only about Much Ado About Noting, Don Pedro insisted on three features, 'Note, notes, forsooth and NOTHING', i.e. 'observation, recording, and NOTHING'. White nowhere addresses this issue. He did not have the proper insight to realize the "noting" factor was subtext an additional element designed to show the play dealt with the problem of valid knowledge, and the real subject of the play was NOTHING - precisely as the title tells us.

One of Bacon's concerns was accurate observation (noting):

"And all depends on keeping the eye steadily fixed upon the facts of nature and so receiving their images simply as they are." (Introduction to the Great Instauration ) He was also concerned that people do not go beneath the mask of appearance that conceals the truth beneath. So in the play we see the 'mask' theme. Hero is courted by Don Pedro for Claudio at the ball where everyone is masked, and where, in general, everyone mistakes everyone else for someone else. Near the end of the play Beatrice and Hero are first brought forward masked before they are finally unmasked at the very end.

Another of Bacon's concerns was that accurate records, or histories be made of the data that was derived from the observations. But he was also concerned with language, and his description of the one problem with words that surpassed all others gave a deeper sense to the title, "Much Ado About Nothing". Bacon said "there are words to which nothing in reality correspond"
The beginning scene of the play is set before the house of Leonato, Governor of Messina. Messina is located on the eastern side of Sicily approximately in the center of the Mediterranean Sea, and Don Pedro, Prince of Aragon, who has just had a war in which he defeated his upstart bastard brother Don John, is coming from Aragon (located in Spain near the western end of the Mediterranean Sea) to pay a visit to Leonato. He brings his bastard brother with him. Bad idea. Don John, like the lyrics about "Cat Ballou" in the movie of that name, is 'mean and rotten through and through'. He harbors enmity toward the good guy, Don Pedro, and all he asks of any occasion is "Will it serve for any model to build mischief on?" This provides the framework that allows Bacon to build a story in which he puts (in allegory and allusion) the information he wants in the play. Bacon is concerned with the problems relating to valid knowledge, and from the very beginning of the play it is carefully crafted to present those basic scenarios of problems relating to valid knowledge into the play. Take a look:

Act I, Scene 1

Before Leonato's House

Leonato. I learn in this letter that Don Pedro Peter of Aragon comes this night to Messina.

Messenger. He is very near by this; he was not three leagues off when I left him.
Leonato. How many gentlemen have you lost in this action?
Messenger. But few of any sort, and none of name.
Leonato. A victory is twice itself when the achiever brings home full numbers. I find her that Don Peter hath bestowed much honor on a young Florentine called Claudio.
Messenger. Much deserv'd on his part, and equally rememb'red by Don Pedro. He hath borne himself beyond the promise of his age, doing, in the figure of a lamb, the feats of a lion; he hath, indeed, better bett'red expectation than you must expect of me to tell you how.
Leonato. He hath an uncle here in Messina will be very much glad of it.
Messenger. I have already delivered him letters, and there appears much joy in him; even so much that joy could not show itself modest enough with a badge of bitterness.
Leonato. Did he break out into tears?
Messenger. In great measure.
Leonato. A kind overflow of kindness. There are no faces truer than those so wash'd. How much better it is to weep at joy than to joy at weeping!

Anyone who examines this beginning passage closely will note certain peculiarities. For example, in the first two references by Leonato in the First Folio edition of the Shakespeare plays, Don Pedro is referred to as Don Peter. Bacon was careful to insert these little clues in his plays. Modern editors (vulgar capacities all) are just as careful to remove them. Most change the text so wherever his name occurs it is "Don Pedro". But there was a reason for the "Don Peter", and I will return to that later. That, having been said, now look closely at the specific units of information presented in the opening passage.

(1) In the first packet of information we see a presentation of written information from a letter and hearsay information from a messenger. Leonato says, "I learn in this letter, that Don Pedro of Aragon comes this night to Messina". The messenger replies, "He is very near by this; he was not three leagues off when I left him." The information from letter and messenger alike has a common characteristic; it is merely words. In The Advancement Of Learning Bacon says the first disease of learning is when men study words and not matter.

(4) The second unit of information above deals with additional information Leonato has received. Leonato says he finds in the letter that Don Pedro has bestowed much honor on a young Florentine called Claudio. The messenger says that Claudio is held in special favor by Don Pedro. This supports the information in the letter, but this time the messenger adds that Claudio has done in the figure of a lamb, the feats of a lion, and also that Claudio has 'indeed better bettered expectation than you must expect of me to tell you how', implying that Claudio has done such incredible deeds it is impossible to describe them. This is obviously hyperbole, and any alert reader will begin to suspect that the messenger does not limit himself to sober fact. After all, he

(5) also says it was not much of a war, almost a bloodless
affair, in which 'few gentlemen of any sort, and none of name were lost',

(7) an action totally inconsistent with the feats the messenger alleges for Claudio. In The Advancement of Learning Bacon said the second disease of learning was vain matter when men indulge in unprofitable subtlety

(3) In the third unit of information when the messenger says that Claudio's uncle has responded to the news of his nephew's approach with much joy, 'even so much that joy could not show itself modest enough without a badge of bitterness' it doesn't require a Solomon to realize that the messenger doesn't keep his eye steadily fixed upon the facts of nature and receive them simply as they are. And Leonato jumps right in, asking if the uncle broke out in tears, to which the messenger promptly agrees, saying there was an overflow of tears, and then Leonato goes on to say, "There are no faces truer than those so wash'd. How much better it is to weep at joy than to joy at weeping!"

In The Advancement of Learning, speaking of the third disease of learning, that concerns deceit or untruth, Bacon says:

"This vice therefore brancheth itself into two sorts, delight in deceiving, and aptness to be deceived; imposture and credulity; which, although they appear to be of a diverse nature, the one seeming to proceed of cunning, and the other of simplicity, yet certainly they do for the most part concur: for as the verse noteth:

Percontatorem fugito, nam garrulous idem est,

an inquisitive man is a prattler, so upon the like reason a credulous man is a deceiver: as we see it in fame, that he will easily believe rumors will as easily augment rumors and add somewhat to them of his own; which Tacitus wisely noteth, when he saith, Fingunt simul creduntque, [as fast as they believe one tale they make another:] so great an affinity hath fiction and belief."

It is obvious the specific problem relating to valid knowledge, depicted by the play, is the characters have false knowledge because they continually believe hearsay evidence words to which nothing in
reality corresponds. But Bacon goes beyond this. He makes a situation comedy of it, and, indeed, in The Advancement of Learning, discussing the ideas of some who saw the felicity of learning as consisting solely of the pleasure of learning itself, and not of the practical benefits to the human race that would accrue from learning, Bacon compared their idea to a Comedy of Errors where the mistress and the maid change habits, and the maid is mistaken for the mistress, but this was another play, or was it?

In his survey of human knowledge Bacon distinguished two streams of knowledge, one useless for adding to the existing body of human knowledge:

"Let there be therefore (and may it be for the benefit of both) two streams and two dispensations of knowledge; and to like manner two tribes or kindreds of students in philosophy tribes not hostile or alien to each other, but bound together by mutual services,-let there in short be one method for the cultivation, another for the invention, of knowledge.

And for those who prefer the former, either from hurry or from consideration of business or for want of mental power to take in and embrace the other (which must needs be most men's case), I wish that they may succeed to their desire in what they are about, and obtain what they are pursuing. But if any man there be who, not content to rest in and use the knowledge which has already been discovered, aspires to penetrate further; to overcome, not an adversary in argument, but nature in action; to seek, not pretty and probable conjectures but certain and demonstrable knowledge;- I invite all such to join themselves, as true sons of knowledge, with me, that passing by the outer courts of nature, which numbers have trodden, we may find a way at length into her inner chambers."

The two basic streams of knowledge he distinguishes in his survey of human knowledge correspond exactly to the two basic plots, or stories, in Much Ado About Nothing

1. The story of Beatrice and Benedick
2. The story of Hero and Claudio.

Furthermore, Bacon left some unmistakable footprints leading up to
his contrivance in the play. If an examination is made of his sources, it will be seen that the basic story of the slander of Hero is taken from prior sources, although Bacon made some changes to fashion it for the design of his allegory, but the other plot, the story of Beatrice and Benedick was invented from whole cloth. This tells us that Bacon wanted two basic plots in "Much Ado About Nothing". And his reason for having two basic plots was so he could allegorize the two basic streams of knowledge.

If we are to see these all depends on keeping our eyes fixed upon the facts of the play and receiving their images simply as they are, and further paralleling these facts with the information Bacon published in the writings under his own name. In a letter to his friend Lancelot Andrewes, Bacon remarked of his Great Instauration:

"I have received from many parts beyond the seas, testimonies touching that work, such as beyond which I could not expect at the first in so abstruse an argument; yet nevertheless I have just cause to doubt, that it flies too high over men's heads: I have a purpose therefore (though I break the order of time) to draw it down to the sense, by some patterns of a Natural Story and Inquisition."

In addition, Bacon used allegory and allusion in his 'patterns of a Natural Story'. In his Preface to the "Wisdom of the Ancients" he tells us why:

"And every man, of any learning, must readily allow that this method of instructing is grave, sober, or exceedingly useful, and sometimes necessary in the sciences, as it opens an easy and familiar passage to the human understanding, in all new discoveries that are abstruse and out of the road of vulgar opinions. Hence, in the first ages, when such inventions and conclusions of the human reason as are now trite and common were new and little known, all things abounded with fables, parables, similes, comparisons, and allusions, which were not intended to conceal, but to inform and teach, whilst the minds of men continued rude and unpracticed in matters of subtlety and speculation, or even impatient, and in a manner incapable of receiving such things as did not fall directly under and strike the senses. For as hieroglyphics were in use before writing, so were parables in use before arguments. And even to this day, if any
man would let new light in upon the human understanding, and conquer prejudice, without raising contests, animosities, opposition, or disturbance, he must still go in the same path, and have recourse to the like method of allegory, metaphor, and allusion."

We must also bear in mind that when Bacon deals with knowledge he repeatedly uses the metaphor of knowledge as a woman, the union of the mind with knowledge as a marriage, and the benefits that spring from that union as the offspring of that marriage:

"The explanation of which thing, and of the true relation between the nature of thing and the nature of the mind, is as the strewing and decoration of the bridal chamber of the Mind and the Universe, the Divine Goodness assisting; out of which marriage let us hope (and be this the prayer of the bridal song) there may spring helps to man, and a line and race of inventions that may in some degree subdue and overcome the necessities and miseries of humanity."

Bacon describes the sterile stream of learning, in vogue in his day, as originating for the most part, from the later Greek philosophers - people such as Gorgias, Protagoras, Hippias, Polus, Plato, Aristotle, Zeno, Epicurus, Theophrastus and their successors. They were professorial and much given to disputation. Bacon said these Greeks were like boys, they were prompt to prattle, but could not generate, for their knowledge abounded in words, but was barren of works. From the learning of these Greeks descended the learning of the schoolmen whose great authority was Aristotle. This was the system of logic, philosophy and theology of the monks and medieval university scholars or schoolmen from the 10th to the 15th century based on Aristotelian logic, the writings of the early Christian fathers, and the authority of tradition and dogma. Schoolman were devoted to logical subtleties and arguments. Instead of keeping close contact with the facts of nature, they spun intricate webs of reason divorced from all contact with nature. Bacon said they had strong wits, abundance of leisure, but their wits being limited to no great quantity of matter, theirs was a contentious type of philosophy restricted to arguments, and disputations. He said this type of philosophy or knowledge was like Scylla, who was a fair virgin in the upper parts, but with only the barking monsters of disputation about her lions and
useless for generation. He allegorizes this in the story that deals with Beatrice and Benedick in the play. Beatrice is a fair virgin who has a strong wit. She continually talks, but that talk is devoted to logical subtleties, disputation and contention. The story of Beatrice and Benedick is the story of their arguments. In Dante's medieval work, "The Divine Comedy", Beatrice represents philosophy or knowledge. This is obviously why Bacon chose the name Beatrice. She represents the medieval philosophy of the schoolmen, the same system of learning in vogue in Bacon's day that was sterile and useless for generating works or new knowledge. The name Benedick was obviously taken from that of Saint Benedict, famous as the founder of a monastic order, and the very personification of the schoolmen. The schoolmen have broken with experience, not utilizing their senses to relay to them the data that comes from nature, but relying on the flawed oracles of their own reason. So we see Beatrice saying of Benedick (the personification of the votaries of this type of learning):

"Alas, he gets nothing by that. In our last conflict four of his five wits went halting off, and now is the whole man govern'd with one; so that if he have wit enough to keep himself warm, let him bear it for a difference between himself and his horse; for it is all the wealth that he hath left, to be known a reasonable creature."

The romance and ultimate marriage of Beatrice and Benedick would never have occurred had not Don Pedro taken on himself the role of Cupid and caused both to be given the false information (words to which nothing in reality corresponded) that each was in love with the other. The reference to generation is introduced when Benedick, having been duped into thinking he is loved by Beatrice, accepts the idea of their marriage, saying, "the world must be peopled", but it is apparent from the character of their interaction that no generation is to be expected from their marriage, and their whole love affair, based on 'words to which nothing in reality corresponds', is Much Ado About Nothing. The end of their story is a dead give away. When they discover the hoax that has been played on them, Benedick says to Beatrice: Do you love me? Beatrice replies: Why no, no more than reason. And Beatrice says to Benedick: Do you love me?, and Benedick says to Beatrice: Troth no, no more than reason. The factor that drives the union of sterile philosophy with the scholastic
mentality is that particular brand of reason that was divorced from all contact with nature and was used to spin out their empty cobwebs of logic. The second division of learning, Bacon described as the natural philosophy which existed among the elder of the Greek philosophers - Empedocles, Anaxagoras, Leucippus, Democritus, Parmenides, Heraclitus, etc., who, devoting themselves to the inquisition of truth much more silently, severely and simply without affectation and parade, stuck close to the facts of nature. This division of learning had the possibility of generating benefits and additional knowledge for mankind. But this division of learning had sank into obscurity. Bacon said (Novum Organum, Book I, Aphorism 77) that although the general opinion was that after the publication of the philosophy of Aristotle the philosophy of the elder of the Greek philosophers died away, this did not actually happen, but they were obscured in the course of time after the inundation of barbarians into the Roman empire by the philosophy of those slighter persons such as Plato, and especially Aristotle, and subsequently the Schoolmen. Bacon intended to bring the viable learning back to life, or back from obscurity, but it was necessary that science become literate, and learn to read and write. Note carefully aphorism 101 of his Novum Organum:

"But even after such an abundance of material from natural history and experience, as is needed for the work of the understanding or of philosophy, is ready at hand, the understanding is still by no means capable of handling this material offhand from memory, any more than one should expect to be able to manage and master from memory the computation of an astronomical almanac. Yet up to now thinking has played a greater part than writing in the business of invention, and experience has not yet become literate. But no adequate inquiry can be made without writing and only when that comes into use and experience learns to read and write can we hope for improvement."

Thus Bacon stressed as the third part of his Great Instauration the need for written histories to be made in which in all the facts from nature were set down fully and in order.

So we see, in the play, the story dealing with Hero and Claudio. Hero is a virtual opposite to Beatrice. She is silent and simple, without
affectation and parade. In fact, one commentator describes her as "a virtual mute who seems in the early part of the play to take so little interest in her own destiny that she might be suspected of being under the influence of soporifics." Upon the return from the war Claudio is smitten immediately with Hero. Here again Don Pedro plays the role of Cupid. At the masked ball he makes love to Hero in Claudio's name and gets her father to consent to the marriage. The time set for the marriage is one week away. But Don John hearing of the plan hatches a villainous plot. Borachio is a follower of Don John and he is in the favor of Margaret, the gentlewoman attending on Hero. Together they hatch a plot whereby Borachio has Margaret dress in Hero's clothes. Then when Don John tells Claudio and Don Pedro that Hero is unfaithful to Claudio they go with him and see what appears to be Hero calling to Borachio, who then enters her chamber window, and spends time with her.

Now we see those simple people, constable Dogberry and his partner, Verges with their Watch. They overhear Borachio describing to Conrade how he has earned a thousand ducats of Don John by staging the hoax whereby Hero was slandered. They take Borachio and Conrade into custody and try to give the information about the hoax to Leonato, but he is too busy making plans for the wedding.

The following day, which is the day set for the wedding, Claudio denounces her for her unfaithfulness.

And Hero who dotes on Claudio, and has told him she would die if he loves her not, swoons dead away. They then leave. The wise Friar Francis [Bacon], who has taken upon himself the role of marrying the two, and who believes in Hero, takes charge, saying that they left Hero for dead, and advising that it be published that she is dead, and says he sees a good end to the affair yet.

Now we see Dogberry and Verges with the Watch and Borachio and Conrade in prison. Although Dogberry and company are simple souls, two of the Watch possess a singular distinction. Hugh Oatcake, and George Seacoal can actually read and write, and Dogberry has a disposition of the nefarious hoax of Conrade and Borachio written down in due order and detail. But in the First Folio when the time comes to write the history of the deception down,
instead of George Seacoal, we find Dogberry saying: "Go, good Partner, go get you to Francis Seacoal, bid him bring his Pen and Inkhorn" because it is Francis [Bacon] who insisted on those written histories which are concealed in the tables he placed in the plays, and further the seacoal, as Digges tells us is what was burned at playhouses.

With his disposition Dogberry goes back to Leonato, and this time he succeeds in conveying the details of the plot. When the plot of Don John is finally uncovered by Constable Dogberry and his partner Verges, Claudio is so penitent that he calls upon Leonato to impose whatever sentence he will upon him for causing the death of his daughter. Leonato says his brother has a daughter who is almost a copy of Hero and Claudio, as penitence, must come to his house the following and marry her. When Claudio appear the following morning, Beatrice and Hero enter masked. After Claudio swears to marry the masked woman (actually Hero) who is presented to him as the daughter of Leonato's brother Antonio, she unmask and is disclosed to be Hero. Leonato says she died but while her slander lived. It is obvious that the plot dealing with Hero is an allegory of Bacon's account of the viable stream of knowledge. The valid philosophy dies, or sinks into obscurity without votaries, and we see of Hero, just as Bacon said of the original fate of the viable stream of knowledge, that she seems to die, but actually only sinks into obscurity. The name Hero is appropriate because, in mythology heroes were a peculiar class of being regarded as partly of divine origin just as Bacon thought all real knowledge to be, and they did not really die, but after their apparent death were translated to a life among the gods and were entitled to sacrifice and worship.

It is significant that it is those simple people, Constable Dogberry and his watch, who discover the truth, for although Bacon says histories of the facts of nature must be made, and they must be written down in due order, he also stresses, "my way of discovering sciences goes far to level men's wits but little to individual excellence". The mistake whereby Claudio and the others accepts the slander to Hero results from the mistress (Hero) and her maid (Margaret) changing habits, which is precisely the situation Bacon alluded to in the Advancement of Learning, where discussing the ideas of some who saw the felicity of learning as consisting solely of the pleasure of learning itself, and not of the practical benefits to the human race that would accrue
from learning, Bacon compared their idea to a Comedy of Errors where the
mistress and the maid change habits.

It might be countered that this is introduced in connection with the viable
stream of learning in the story, but this is a case where, as Bacon says in
the preface to his "Wisdom of The Ancients" "that some of these fables
are so absurd and idle in their narration, as to show and proclaim an
allegory, even afar off" for we see in play that no sooner has Don John
practiced his deception by having Margaret dress in Hero's clothes, than
Benedick (the follower of the sterile stream of learning) is shown writing a
sonnet to Margaret in praise of her beauty:

Benedick. Pray thee, sweet Mistress Margaret, deserve well at my hands by
helping me to the speech of Beatrice.
Margaret. Will you then write me a sonnet in praise of my beauty?
Benedick. In so high a style, Margaret, that no man living shall come over it,
for, in most comely truth, thou deservest it.

Although he does not actually use the word fashion, Bacon continually
describes the adoption of the popular forms of knowledge, as similar to
those popular fads where changes of fashion correspond to regard for
outer appearance without thought to the inner truth beneath that outer
appearance. And in the deception where Hero is slandered based on the
outer appearance when her garment is worn by her serving woman, the
instigator of the deception actually compares it those surface
appearances of fashions. Borachio describes the deception in the
following scene:
Act III, Scene 3:

Borachio. That shows thou art unconfirm'd. Thou knowest that the
fashion of a doublet, or a hat, or a cloak, is nothing to a man.
Conrade. Yes, it is apparel.
Borachio. I mean the fashion.
Conrade. Yes, the fashion is the fashion.
Borachio. Tush! I may as well say the fool's the fool. But seest thou not
what a deformed thief this fashion is?...
Borachio. Seest thou not, I saw, what a deformed thief this fashion is, how
giddily 'a turns about all the hot bloods between fourteen and five and thirty,
sometimes fashioning them like Pharaoh's soldiers in the reechy painting,
sometime like god Bel's priests in the old church-window, sometime like the shaven Hercules in the smirch'd worm eaten tapestry, where the codpiece seems as massy as his club?

Conrade. All this I see; and I see that the fashion wears out more apparel than the man. But art not thou thyself giddy with the fashion too, that thou hast shifted out of thy tale in telling me of the fashion?

Borachio. No so neither; but know that I have to-night wooed Margaret, the Lady Hero's gentlewoman, by the name of Hero; she leans me out at her mistress' chamber-window, bids me a thousand times good night-I tell this tale vilely, I should first tell the how the Prince, Claudio, and my master, planted and placed and possessed by my master Don John, saw afar off in the orchard this amiable encounter. Conrade. And thought they Margaret was Hero?

The name Claudio means lame. In his treatise in The Wisdom of the Ancients on The Sphinx, or Science Bacon said we must not forget that the Sphinx was conquered by Oedipus, a lame man, for men usually make too much haste in their solutions of Sphinx's [sciences] riddles. And we must remember that in the end it is Friar Francis [Bacon] who marries Hero to Claudio. With the foregoing in place we can also note a couple of more features of the allegory. Leonato is the father of Hero. Leonato is composed of Leo+nato which is as much as to say Leo born. Leo is the zodiac sign associated with the sun, and it is appropriate that the sun, the source of all light, should be the father of Hero, because Bacon continually associates knowledge with light. In Novum Organum, aphorism 70, he says that just as on the first day God created Light, giving to that work an entire day, so we should seek light first in our experiments.

The wife of Leonato is Innogen, who has no speaking part in the play, merely appearing as a stage direction with Leonato in the opening scene. Most modern editors leave her out of the play altogether, but Bacon noting the zeal and jealousy of the Divines who said that knowledge caused the original fall of man and was a dangerous thing to be accepted with great limitation and caution, responded that it was the proud knowledge of good and evil, with an intent in man to give law unto himself
and to depend no more upon God's commandments that caused the fall, and the pure knowledge of nature and universality never gave harm to anyone. So therefore: Innogen, the mother of the viable knowledge is composed of Inno+gen as in innocuous (in-,not, and nocere,-to harm) and gen(to cause to be born) showing this was the nature of the mother of true knowledge.

A main allegory in the play is that curious feature (which must have been noticed by anyone who reads it closely) of Don Pedro's role as Cupid. There are numerous references to Cupid in the play, apparently all designed to call our attention to this allegory. Don Pedro actually refers to himself as assuming the glory of Cupid. He courts Hero for Claudio, and arranges the match between the two, and when Benedick disdains love he takes it as a challenge to himself saying:

"If Cupid have not spent all his quiver in Venice, thou wilt quake for this shortly."

He then undertakes to bring Benedick and Beatrice 'into a mountain of affection' with each other. And he shows a curious expertise in the art. He says to Hero:

"I will teach you how to humor your cousin that she shall fall in love with Benedick, and I, with your two helps, will so practice on Benedick that, in spite of his quick wit and his queasy stomach, he shall fall in love with Beatrice. If we can do this Cupid is no longer an archer; his glory shall be ours, for we are the only love-gods."

This is an allusion to the parallel between the story of Don Pedro and Don John in the play and Bacon's account of Cupid and Pan. In his exposition on Cupid and Pan (the Universe or Universal Nature) in the De Augmentis, Bacon refers to the contention between Cupid and Pan. Pan wrestled with Cupid and Cupid won. Hence the bloodless 'war' of Don John with Don Pedro in the play. Don John is portrayed as an out and out villain in the play. This reflects a stock idea of Bacon's that Pan (the Universe or Universal Nature), born from the squalid matter of the primal chaos, is malignant and degenerate. In his treatise on Pan, or Nature in the Wisdom of the Ancients Bacon says that Pan:
"has an appetite and tendency to a dissolution of the world, and falling back to its first chaos again, unless this depravity and inclination were restrained and subdued by a more powerful concord and agreement of thing".

We see this in the allegory of Caliban in Tempest. Caliban, the spawn of Sycorax (chaos) represents nature. We see Don John depicted as degenerate Nature, not only in his general character, but in specific instances such as the following, where, referring to Don Pedro he says:

"I had rather be a canker in a hedge than a rose in his grace."

The "rose", referring to Don Pedro, identifies him with the principle of Love, and canker, referring to Don John, identifies him with degenerate Nature. What we call science today, was generally called Natural Philosophy in Bacon's day. Philosophy literally means, 'love of knowledge'. Hence the pertinence of the Cupid allegory. But even more to the point, the incorporation of the Cupid and Pan myth into the play allows Bacon to depict the connection with Nature in the story of Hero and Claudio. For the viable stream of knowledge is that learning that is in contact with Nature. And Don John who symbolizes nature plays a major part in the Hero-Claudio story in the play. And this answers the objection that may be raised as to why, if Don John represents Pan in the allegory he should be shown as the deceiver since the viable stream of knowledge is that steam which maintains a close contact with the facts of nature. But nature, as well as being the fount of knowledge, is also the arch deceiver. In the Preface to his Great Instauration Bacon says:

"But the universe to the eye of the human understanding is framed like a labyrinth; presenting as it does on every side so many ambiguities of way, such deceitful resemblances of objects and signs, natures so irregular in their lines, and so knotted and entangled. And then the way is still to be made by the uncertain light of the sense, sometimes shining out, sometimes clouded over, through the woods of experience and particulars"
Some people have believed that instead of Francis Bacon, Anthony Bacon was the author of the plays and the guiding light behind the whole enterprise of learning. Francis Bacon anticipated this, and inserted a small allegory in the play that forestalls the idea. The play has a character named Francis, and a character named Antonio. These represent Francis Bacon and Anthony Bacon. In the play the character named Antonio is the brother of Leonato, and it is given out that the masked person who Claudio is to marry at the end of the play is actually his daughter. But this is only words with no reality in fact, another "Much Ado About Nothing" scenario, just as the belief that Anthony was the author of the plays is a much ado about nothing scenario.

Much Ado About Nothing could not more obviously be by Francis Bacon if his name was written all over it in 10 foot high neon letters. But this is only the second level of meaning in the play. We must not think this is all of the meaning in the play. The deeper meaning of the play, as anyone will see who notes the situation carefully, has to do not specifically with the problems of valid knowledge, but with NOTHING. We haven't really gotten into this yet. But now the time has come as we dig down to the third level in this mine that lays so deep.

Having shown evidence to support Bacon's authorship of the play, I now feel free to frame a Baconian "Declaration of Independence" and get on with mining meaning in the play. I hold these truths to be self-evident: Bacon wrote the play. The play is couched in allegory and allusion. Its subject is Nothing. But if you are saying nothing don't do nothing for me, I would add that there is a great deal more to Nothing than meets the eye, and suggest that you are not familiar with the important role Nothing has always played in human thought. Actually there are two nothings corresponding to the two streams of knowledge described by Bacon. One is the abstract, paradoxical, psychological nothing of reason the nothing of the Beatrice-Benedick plot. This is the nothing of mental ideas, the nothing juggled with by playwrights and philosophers. This nothing is well represented by the dialogue of Benedick and Beatrice:

"Benedick: I do love nothing in the world so well as you. Is not that strange? Beatrice. As strange as the thing I know not. It were as possible for me to say I loved nothing so well as you."
But believe me not; and yet I lie not. I confess nothing, nor I deny nothing."

The other nothing is the nothing of nature; the nothing of the Hero-Claudio plot. Where we deal not with the juggling of mental ideas, but with that physical reality in which there is the nothing lurking beneath all existence, the nothing of the vacuum; the nothing that of necessity must have been there before there was something.

The name of the heroine in the story plot dealing with viable knowledge refers to this type of nothing. Hero of Alexandria (285-221 B.C.), a mathematician celebrated for his inventions, was one of the people Bacon referred to in discussing the question of the vacuum. Hero dealt with the nature of vacuums, i.e. of nothing. In "Cogitationes de Natura Rerum" [Thoughts on the Nature of Things] Bacon says of Hero:

"With respect to the second sense of the word atom, namely, that it presupposes a vacuum, and defines an atom as that without a vacuum, it was a good and earnest diligence on the part of Hero to deny the existence of a collected vacuum, but maintain that of a vacuum interspersed. For when he saw the constant connection of bodies, and that no space at all could be found or assigned where a body was not; and much more, when he observed that heavy and ponderous bodies are carried upwards, and throw aside and violate their nature, rather than suffer an absolute separation from the body contiguous to them, he laid it down as certain that Nature abhorred any large or collected vacuum. On the other hand, when he perceived that the same matter of a body was contracted and condensed, and again expanded and dilated, and it occupied and filled unequal spaces, sometimes larger, and sometime smaller, he did not see how this ingress and egress of bodies in their own places could happen except by means of vacuum interspersed"

Indeed, we know today that the atom is mostly made up of empty space, i.e. nothing, or a vacuum. Aristotle rejected the possibility that a vacuum could exist. According to him nature abhorred a vacuum. Anytime an area of space was vacated it was instantly filled. Bacon symbolizes this idea in a scene in the play that deals with the Benedick-Beatrice steam of knowledge.

In Act II, Scene 3, in the play Benedick is alone in Leonato’s orchard. He calls
to a boy who is in his room above him:

Benedick. Boy!
Boy. [Within] Signior?

Benedick. In my chamber-window lies a book, bring it hither to me in the orchard.
Boy. [Above, at chamber window] I am here already, sir.
Benedick. I know that; but I would have thee hence and here again. [Boy brings book; exit]. At that point we Benedick suddenly begins making apparently meaningless references to an oyster:

"I will not be sworn but love may transform me to an oyster; but I'll take my oath on it, till he have made an oyster of me he shall never make me such a fool."

This is a clever little tableau in which a great deal of meaning is packed. In the tableau the boy must move from one place to another. Benedick would have him 'hence' and 'here' again. In order for the boy to be 'hence' he must vacant the space he occupied. In order for the boy to 'here' again, the space he will occupy 'here' must have been already empty. One cannot logically infer the existence of empty space, of NOTHING because if an empty space is created, matter (air) instantly moves to refill it, an apparent confirmation of Aristotle's ancient precept that 'Nature abhors a vacuum.' Not only does this suggest the later Greek philosophers, the boy is talkative like Bacon's description of the Greeks from who the knowledge of his day descended. That knowledge is described by Bacon as, "It has the character of the property of boys: it can talk, but it cannot generate". When Benedick calls up to his chamber to tell the boy to bring the book to him, instead of just bringing the book, the boy must get his few words in. The boy says, "I am here already, sir." And Benedick answers, "I know that; but I would have thee hence and here again." Only then does the boy bring the book. The boy represents the learning of the Greeks, with allusion to their idea about the vacuum. The book the boy brings Benedick represents the written heritage given the schoolmen from the learning of Aristotle and the Greeks. And the reference to the oyster, though meaningless on the surface, is actually quite apposite to the allegory. In aphorism 13 of his Novum Organum Bacon says:
"The syllogism is not applied to the first principles of sciences, and is applied in vain to intermediate axioms; being no match for the subtlety of nature"

and a famous syllogism designed to show the worthlessness of syllogisms went as follows:

Nothing is better than God
An oyster is better than nothing.
Therefore, an oyster is better than God.

At the same time as this allusion supports Bacon's stand on syllogisms, it denigrates the logic of the schoolmen. Furthermore, it says that if Benedick is united to Beatrice who represents the philosophy of the schoolmen he will metaphorically be transformed into an oyster, i.e. he will be subject to the type of reasoning in the above syllogism. And it brings in the subject of Nothing. This is vintage Bacon, although most of it is a case of:

"Full many a gem of purest ray serene,
The dark unfathom'd caves of ocean bear"

But Bacon can afford the waste because he is so prodigal in his invention. Besides he wasn't interested in getting his ideas across to 'vulgar capacities' anyway. Georges Jacques Danton said, "It nous faut de l'audace, encore de l'audace, toujours de l'audace", and one might say of the "Much Ado About Nothing" that it is gives us allusions, more allusions, and always allusions centering around the subject of NOTHING.

This exploration of the ambiguities of Nothing is present everywhere just beneath the surface in Much Ado About Nothing. For example, the Greeks grappled with the paradoxes of nothing, and one of the most striking instances was the encounter between Ulysses and the Cyclops, Polyphemos, created by Homer in the Odyssey. Ulysses sets about lowing the one-eyed monster's guard by providing him with an abundance of wine. When asked by the Cyclops for his name he replies, 'my name is Noman'. Ulysses manages to blind the Cyclops with a burning stake from the fire. The Cyclops screams out to the other Cyclops for help, but when they ask who is harming him, he replies 'Noman', and the other Cyclops says, 'if no man is attacking
you, you must be ill, and there is no help for it'. There is a clear allusion in the play to the paradox of nothing embodied in the Cyclops story. In the play when Hero is accused of being false to Claudio, and Claudio demands that she state who she spoke to out her window between twelve and one, she says:

"I talk'd with no man at that hour, my lord"

In order to delve deeper into the allegory we need to get a handle on the allegory constructed into the framework of the play, and determine what it means. Prior to the beginning of the drama in the play Don John engaged in a war with Don Pedro. At least, Beatrice calls it a war, although Leonato had earlier referred to it as an 'action', but, in any case it seems to have been a more or less bloodless conflict, and what it boils down to is that there, just before the beginning the play began, we had Don Pedro and Don John in open conflict with each other (and that opposition remains covertly throughout the play).

Here, as in many other instances in the plays, Robert Fludd's "Mosaical Philosophy" throws light on the matter. Fludd says that people who are conversant in the laws of true wisdom tell us that before the creation everything was in that profound abyss or darkness termed Ain in Hebrew, which is to say in plain English Nothing at all. So in ancient knowledge the Kabbalah had the idea that in the beginning there was only nothing. And from this Nothing everything was created. With the creation, Fludd says, two principles (each in opposition to the other) arose. One was light, the other darkness. One was order, the other chaos, that dark deformed matter from which everything was made. One was love, friendship, order, and concord. The other strife, hate, contention and discord. This 'strife hate, contention and discord' is exactly what defines Don John. The prime question he has of any occasion is, "Will it serve for any model to build mischief on?" He says:

"I had rather be a canker in a hedge than a rose in his grace; and it better fits my blood to be disdain'd of all than to fashion a carriage to rob love from any. In this, thought I cannot be said to be a flattering honest man, it must not be denied that I am a plain-dealing villain. I am trusted with a muzzle and enfranchis'd with a clog; therefore I have decreed not to sing in my cage. If I
had my mouth, I would bite"

What is the opposition to light, the principle of darkness, strife, hate, and discord? It is the devil, and the word devil comes from the Greek and Latin term diabolos (from the Greek diaballein, "to traduce") means a slanderer or accuser. Is it coincidence then that in the play Hero is both accused and slandered by Don John? He is even identified as the devil in play. When his man Borachio refers to him, he says, "the devil my master". Furthermore, is it coincidence that Don John was involved in a war with the character who always represents the principle of good in the play, and that this war is part and parcel of the legend of the Devil? For the record of that war between good and evil we need only turn to the last book in the Bible.

"And there was a great battle in heaven, Michael and his angels fought with the dragon, and the dragon fought and his angels: and they prevailed not, neither was their place found any more in heaven. And that great dragon was cast out, that old serpent, who is called the devil and Satan, who seduceth the whole world; and he was cast unto the earth, and his angels were thrown down with him" (Apocalypse 12:7-9).

This explains too why it was a 'bloodless conflict'. It was a war fought between celestial entities. But how is the allegory of the Devil relevant to NOTHING - the subject of the play? Simply because Nothing became interwoven with the doctrine and traditions of Christian theology. These people inherited the idea from the Jews of turning away from nothing because it was the antithesis of God. The very fact that God created the world out of nothing was overwhelming evidence that Nothing was something undesirable, a state He had acted to do away with this. Augustine of Hippo (354-430) went even further than this. Augustine equated Nothing with the Devil. He saw it as representing complete separation from God, loss and deprivation from all that was part of God. At the same time, the allegory of Cupid and nature runs side by side with the allegory of God and the Devil.

This is the cosmological allegory of what takes place after the creation. Bacon had some rather peculiar ideas about Cupid. In the first place, he says that there were two Cupids. This seems to have been a rather unique idea, and probably explains why we see two
Cupids in certain of his "AA" devices. One Cupid, according to Bacon, was the most ancient of the gods, and the other (the youngest son of the gods) was born of Venus. The first Cupid has a cosmological role related to the theme of nothing in the play. Don Pedro is depicted as old. Benedick refers to him as 'old senior'. But he also acts as if he is a young man. Note his wooing of Hero. In those 10 foot high neon letters we saw the young Cupid, the Cupid that has sway on the minds of men and women. The old Cupid is the Cupid of the cosmological allegory. Cupid from this aspect is the atom, referred to by Bacon as the primary matter. Don John symbolizes both the Devil and Nature. Both love and nature are the teachers of man. Thus the title of "don" for both. At Cambridge, where Bacon attended college, the instructors were called 'dons' (the 'd' was not capitalized). And we see in Love's Labour's Lost that when Berowne refers to Cupid he calls him:

"This senior-junior, giant-dwarf, don Cupid"

which gives the same connotation. "Senior-junior' conveys Bacon's idea that Cupid was the eldest and the youngest of the gods. And 'don' gives the idea of Cupid as the instructor from whom we gain our knowledge. In Loves Labour's Lost, learning and loving is contrasted and loving is shown as the greater teacher. Of course, all the modern editors come along, and screw up the allusion as usual, changing Cupid's title to 'Dan Cupid'. But this gives us the reason why Bacon makes the two Spanish. He wants to use the title "don".

In the story in the play Don Pedro is masked as he woos Hero for Claudio. Bacon cited four different opinions by the ancient philosophers dealing with Cupid in regard to the principles and origins of things. The one that accounted for the multiplicity of things by imagining a great many principles of things instead of one, he said, could be said to represent Cupid as cloaked and almost masked. And this is well represented by the masked ball where there are many masked figures, Don Pedro or Cupid among them.

Bacon said another opinion was that of those who assert there is one principle of things, but make the diversity of things to consist of the inconstant and dispensable nature of that one principle. Bacon said these people introduced Cupid as if he was separated by a veil. In the play where we see Don Pedro arrange to have Benedick hiding behind
cover, overhear he and Claudio discussing the love of Beatrice for him, Cupid is represented as separated by a veil.

In Bacon's ideas Cupid played a major role in the creation process. For Cupid symbolized the summary law of nature, the principle of desire, or attraction, impressed by God upon the atoms, or primary particles of matter, that caused them to come together, and by the repetition and multiplication whereof all the variety in the universe was produced. Bacon said the primary role of Cupid was to bring bodies together, which is exactly the role played by Don Pedro in the play. And his opposite, Don John separates bodies.

A close examination of the roles of Don Pedro and Don John in the play reveals a creation allegory. This is present because Bacon has constructed into the play the allegory of all creation being produced from Nothing. Don Pedro plays the role of Cupid throughout the play, and this signals the allegory. In Bacon's system of knowledge Cupid played an integral part in the creation, and moreover, that creation involved a continual creation from nothing, hence the allegory played by Cupid in the play.

Later, when the zero symbol entered Western thought it was believed by many to have been invented by the Devil. Because, in fact, zero from the very beginning was an outlaw and brought a certain degree of confusion to the staid old arithmetic that had existed before it came along. Consider: zero does not obey the rules of simple arithmetic. It just won't behave like other numbers. Add it to a number and it leaves the number unscathed. Subtract it from a number and it leaves the number unchanged, also. But, in the case of multiplication, which, after all, is simply adding again and again and again, zero is transformed from a Dr. Jekyll to a Mr. Hyde that destroys everything it all, disappears without even a puff of smoke. And division is even worse. Division by zero transforms everything into terminal ambiguity. Division by zero is the only operation in arithmetic that is outright banned. It means nothing and everything at the same time.

Don John, in his role as the Devil, provides an allusion to the subject of NOTHING. This allusion also gives one facet of the rationale behind making Don Pedro and Don John Spanish. Zero played a large role in the ideas about nothing, and although the idea of zero originally came
from India, Barrow says:

"The Indian zero symbol found its way to Europe, primarily through Spain, via the channel of Arab culture. The Arabs had close trading links with India which exposed them to the efficiencies of Indian reckoning."

Anyone who has followed my argument will have noted that the above would make Don Pedro an allegory of God, and anyone who has following my articles on the other plays will have noted that God is almost always allegorized as a Duke in the plays. So, is this a contradiction? Why is it not the case in "Much Ado About Nothing"? The reason for this is there that other facet to the allegory where Don Pedro is Cupid. As we have already seen, This physical allegory is based everywhere on Much Ado About Nothing, and thus symbolizes the creation from nothing. But there are also two main ideas that pertain to the history of ideas of nothing and Bacon manages to get these into his account through the device of allusion. These two ideas are Zero and the Vacuum.

In his Wisdom of the Ancients Bacon said:

"The earliest antiquity lies buried in silence and oblivion, excepting the remains we have of it in sacred writ. This silence was succeeded by poetical fables, and these, at length, by the writings we now enjoy; so that the concealed and secret learning of the ancients seems separated from the history and knowledge of the following ages by a veil, or partition-wall of fables, interposing between the things that are lost and those that remain."

Bacon said he had a high regard for the ancient mythology, and adds that he receives them not as the product of the age, or invention of the poets.

Most ancient cosmologies depicted the creation as arising from a pre-existing chaos of matter. The Greeks, and especially Aristotle abhorred the idea that everything could have come from nothing. Aristotle even abhorred the idea of a vacuum, and laid it down in a carefully reasoned dictum that a vacuum could not exist in nature.
Bacon distinguished three degrees of knowledge among the ancients. The last was that of the latter Greeks which had broken with experience and nature. Before that was the early Greeks that had some contact with the facts of nature, and before them was the earliest:

"but as sacred relics, gentle whispers, and the breath of better times, that from the traditions of more ancient nations came, at length, into the flutes and trumpets of the Greeks."

But Bacon had a fundamental disagreement even with the primitive Wisdom, because he believed that everything was created from nothing. He said:

"For by one who philosophizes according to the sense alone, the eternity of matter is asserted, the eternity of the world (such as we now see it) is denied; and this was the conclusion both of the primitive wisdom, and of him who comes nearest to it, Democritus. The same thing is testified by Sacred Write; the principal difference being, that the latter represents matter also as proceeding from God; the former, as self-existing. For there seems to be three things with regard to this subject which we know by faith. First, that matter was created from nothing. Secondly, that the development of a system was by the word of Omnipotence; and not that matter developed itself out of chaos into the present configuration. Thirdly, that this configuration (before the fall) was the best of which matter (as it had been created) was susceptible. These however were doctrines to which those philosophies could not rise. Creation out of nothing they cannot endure"

It would be a mistake to think that Bacon espoused the doctrine of the creation from nothing because it was a part of the Christian tenet. Rawley says of Bacon:

"I have been induced to think, that if there were a beam of knowledge derived from God upon any man in these modern times, it was upon him. For though he was a great reader of books, yet he had not his knowledge from books, but from some grounds and notions from within himself; which, notwithstanding he vented with great caution and
The truly incredible thing about Bacon was that his psychic powers were as
great as his intellectual powers, and he merely used the myths of the
ancients in "The Wisdom of the Ancients" and the tenet of the Church, as
in this case, as a means of external propaganda to shore up support for his
own ideas. I have noted before that of all historical precedents Bacon's
perception seems closest to that of the Vedic Seers. The Hymn of
Creation in the very ancient Rig Veda matches his idea of the creation
exactly:

"Neither nonbeing nor being was as yet,
Neither was airy space nor heavens beyond;
What was enveloped? And where? Sheltered by whom?
And was there water? Bottomless, unfathommed?
Neither was there death nor immortality,
Nor was there any sign then of night or day;
Totally windless, by itself, the One breathed:
Beyond that, indeed, NOTHING whatever was.
In the Principle darkness concealed darkness;
Undifferentiated surge was this whole world.
The pregnant point covered by the form matrix,
From conscious fervor, mightily, brought forth the One.
In the Principle, thereupon, rose desire,
Which of consciousness was the primeval seed.
Then the wise, searching within their hearts, perceived
That in nonbeing lay the bond of being."

One might think that early Christianity inherited the idea of creation out of
nothing from Judaism. After all the King James Version of the bible begins
with:

In the beginning God created the heaven and the earth.
And the earth was without from and void; and darkness was upon the face of
the deep.

This implies, although it does not state outright, that God created
everything from nothing. Actually, however, there appears to have been
little interest in the subject, and there is no explicit statement in early
Jewish writings about the creation of the Universe. The idea of creation
from nothing sidled into Christian dogma from the idea mills
of their worse enemies; the Gnostics, emerging primarily out of the ideas of the Gnostic Basilides. In a carefully reasoned argument Basilides and his school in Antioch proposed that in the beginning there was just pure ineffable Nothing. This is the earliest explicit rejection of the general idea of the formation of the world out of chaos. Basilides' views became widely accepted and the rejection of the formation model for the origin of the world allowed creation out of nothing to become established during the 2nd half of the 2nd century. The early Christian Church fathers were generally an uneducated bunch, with no interest in any specific doctrine of the creation of the world and would have been happy to match a picture of the world forming out of pre-existent material with the Genesis account. But they had no one capable of combating Basilides' account. As a result creation ex nihilo was adopted as a central doctrine of the Church, and the theories of world formation out of anything other than nothing was rejected as heretical challenges to the omnipotence of God and an adherence to the heretical theories of the godless philosophers.

This tells us why Bacon used the name Peter and John in the opening passage. This is an allusion to the early beginnings of Christianity, as is the name of Don Pedro's attendant, Balthasar, which was the name of one of the Wise Men. Around the middle of the 2nd century Creation ex nihilo was adopted as a central doctrine of the early Christian Church and theories of world formation out of anything other than nothing were rejected as heretical challenges to the omnipotence of God. This may also be the reason the location of the play is set in the middle of the Mediterranean Sea. In Bacon's mythos, the Mediterranean Sea represented the old world, and the adoption by the Christian Church of the creation from nothing doctrine occurred somewhere near the middle of that era. Don Pedro, along with Claudio and Benedick goes to Messina from Spain. Symbolically this represents a movement back in time. But in the play we find an allusion that after the action has taken place in Messina the movement is to be back toward Spain:

Don Pedro. I do but stay till your marriage be consummate, and then go I toward Arragon.

Claudio. I'll bring you thither, my lord, if you'll vouchsafe me.
Don Pedro. Nay, that would be as great a soil in the new gloss of your marriage as to show a child his new coat, and forbid him to wear it. I will only be bold with Benedick for his company."

It is as if Bacon foresaw future developments about the idea of Nothing. In his day the effort was already under way to produce a real vacuum by sucking all of the air out of a container. Bacon must have foreseen that progress in this effort would continue to be made after his time. Certainly it would have been no great reach for him to have foreseen future developments about the vacuum. I will consider some of those as I delve down into the fourth level.

(You ain't seen nothin' yet
B-B-B-Baby, you ain't seen nothin' yet
Here's something that you never gonna forget

B-B-B-Baby, you just ain't seen nothin' yet.
-You Ain't Seen Nothing Yet
Bachman-Turner Overdrive)

Although for more than two thousand years philosophers argued fervently about the reality of a physical vacuum, the search for the vacuum only really began to heat up when Seventeenth-century scientists began investigating the behavior of gases under pressure. They tried to pump all of the air out of a container, and in 1638 Galileo wrote that he had noticed a limit to how high he could pump water using a suction pump. It would rise ten and a half meters, but no higher. At first this seemed to confirm Aristotle's dictum that 'Nature abhors a vacuum'. The answer to the puzzle of the water pumps was solved in the year 1643 by Evangelista Torricelli, one of Galileo's students. He showed that it was a result of atmospheric pressure from the weight of air exerting a pressure on the surface of the earth. Later experiments demonstrated that this pressure diminished proportionately depending on the distance above the surface of the earth.

The logical inference was that at a certain point beyond the surface of the earth the air eventually thinned to the point where it ceased to exist and beyond this existed only a true vacuum. In 1654, Otto von Guericke, a German scientist who for thirty years was one of the four
mayors of the German city of Magdeburg, conducted a famous experiment in which he had a public display demonstrating the reality of the vacuum. His celebrated 'Magdeburg Hemispheres' consisted of two hollow bronze hemispheres, carefully constructed to fit closely together to make a good seal. A pump was requisitioned from the local fire service and attached to a valve on one of them through which all the air was sucked out after they were joined together to form a spherical shell. Then two teams of horses were harnessed together and hitched up to each hemisphere and driven off in opposite directions in an attempt to tear the hemispheres apart. Despite all their efforts they failed! Next Von Guericke opened the valve to let the air back in and the hemispheres were effortlessly separated. Later scientists came up with the idea of a extremely subtle substance labeled 'ether' that permeated all of space. This idea was eventually proven to be false. The movement toward a perfect vacuum continued until finally it was reached. Here was nothing at last, or was it?

As physical science progressed so did mathematical science. In 1854 British logician, George Boole, published a book, "The Laws of Thought". Boole demonstrated that mathematical logic could be constructed solely on the basis of one and zero. Boolean algebra enabled mathematicians to conduct mathematical operations supported by the mathematical rigor of the laws of pure thought. But Boolean algebra gave a peculiar result. George Cantor (between 1874 and 1807) went on to develop Boolean algebra as an important tool to deal with sets. A set is a collection. It's members can be anything all types of stones, or bones, or cabbages and kings. Given a set we can always create a bigger set from it by forming the set which contains all the subsets of the first set. Based on this it was found that all numbers could be created from nothing. Start with the empty set of which the number of sets is exactly one. Based on the empty set (zero), and the set of empty sets (1) all numbers can be derived from nothing.

Euclid's geometry was the most impressive and powerful instrument wielded by mathematicians for thousands of years. His beautiful structure of axioms and deductions leading to truths labeled 'theorems' not only gave the key to new knowledge about the motions of the planets, and new techniques for engineering, but the supreme insights of the great Newton himself was achieved by means
of this geometry. However, mathematicians, principally Georg Berhard Riemann (1826-66) discovered that Euclid's geometry of flat surfaces was not the one and only logically consistent geometry. It was only one of many possible logically self-consistent systems of geometry. And with these geometries it was possible to have, not just the two dimensions of a flat surface, but three, or four, or any number of dimensions you wished. This mathematics gave Einstein the tool he needed for a mathematical exploration of the four dimensional reality of his ideas on relativity. Every solution of Einstein's field equations described an entire universe, and some of these were strange indeed, for they described the existence of entire universes, that were vacuum universes, containing absolutely NOTHING. Of course, there is no proof such universes have ever existed, but more nothing was yet to come.

Enter Werner Heisenberg, the Uncertainty Principle, and Quantum Physics. Quantum theory holds that probability, not absolutes, rules any physical system. Instead of a Catch-22, this is a Catch-everything, for it means that something can materialize out of nothing. In fact this materialization of something out of nothing does happen. It happens constantly down at the root of materiality, and is witnessed repeatedly by scientist using high energy particle accelerators. The acceleration of particles gives them greater mass, and this along with the use of cloud-chambers, or bubble-chambers (a device invented by Glaser in 1952 to observe the paths of subatomic particles with energies too high for a cloud chamber to be used) enables scientists to observe the elementary particles, always in partnership with their accompanying anti-particles, materializing and almost instantaneously disappearing.

The vacuum is subject to quantum uncertainties also. Since it is all a matter of probabilities, this means something can materialize out of the nothing of the vacuum although it will tend to vanish back into nothing almost instantaneously. Who needs God when you have Quantum Theory? The quantum vacuum can be viewed as a sea composed of all the elementary particles and their antiparticles continually appearing and disappearing. Theoretically, anything, even a full grown rabbit, complete with its bunny tail could materialize out of nothing. Probability, however, dictates that the pairs of subatomic particles one positive, one negative, so that conservations laws are not violated are by far the most likely creations, and that the
duration of their existence will only be for the most infinitesimal period of time.

At this point the stage was set, it only needed the right person to come along, to begin the next act, and along came Guth. Alan Guth, now at the Massachusetts Institute of Technology, had a decided disposition toward making leaps, and we may assume that includes mental leaps. He was the champion long jumper at his high school in Highland Park, New Jersey, long before, in 1979 at the age of 32, he originated his theory that the universe was created from nothing. And this theory has since vanquished every theoretical challenge and grown stronger with each new cosmological finding. Guth’s was a vacuum with a very strong repulsive gravitational field, one so strong in fact, that this particular brand of cosmic rabbit could multiply madly as rabbits tend to do, and in company with its progeny go hopping down the bunny trail to create the entire universe.

The April, 2002, cover of "Discover Magazine" had the following blurb:

"The universe burst into SOMETHING from absolutely NOTHING-zero, nada. And even as it got bigger, it became filled with even more stuff that came from absolutely NOWHERE. claim to fame is he was first to note that if a particular type of nothing erupted into existence in the beginning it could have accounted for the universe as we now know it, and for a whole array of specific features of this universe. This particular type of nothing

How is that possible? Ask Alan Guth. His theory of inflation helps explain everything."

Chalk up one for Francis Bacon. He knew the universe came into existence from NOTHING 400 years before Guth came along. Actually, chalk up two for Francis Bacon. The cosmological allegory in "Much Ado About Nothing" indicates creation is continually being created from nothing. So he knew also that the universe was not just created in the beginning from nothing, but that additional parts of the universe are continually being created from nothing. Okay, chalk up three for Francis Bacon. Standing tall there, right along side of the idea that the universe came from nothing, is the idea that this materialization of something from nothing in this universe was a
result of the breaking of symmetry. The nothing that existed in the beginning was perfect symmetry. There are die-hards around who still call that God. Bacon was in on that one too. A review of my article on "Measure for Measure" will demonstrate that Bacon was the first person to equate God as the fount of symmetry, and symmetry as the basic law of the universe.

But Bacon goes beyond this even. You ain't seen nothing yet. As Loren Eiseley notes of Bacon in his "The Man Who Saw Through Time", "He was truly a man for the ages and his insight soars beyond us still." We have only to examine the face looking toward the future in "Much Ado About Nothing". When we come to the end of the play and Beatrice and Hero are unmasked, what have we found? They represent the totality of human knowledge what Bacon referred to as the two tribes of human knowledge. And what has he shown at the root of all the drama involved with these two tribes of human knowledge? He has shown that the foundation of it all is NOTHING. This is the 'form' of all human knowledge as derived from the inquiry of his discovery device. Here again, Bacon's perception aligns itself with the perception of the ancient Vedic Seers. To them all was illusion, beneath and behind which existed NOTHING. And this is the sense of that famous passage in The Tempest, where Prospero the Magus, personification of the pinnacle of all human knowledge, sums it all up:

"And, like the baseless fabric of this vision,  
The cloud-capp'd towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Yea, all which it inherit, shall dissolve,  
And, like this insubstantial pageant faded,  
Leave not a rack behind. We are such stuff  
As dreams are made on"

This, then, is the ultimate NOTHING of the play, and the form of all our knowledge.

**LOVE'S LABOR LOST**
At a certain stage in the descent of each soul its innate faculty of love is lost. This stage is seen in Love's Labor Lost and again in the reflection in the Tragedies in the play Timon Of Athens where Timon loses his faith in,
and his love for, his fellow man. This innate faculty of love will be regained again on the ascending path of the soul in the play As You Like it, originally named Love’s Labor won. As told by the ladies in Love’s Labor Lost each of the suitors must complete a designated pilgrimage before regaining their love.

There was a time not so long ago when Love's Labour's Lost was regarded as the earliest of the plays. It was noted that the early plays had a great many rhyming lines, but that the later plays tended to have less and less rhyming lines. Love’s Labour’s Lost had the most rhyming lines of any of the plays. The play also had various other characteristics of the dramatist's earliest style. It was assigned various dates, with the earliest being 1588 and the latest 1592. But a problem gradually surfaced.

Obviously a period of time was required for his acquaintance with Southampton to ripen, and a subsequent additional period of time was required for him to acquire a detailed familiarity with the Essex Circle, and any other aristocratic circles. Now the storm is over. The crisis has passed. If one looks at the "official" chronology of the Plays, in the prestigious Folger Guide to Shakespeare, one can see nine plays dated before Love's Labour's Lost, which now has a date of 1594/1595. How did this change come about? If one scans the literature closely one can see disparagingly references to "the mechanical analysis" of earlier scholars, and complacent notations, that with the It became embarrassingly evident that Love's Labours's Lost bristled with topical allusions showing great familiarity, not only with the aristocratic Essex circle, but with related aristocratic circles. William Shakespeare of Stratford on Avon could not have picked up this information in the provinces, and it was apparent, from the tone of the 1592 dedication of Venus and Adonis to Southampton, that this represented Shakespeare's first acquaintance with Southampton, and no one doubted that Southampton represented Shakespeare's entree to the Essex circle, and to any other aristocratic circle. With superior, more modern scholarship, the problem has now been corrected. But is this actually the case? Or it is another of the deceptions of Stratfordian Orthodoxy? In any case, the new date allows sufficient time, following the 1592 dedication of Venus and Adonis, for Shakespeare's acquaintance with Southampton to ripen, and for him to garner a subsequent knowledge of the Essex Circle. Never mind
that the end result is to sweep under the rug another clutter of facts that point to Francis Bacon as author of the plays.

It was well for the Stratfordians that they plastered over their problem. Not only was Francis Bacon in the Essex Circle in 1592 with the required detailed knowledge of the individuals in the circle. He was acquainted with the people from other aristocratic circles to whom there were topical allusions in the play, and he also possessed the other very unique qualifications required for authorship. Furthermore, as far as the papers of Anthony Bacon were concerned, which were published in Birch's Memoirs, and gave detailed information about the "comings and goings" of various individuals in the Essex Circle, William Shakespeare of Stratford on Avon may as well not have existed at all. Moreover, The Academy at the court of Navarre, depicted in Love's Labour's Lost, reflected an actual academy which existed when Francis Bacon was in France, and there is evidence that Bacon was associated with it.

In her study of "THE FRENCH ACADEMIES OF THE SIXTEENTH CENTURY" Frances Yates gave details showing the relation of Primaudaye's French Academy to the Palace Academy at Navarre. In his book "The Mystery of Francis Bacon" William Smedley provided evidence to support his claim that Francis Bacon was actually the author of the French Academy. Moreover, there are a number of reflections in Love's Labour's Lost of the French Academy. It has four principals, just as in the French Academy, one of whom was Bacon (Berowne in Love's Labour's Lost, and Architob [by anagram, Bacohit] in The French Academy). The location of the Academy in Love's Labour's Lost is at Navarre, just as the French Academy apparently was according to Yates analysis. More evidence comes from Alfred Dodd's "Francis Bacon's Personal Life-Story" in which he points out the work "Argenis" which Bacon wrote under the mask of John Barclay and supplied a key, in later additions of the work, which identified Marguerite of Navarre tells us of the author's feelings for her. Henry of Navarre was the popular figure of the day. The names Biron (Berowne) and Longaville belonged to two of his followers; Dumain seems also to have been a French nobleman of Henry's time. The episode in Love's Labour's Lost of the visit to the court of the Princess of Frances and her ladies, and the settlement of the payments of one hundred thousand crown represents an actual
event. Catharine de Medici and her daughter Marguerite made an expedition to the court of Navarre at Nerac in 1578 in order to effect a settlement of the question of sovereignty of Aquitaine and the matter of the payment of one hundred thousand crowns to Navarre by the king of France. The diplomatic matters being quickly turned over to specialists, the king and his court devoted themselves to festivities for the entertainment of their royal guests. Bacon was at the court at the time. This is where he first saw Marguerite. Henry was in his early twenties at this time. In the play the father of the Princess of France died, and she had to return home. As the play said, Jack did not get his Jill. In real life the father of Bacon died, and he had to return home, and Jack did not get his Jill. As a matter of fact Marguerite subsequently became the wife of Henry of Navarre. It is to be noted that later when Anthony Bacon visited Henry at his court he was immediately accepted as a friend. This, no doubt, because Henry was already acquainted with Francis.

1592 (the most likely year for Love's Labour's Lost to have been revised to slant it for Southampton, if you exclude concerns related to sweeping unwanted facts under the rug) was a significant year. This was the year of Bacon's letter to Burleigh in which he made his famous statement, "I have taken all knowledge to be my province." Bacon was very much involved with learning at this time. He was completing his astonishing effort (which could only be described as superhuman) to assimilate all knowledge. Love's Labour's Lost had learning for it's subject just as did The Tempest which Bacon later designed to be the introductory piece for the First Folio.

1592 was also the year in which young Henry Wriothesley, Third Earl of Southampton, only 19 at the time but fast approaching his maturity, began to enter into a relationship with Essex, and the Essex circle. 1592 was the year in which Bacon dedicated his poem Venus and Adonis to Southampton, and many scholars, noting that Love's Labour's Lost bears all the marks of having been written for a special audience such as would be found in the household of some noblemen, have concluded it was written for, and first played in the household of Southampton.

With Love's Labour's Lost we are in a better position than with most of the other plays to know just what Bacon was "up to" as he created a play. He was providing a veiled history of actual events which had
taken place in his life, just as he had stated in "Ar genius" that he would, but he had also said in "Ar genius", "For this liberty shall be mine, who am not religiously tyed to the truth of a History." So it is not a literal history, because he makes changes to actual history at will. On the other hand there are many recognizable allusions to both the events and people in the French court and to the events and people in the Essex circle.

He also wanted to make a splash with Southampton. Southampton was a theater addict, therefore, the play was the thing by which he’d catch the short attention span of the young nobleman. He designed the play specifically for consumption by Southampton, but also for his friends in the Essex Circle. Southampton was fresh out of the university. An academic setting would resonate with him. The young noblemen were accustomed to making the members of the lower classes around them the butt of their humour. The play was designed so the audience could recognize many they knew, both in and outside of their own circle, and made those people whom they would recognize from the lower classes the target of their humour.

A certain Antonio Perez, an eccentric, bombastic, Spaniard, one-time Secretary of State to the King of Spain, had fallen into disgrace with his royal master and had defected, travelling to various locations before winding up in England and the Essex Circle. He amused Essex and his friends very much (Boyet says of Armado in the Play, "This Armado is a Spaniard, that keeps here in court; A phantasime, a Monarcho, and one that makes sport to the Prince and his book-mates") Perez appears in Love's Labour's Lost painted to the life:

“Our Court, you know, is haunted
With a refined travailler of Spaine,
A man in all the worlds new fashion planted,
That hath a mint of phrases in his braine:
One who the musicke of his owne vaine tongue
Doth ravish, like inchanting harmonie:
A man of complements whom right and wrong
Have chose as umpire of their mutinie."

Bacon achieved a very deft touch by giving him the name Armado. The debacle of the Spanish Armada was fresh in the mind of these patriotic young Elizabethans, and they could not have failed to notice
the connection and have been moved to laughter every time this reflection of the Spanish Armada (in whom they recognized Perez) appeared on the stage.

The model on which another of the characters in the play was based was John Florio. When Holofernes delivers the Italian proverb in the play:

"Ah, good old Mantuan! I amy speak of thee as the traveller doth of Venice: Venetia, Ventia

Chi non ti vede, non ti pretia.

Old Mantuan! old Mantuan! Who understandeth thee not,

Loves thee not."

He is reciting a proverb from Florio's conversation manual "Second Fruits" which was designed to teach Italian to Englishmen. Attention has also been drawn to the phrase in "First Fruits":

"We neede not speak so much of loue, al books are full of loue, with so many authours, that it were labour lost to speake of Loue."

which seems to have been the source for the title of the play. Southampton's father died when his son and heir was only eight years old. The young earl was thus a minor during the earlier part of his tenure of the title and did not come of age until 1594. Minors in noble families automatically became royal wards. William Cecil, Lord Burleigh, was Master of the Queen's Wards, and appointed himself Southampton's guardian. Cecil had become enormously wealthy over the years by his practice of appointing the wealthiest wards to his immediate guardianship and robbing them blind in the interim before their majority. Essex, himself, had been one of Burleigh's wards. Young Bedford was another subsequent to Southampton. They all graduated from their wardship invererate enemies of Burleigh, united against him in the Essex circle.

As guardian Burleigh also supervised Southampton's education and choose his tutors. He appointed Florio as his language tutor, but Florio had a double role, of which Southampton was, no doubt, aware. Florio
was also a spy for Burleigh. He was thoroughly detested by Southampton. It was only natural that Southampton welcomed the chance to laugh at him under his depiction as the comical Holofernes.

Bacon also built into the play echoes of the famous controversy between Gabriel Harvey and Thomas Nashe, a controversy which the viewers from the Essex Circle would have been well familiar with. Bacon had Armado call Moth his "tender Juvenal", which was Nashe's nickname among his contemporaries. There were many other topical allusions which Southampton and the members of the Essex Circle would have recognized, but Bacon had still another, more ulterior motive in the design of the play. Bacon had concluded:

"...after long considering the subject and weighing it carefully, first of all to prepare Tabulae Inveniendi or regular forms of inquiry; in other words, a mass of particulars arranged for the understanding, and to serve, as it were, for an example and almost visible representation of the matter...

But when these Tabulae Inveniendi have been put forth and seen, he does not doubt that the more timid wits will shrink almost in despair from imitating them with productions with other materials or on other subjects; and they will take so much delight in the specimen given that they will miss the precepts in it. Still, many will be led to inquire into the real meaning and highest use of these writings, and to find the key to their interpretation, and thus more ardently desire, in some degree at least, to acquire the new aspect of nature which such a key will reveal."

He had also decided he would set forth his works containing his tables in a twofold aspect, one dealing with knowledge from the past, and one with his discovery device which was knowledge from the future:

"Nevertheless it is important to understand how the present is like a seer with two faces, one looking toward the future, and the other towards the past. Accordingly I have decided to prepare for your instruction tables of both ages, containing not only the past course and progress of science, but also anticipations things to come."

So, in addition to designing his play to reflect actual events, both in
the actual academy at Navarre in France, and in the Essex circle, and to titillate young Wriothesley, Bacon also designed it to have two faces, one looking toward the past and dealing with some aspect of ancient knowledge, and the other looking toward the future and demonstrating the operation of his discovery device in enquiring into the form of some related aspect of knowledge. For this early play the subject he chose for the face looking toward the past was the Academy, origin and model for all later institutions of higher learning. And he not only gave a model of the original Academy, but he also modeled the history of the academy all the way down to his own day. Bacon was like a super juggler, who instead of four balls, keeps 100 in the air at one time, with the pattern continuously changing.

The play is obviously designed with a theme that reflects the classical academy. Plato founded the Academy in 387 B.C. It became famous throughout the civilized world. It was finally closed by the emperor Justinian in 526 A.D., having been in operation for over 900 years, and was the origin and model for countless later institutions of learning, especially during the renaissance.

The Academy (Academia) was originally a public garden or grove in the suburbs of Athens, about six stadia from the city, named from the hero Academus who left it to the citizens for gymnastics. It was surrounded with a wall by Hipparchus, adorned with statues, temples, and sepulchers of illustrious men; planted with olive and plane trees, and watered by the Cephisus.

Individuals soon came from all over Greece to pursue philosophy in the Academy, but Plato accepted only those "intoxicated to learn what was in their souls." A student listened as Plato walked about the gymnasium lecturing, and they all enjoyed moderate but pleasant banquets. The meals were conducted according to an elaborate set of rules, chiefly so the students might refresh themselves with learning.

There is no detailed information regarding the rules and regulations by which Plato governed his Academy. However, the Academy was established following his return from Sicily and the Seventh Letter of Plato gives us some information of how Plato felt about the philosophical life. Plato says of his visit to Sicily:

"..."
"I found myself utterly at odds with the sort of life that is there termed a happy one, a life taken up with Italian and Syracusan banquets, and existence that consists in filling oneself up twice a day, never sleeping alone at night, and indulging in all the practices attendant on that way of living. In such an environment no man under heaven, brought up in self-indulgence, could ever grow to be wise."

So it may be assumed that Plato proscribed an ascetic life for his pupils. Evidence for this is heightened when one investigates what Plato taught at his Academy. Certainly Plato did not read, reread, and talk about nothing but his dialogues for 40 years. There must have been "unwritten doctrines" which he disseminated. Here again the Seventh Letter of Plato gives us a clue as to what philosophy really meant to Plato. Plato was there to teach Dionysius, and he says:

When I had arrived, I thought I ought first to put it to the proof whether Dionysius was really all on fire with philosophy or whether the frequent reports that had come to Athens to that effect amounted to nothing. Now there is an experimental method of determining the truth in such cases that, far from being vulgar, is truly appropriate to despots, specially those stuffed with secondhand opinions, which I perceived, as soon as I arrived, was very much the case with Dionysius. One must point out to such men that the whole plan is possible and explain what preliminary steps and how much hard work it will require, for the hearer, if he is genuinely devoted to philosophy and is a man of God with a natural affinity and fitness for the work, sees in the course marked out a path of enchantment, which he must at once strain every nerve to follow, or die in the attempt. Thereupon he braces himself and his guide to the task and does not relax his efforts until he either crowns them with final accomplishment or acquires the faculty of tracing his own way no longer accompanied by the pathfinder. The instruction I gave to Dionysius was accordingly given with this object in view. I certainly did not set forth to him all my doctrines, nor did Dionysius ask me to, for he pretended to know many of the most important points already and to be adequately grounded in them by means of the secondhand interpretations he had got from the others. hear too that he has since written on the subjects in which I instructed him at that time, as if he was composing a handbook of his own which differed entirely from the instruction he received. Of this I know nothing. I do know,
however, that some others have written on these same subjects, but who they are they know not themselves. One statement at any rate I can make in regard to all who have written or who may write with a claim to knowledge of the subjects to which I devote myself—no matter how they pretend to have acquired it, whether from my instruction or from others or by their own discovery. Such writers can in my opinion have no real acquaintance with the subject. I certainly have composed no work in regard to it, nor shall I ever do so in future, for there is no way of putting it in words like other studies. Acquaintance with it must come rather after a long period of attendance on instruction in the subject itself and of close companionship, when, suddenly, like a blaze kindled by a leaping spark, it is generated in the soul and at once becomes self-sustaining." It is evident that what Plato is referring to here is what was often called, "The Great Work", that same subject to which the Hermetic Alchemists devoted their labors (see my article on King Lear). This strongly supports the contention that asceticism was a part of the regime at the Academy. With the revival of learning following the Dark Ages, a whole galaxy of academies were revived, modeled after the ancient Academy of Plato. In her book, "THE FRENCH ACADEMIES OF THE SIXTEENTH CENTURY", Frances Yates says, "The earliest, most famous, and most important of these was the Platonic Academy founded in the mid-fifteenth century at Florence under the auspices of the Medici family, and with which the names of Marsilio Ficino, Angelo Poliziano, and Pico della Mirandola are so closely associated. This is the root of the whole academic movement which later assumed such large proportions that the sixteenth century in Italy has been called "the century of academies."

All of the evidence would indicate that, just as with the initial repudiation of all sensual things by the Academy of the King in the Play, so Plato's Academy repudiated all sensual things. The Platonic Academy in Florence, however, took a divergent turn. On November 7, 1474 a banquet was held by the Academy in commemoration of the birthday of Plato. Marsilio Ficino delivered a commentary on the Symposium.

Ficino's commentary inspired an entire genre of writings known as trattati d'amore (Treatises of Love). These works carried the tradition into a highly conventionalized and specialized form which took its inspiration from those two famous dialogues of Plato.
emphasis was given to the role of the eyes in the drama of love. Love enters through the eyes they said. Quiller-Couch remarked, "The reader who takes the trouble to go through Love's Labour's Lost marking every allusion to women's eyes will be positively confounded by their number..."

References to the "darkness" of love in the convention of the trattati d'amore might involve elaborate similes in which the beloved was compared to the sun; the image of the beloved to the sun's rays; love to light; and deprivation of love to obscurity.

The play begins with the King of Navarre saying his court shall be, "a little Academe." This is exactly the same sense Bacon uses in The Advancement of Learning when he says he has made a "small globe" of the Intellectual World. The "little Academe" is a model in miniature of the Academy of Plato. They are to spend three years in monastic devotion to learning. During that time they will have one meal a day and fast altogether one day a week. They will sleep only three hours each night and not doze in between, and they will see not ladies. All of this reflects the spirit of the original Academy of Plato. But the change when the four fall in love with the French ladies reflects the change in the Academy which came about with Ficino's Platonic Academy of Florence, and with the conventions of the trattati d'amore.

Bacon is serving three purposes here. First, he is building his allegory of the face looking toward the past. Second, he is catering to the tastes of the young noblemen, Essex, Southampton, and their cronies who were womanizers, playing dangerous games with Elizabeth's maids of honor, and making regular visits the stews on Southwark to sample the wares of Lucy Negro and her colleagues. Third, he is allegorizing his own ideas about learning. In Bacon's system of science the primary force was love. This was the force that drew all things together in the beginning and produced order from chaos. In Bacon's symbolism he drew heavily on the traditional ideas of love. Plato had written two great dialogues dealing with love (The Symposium and The Phaedrus). In the Symposium a number of ideas were developed. First there was the idea of the two Venuses—the heavenly Venus, and the earthly Venus. The earthly Venus ruled over the love and desires of the body, while the realm of the heavenly Venus was the intellectual. Love was also that unbegotten force which arose from chaos in the beginning to create order in unformed matter.
Above all love was that cosmic power of attraction evoked by the hierarchy of beauty which successively rose fallen souls through higher and higher stages until they once again attained union with The One. Several centuries later in Alexandria a rebirth of these ideas occurred. This was known as Neo-Platonism. Plotinus systematized the Platonic universe into four levels; The One, The Universal Mind, The world Soul, and the reflected shadow.

At a later point in the tradition, wandering troubadours in the region of Provence, in Southern France, developed the tradition of Courtly Love, whose deity was The Lady. The Lady was won only through service and sacrifice. Dante brought a new connotation to this tradition. In Dante's writings the lady became identified with Philosophy. The fact that the ladies represent philosophy in the play is shown by their requirement of service and sacrifice for the king and his three companions to win their hands. It is significant also that there are four just as Plotinus had systematized the Platonic universe into four levels.

Ficino’s commentary delivered at the banquet held at his Platonic Academy in Florence had described the earthly and the heavenly Venuses in the very terms used in Love's Labour Lost. In the Anatomy of Melancholy, the discussion of love, following the trattati d'amore, says:

Love may be reduced to a twofold division, according to the principal parts which are affected, the brain and the liver; love and friendship, which Scaliger, Valesius and Melancthos, warrant out of Plato, from the speech of Pausanias, belike, that makes two Venuses and two loves; One Venus is ancient, without a mother, and descended from heaven, whom we call celestial: the younger begotten of Jupiter and Dione, whom commonly we call Venus.

Ficinus in his comment upon this place, following Plato, calls these two loves two Devils, or good and bad Angels according to us, which are still hovering about our souls: the one rears to heaven, the other depresseth us to hell; the one good, which stirs us up to the contemplation of that divine beauty, for whose sake we perform Justice, and all godly offices, study philosophy & c., the other
base, and, though bad, yet to be respected; for indeed both are good in their own natures...

For Armado love is the earthly Venus, and he expresses this idea in the play when he says:

"Love is a familiar; Love is a devil; there is no evil angel but Love."

In the sonnets, in which Bacon summarizes all aspects of love, in Sonnet CXLIV the same idea is described:

"Two loves I have of comfort and despair
Which like two spirits do suggest me still:
The worser spirit a woman colour'd ill.
To win me soon to hell, my female evil
Tempteth my better angel from my side,
And would corrupt my saint to be a devil,
Wooing his purity with her foul pride."

Everyone has heard of the Dark Lady of the Sonnets. She symbolizes the terrestrial Venus. In developing this symbolism Bacon followed his usual practice of appropriating some existing idea and refashioning it to suit his purpose. In this case the existing idea was the sonnets of Philip Sidney. In the early years of the 1580's Sidney wrote a number of sonnet to Essex's sister, Penelope Devereau. Every proper courtier wrote thus to his mistress. So Petrarch had written to Laura, and Sidney was determined to be the courtier's courtier. One of the themes he harped on was Penelope's black eyes:

"When Nature made her chief work, Stella's eyes,
In color black why wrapp'd she beams so bright?
Would she in beamy black, like painter wise,
Frame daintiest luster mix'd of shades and light?
Or did she else that sober hue devise
In object best knit and strength our sight,
Lest, if no veil these brave gleams did disguise,
They, sunlike, should more dazzle then delight?
Or would she her miraculous power show,
That, whereas black seems beauty's contrary,
She even in black doth make all beauties flow?"
Penelope scarely heeding Sidney’s veneration, went on, with her black eyes, plump face, and little bow mouth, to very sensibly marry a very rich Lord (his name was Rich and he was referred to as the rich lord Rich) and breed him a brood of plump offspring. But Bacon fresh from the Sidney Circle carried on the idea in Love’s Labour’s Lost, and in his Sonnets.

The King says to Berowne:
"By heaven thy love is black as ebony."

and Berowne says:
"Where is a book?
That I may swear beauty doth beauty lack,
If that she learn not of her eye to look.
No face is fair that is not full so black."

and again:
"O, if in black my lady’s brows be deckt."

The members of Essex’s Circle would, of course, have immediately recognized the allusion to Sidney and Penelope. On the other hand they probably did not recognize the allusion to the terrestrial Venus and to Diana Dictynna. Bacon continued this symbolism in the Sonnets:

In the old age black was not counted fair,
Or, if it were, it bore not beauty’s name;
But now is black beauty’s successive heir,
And beauty slandered with a bastard shame:"

Richard David says of Love’s Labour’s Lost that, "beneath the shimmering surface the waters are deep". A close analysis of the play supports his statement. If one follows closely the progress of the romance of the young king and his three lords in the play, with the Princess of Frances and her three ladies, one sees that they are ascending the ladder of love which Giovanni Pico Della Mirandola had set out in six stages and to which Bacon had conformed in the stages of his Great Instauration. A particular beautiful body is presented to the eye. They go astray first through the error of words. Then, when the ladies are masked and they mistake one for another, they go astray through the error of surface appearances. The men send jewels to their ladies, but this is only good for laughter. They are deceived by surface values. The ladies are only to be won through
service and sacrifice.

Another idea which had become connected to the "love tradition" during its transmission was The Rose, and the idea that the presence of The Rose was identified with Summer, and its absence with Winter. The play ends with two contrasting songs. One, composed of bleak imagery is dedicated to Winter, and the other composed of diametrically opposite imagery is dedicated to Summer. Love’s Labor Lost ends with two opposing verses. One to spring, the other to winter:

Spring
When daisies pied and violets blue
And lady-smocks all silver-white
And cuckoo-buds of yellow hue
Do paint the meadows with delight,
The cuckoo then on every tree
Mocks married men for thus sings he:
  ‘Cuckoo;
Cuckoo, cuckoo’-O word of fear,
Unpleasing to a married ear!
When shepherds pipe on oaten straws,
And merry larks are ploughmen’s clocks;
When turtles tread, and rooks and daws,
And maidens bleach their summer smocks;
The cuckoo then on every tree
Mocks married men, for thus sings he;
  ‘Cuckoo;
Cuckoo, cuckoo’-O word of fear;
Unpleasing to a married ear!

Winter
When icicles hang by the wall,
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail,
When blood is nipp’d, and ways be foul,
Then nightly sings the staring owl:
  ‘Tu-who;
Tu-whit, Tu-who-A merry note,
While greasy Joan doth keel the pot.
When all aloud the wind doth blow,
And coughing drons the parson’s saw,
And birds are brooding in the snow,
And Marian’s nose looks red and raw,
When roasted crabs hiss in the bowl,
Then nightly sings the staring owl:
    ‘Tu-who;
Tu-whit, To-who’—A merry note,
While greasy Joan doth keel the pot.

It may be conjectured that two poems have some significant meaning for the play as a whole. After all the title page of the page points some undercurrent of meaning:

In the language of Elizabethan times “conceited” applied to a comedy meant that it had some recondite or hidden meaning under the surface. And Bacon seems to have adopted a device from the troubadours here. For Guirant de Borneith, the best song was the one which “at a first hearing is not understood.”
Raimbaut III’s verse was often obscure and lacked direction but had considerable style and charm. Typical of his verbal ingenuity was his poem based entirely on the idea of “the world turned upside down,’ a belief in the power of love to transform nature and transcend its laws. The poem begins, “Ai resplan la flors enversa:- “When upside down the flower appears.” The second stanza can be roughly translated:

I turn the whole world upside down,
I see the plains as little hills,
I take the frost and snow for flowers,
The biting wind grows soft and warm,
The storm’s a piping melody.
The prickly thorns are green with leaves.
So fully am I bound to Joy,
Nothing in nature is my foe.

And in a later verse Raimbaut elaborated on the theme:

My verse, I turn you upside down
That you may woods and hills withstand!
Go, serenade in accents clear
My lady with her heart of thorns!

The initial table (the initial 32 speeches in the play) presents the dichotomy between Learning and Loving. In the subsequent 32 speeches the fact is unveiled that they must meet the Princess of France and her ladies, and that their oath is overthrown. The demonstration of the operation of the discovery device in the play is an inquiry into the "form" of the dichotomy between Loving and Learning. The two songs at the end of the play present the "form." They are complementary. Two parts of a single whole, just as Winter and Summer are two parts of a single whole. In his doctrine in this play Bacon

A MIDSUMMER NIGHTS DREAM
A Midsummer Nights Dream takes place at the point of the deepest descent of the soul into the matter of the intelligible realm. In The Tempest Bacon constantly depicts the world as a dream. In this play we have not only a dream, but a midsummer dream. This has a special meaning. In Twelfth Night Olivia observes of Malvolio’s seeming frenzy
"it is a very Midsummer madness." In Elizabethan times the idea of midsummer producing madness was part of common folklore. But beyond this still it is not only midsummer, and it is not only a midsummer dream, it was a midsummer nights dream. In this context Bacon says the world is a realm of madness, and beyond this a realm of illusion, a dream world. And it is well to remember that the moon comes into the mix also. The full moon was traditionally believed to convey madness. The words lunacy, lunatic, looney, all come from luna, the name of the moon. So now that we have the context lets look at the play.

In A Midsummer Nights Dream we have Theseus, the mythological hero who has somehow became transformed into a duke; Hippolyta the Amazon queen who is ready to marry the big lug as soon as four nights "quickly dream away the time"; mismatched lovers; a wood with a summer night and the full moon shining brightly, which is certainly rather odd since we have just been told about the day before that, that the time of month is the new moon, and that it will be four days before the "silver bow" of the moon, "new-bent" will appear in the heaven; we have a fairy King; a fairy Queen who falls in love with a low born lout with the head of a jackass; a handful of fairies; some clown like "mechanicals"; four lovers who go to sleep one night and when they wake up the next morning it is three days later; and a dream where strange things happen.

What does it all mean? It means Francis Bacon is up to his old tricks again. He has constructed a magical story on the surface, of fairies, and moon lite nights, with the, by now, familiar two faces underneath. One face looks toward the past, and deals with ancient cosmology, while one looks toward the future and demonstrates the operation of his discovery device in inquiring into a related aspect of knowledge.

*The Face Looking Toward The Past*

The play opens with a reference to the pending marriage (four days away) of Theseus to Hippolyta. What is the significance of this? Why does the play deal with Theseus and Hippolyta and their marriage? Theseus says to Hippolyta, "I woo'd thee with my sword, and won thy love doing thee injuries." This gives us a clue - the offstage action, which took place, was the war between Theseus and his forces, and
Hippolyta and her amazons.

This was followed by the reconciliation, and the pending event which takes place at the end of the play - the union, or marriage. This gives the theme of Warfare and Love. And, to anyone who is familiar with Bacon's writings, this points to the Ancient Cosmologies from which Bacon took his own ideas about cosmology. But this is also the lowest point in the descent of the souls, and this gives the key to the turning point in the descent of the souls that has been reached at this point in the drama. A balance must be attained between Love and War before the soul can begin its ascent again.

In Bacon Shakespeare and the Rosicrucians W.F.C. Wigston says,

"So that, as we have seen in our quotation from Creuzer, these are the philosophical principles which, as 'Love and Warfare' (Venus and Mars) gave birth to Hermione or Harmonia; in short, the law and harmony of the orderly universe."


There are some special features we have to take into account in this allegory. First of all, the title of A Midsummer Night's Dream tells us that it is a dream. For those who are asleep at the wheel, Puck makes the point again at the end of the play:

"If we shadows have offended,  
Think but this (and all is mended)  
That you have but slumbered here,  
While these visions did appear."

India is where this idea of the world as a dream originated. The great god Vishnu lies sleeping. As he sleeps he dreams. The whole universe and everything in it is His dream. When he awakes it will all vanish. There are quite a few allusions to India in the play.

Bacon, however, gives the idea a special twist. We are not told that it is a new moon in the play, but when the lovers are conspiring to run away,
Lysander says:

"To-morrow night, when Phoebe doth behold
   Her silver Visage in the wat'ry glass,"

which implies a full moon, and Bottom, the reflection of Apuleius, who consorts with Titania, the reflection of Isis, recalls that the analogous situation in The Golden Ass was by the full moon. The cosmological connection with the moon and Bacon's portrayal comes through the Ptolemaic universe. In this schema the earth is at the center of a number of concentric spheres. The sphere outside of earth is that of the moon, making earth the sublunary sphere, and therefore subject to the madness, which the moon bestows.

Just as Bacon gives his own twist to the idea of the dream in which the players live, he also added a twist to the twist. Not only are the players caught up in a Midsummer Night's Dream. They carry out their actions in this dream by moonlight. Bacon referred to the sun as "direct light" and the moon as "reflected light."

The allusion in the context of the play is to the concepts of Plato. Most of the action in the play takes place in the wood right outside of Athens. This was the location of the Academy of Plato, pointing by allusion to the philosophical concepts of Plato. According to Plato the world in which we live is not real, but is related to the real world as a shadow is related to that which casts the shadow. The wood where the action with the lovers and the fairies takes place represents the reflected phenomenal world, therefore, all of this action is by moonlight. The court of Theseus, on the other hand, is the real world, and is depicted as at the "new moon", which means the "no moon".

Plato called the real world the world of the IDEAI or EIDE. "A horse is a horse, of course, of course" but according to Plato, a horse is not the Real Horse. The Real Horse is the Ideal Form of all horses, which exists on a higher plane, and all horses in the phenomenal world are only approximations in some degree, shadows of the Ideal Form. When Puck tells us the play is a dream, he also clues us in on the idea that it is a shadow world:

" If we shadows have offended,
In his famous analogy of the divided line in The Republic, Plato predicated not just two levels, but four levels in the composition of things. Just as there was an upper level which was related to the lower, as the object is to its shadow, so said Plato, both the upper and lower are divided into two parts, each having the same relationship as the upper to the lower. This scheme of things gives four levels, and it is significant that in the play the characters and the actions are comprised of four levels. There is the uppermost level of Theseus and his court; then there is the reflected part of the upper level which is composed of the fours lovers. In the lower level there are the fairies, and the reflected level, which is the "mechanicals."

In the treatise of COELUM, OR BEGINNINGS Explained of the Creation, or Origin of All Things, Bacon says:

"The meaning of the fable seems to be this: Coelum denotes the concave space, or vaulted roof that incloses all matter, and Saturn the matter itself, which cuts off all power of generation from his father; as one and the same quantity of matter remains invariable in nature, without addition or diminution. But the agitations and struggling motions of matter, first produced certain imperfect and ill-joined compositions of things, as it were so many first rudiments, or essays of worlds; till, in process of time, there arose a fabric capable of preserving its form and structure.

Whence the first age was shadowed out by the reign of Saturn; who, on account of the frequent dissolutions, and short durations of things, was said to devour his own children. And the second age was denoted by the reign of Jupiter; who thrust, or drove those frequent and transitory changes into Tartarus-a place expressive of disorder. This place seems to be the middle space, between the lower heavens and the internal parts of the earth, wherein disorder, imperfection, mutation, mortality, destruction, and corruption, are principally found.

While that former system of generation lasted which had place
under the reign of Saturn, Venus, according to the story, was not yet born. For so long as in the universal frame of matter discord was stronger than concord and prevailed over it, there could be no change except of the whole together; and in this manner did the generation of things proceed before Saturn was castrated. But as soon as this mode of generation ceased, it was immediately succeeded by that other which proceeds part by part only, the total fabric remaining entire and undisturbed.

Nevertheless Saturn is represented as thrust out and overthrown only, not as cut off and extinguished; because it was the opinion of Democritus that the world might yet relapse into its ancient confusion and intervals of no government. But now, when the world was compact, and held together by its own bulk and energy, yet there was not rest from the beginning; for first, there followed notable commotions in the heavenly regions; which, however, by the power of the Sun predominating in those regions, were so composed that the world survived and kept its state; afterwards in like manner followed convulsions in the lower regions, by inundations, tempests, winds, earthquakes of more universal character than any we now have; and then these likewise were subdued and dispersed, things settled at last into a more durable state of consent and harmonious operation."

It should be noted here that Bacon is careful to embody the ancient principle of 'as above so below' in his description of the process that takes place in both the upper and lower regions. In addition, this also conveys Plato idea of the lower world reflecting what takes place in the upper world. The allegory in the play begins at the point where Saturn has been thrust out. It is four days before the marriage of Theseus and Hippolyta. There is a period of adjustment before the rule of concord can begin. It is important to note that there are two levels of adjustment before the state of consent and harmony can be achieved. There is the adjustment in the upper level which concerns the four lovers, and the adjustment in the lower level which concerns the dissension between Oberon and Titania. We first look at those "notable commotions in the heavenly regions." Helena is in love with Demetrius. Hermia is in love with Lysander. But both Demetrius and Lysander are in love with Hermia. It is necessary for the imbalance to be corrected before things can settle at last into a more lasting harmony, and consent of things.
In order to understand the allegory we need to know what these characters represent. Hermia is another form of Hermione who was the daughter of Venus and Mars. Hermia is the daughter of Egeus. Egeus apparently comes from a root which means to burn, or fire.

This fits into the allegory, since Bacon said,

"Therefore this kindling or catching Fire, Heraclitus called peace; because it composed nature and made her one; but generation he called war, because it multiplied and made her many."

In, Bacon Shakespeare and the Rosicrucians, W.F.C. Wigston says, "Harmonia, or Harmony, Hermione, was the daughter of Mars and Venus. Mars and Venus is another expression for War and Love, or Strife and Friendship. Creuzer writes that Mars and Venus were always to be found placed together in the Temples of Antiquity:

'Mars and Venus begot or brought forth the harmony or order of the universe. These are the well-known principles of Empedocles and Heraclitus out of the Orphic Theology from which they developed and transferred themselves to the latest philosophical schools." Helen means "light", and Demetius derives from Demeter, which means "earth." Light must be married to earth because it is the sun, or light, which is the source of all vegetable and animal life on earth. Lysander means "Liberator." And Lysander must be married to Hermia because this union liberates nature making her one. A passage in Bacon's "Description of The Intellectual Globe" deals with this liberation of matter:

"...so that as a general rule, the nearer bodies approach to the nature of fire, the more do they lose of variety. And after they have assumed the nature of fire, and that in a rectified and pure state, they throw off every organ, every property, and every dissimilarity; and nature seems as as it were to gather to a point in the vertex of the pyramid, and to have reached the limit of her proper action. Therefore this kindling or catching fire Heraclitus called peace; because it composed nature and made her one; but generation he called war, because it multiplied and made her many. And that this process (by which things flowed and ebbed, like the tide, from variety to unity, and from unity to variety)
might be some way explained, he maintained that fire was condensed and rarefied, yet so that its condensation was a kind of retrograde action or failing of the same. Both of these he considered to take place by fate, and (in the sum of things) at certain periods; so that this revolving world would some time or other be set on fire, and afterwards renewed again, and that this series and succession of conflagration and generation would go on for ever. Only the inflammation and the extinction were according to him (if one studies diligently the scanty account which has come down to us of the man and his opinions) to take place in a different order. For as to the process of inflammation, he no way differed from the common opinions; that the progress of rarefaction and extenuation went from earth to water, from water to air, from air to fire. But the way back was not by the same stages; the order being directly inverted."

A little later in the drama we are shown "convulsions in the lower regions." We see, in the play, the dissension between Oberon and Titania who represent the forces of nature. This dissension is described by Titania as having the following effect:

"Therefore the winds, piping to us in vain,
As in revenge, have suck'd up from the sea Contagious fogs;
which falling in the land Hath every pelting river made so proud
That they have overborne their continents.
The ox hath therefore stretch'd his yoke in vain,
The ploughman lost his sweat, and the green corn
Hath rotted ere his youth attain'd a beard;
The fold stands empty in the drowned field,
And crows are fatted with the murrion flock;
The nine men's morris is fill'd up with mud;
And the quaint mazes in the wanton green
For lack of tread are undistinguishable.
The human mortals want their winter cheer;
No night is now with hymn or carol blест.
Therefore the moon, the governess of floods,
Pale in her anger, washes all the air,
That rheumatic diseases do abound.
And through this distemperature we see
The seasons alter. Hoary-headed frosts
Fall in the fresh lap of the crimson rose;"
And on old Hiems' thin and icy crown
An odorous chaplet of sweet summer buds
Is, as in mockery, set. The spring, the summer,
The chiding autumn, angry winter change
Their wonted liveries; and the mazed world,
By their increase, now knows not which is which,
And this same progeny of evils comes
From our debate, from our dissension;"

Since Oberon and Titania are King and Queen of the fairies, that is, of the
nature spirits, then their dissension implies a dissension in universal
nature. To reiterate, we begin with this discord present in the higher
sphere in the relations of Helena, Demetrius, Lysander, and Hermia; and a
little later in the play we are shown it is present in the lower sphere in the
relations of Oberon and Titania. What force can bring about concord? In
the system of Bacon it can only be love. His concept of love as the
formative force in the universe came from Plato, and had a wide following
in the renaissance. In his Orchestra or a Poem of Dancing, John Davies used
the tale of the gallants wooing Penelope while Ulysses was away and told
of the efforts of one Antinous (that fresh and jolly Knight) to persuade her
to dance. To her refusal Antonious extolled dancing and said:

Dancing, bright lady? then, began to be,
When the first seeds whereof the world did spring;
The Fire, Air, Earth, and Water did agree
By Love's persuasion (Nature's mighty King)
To leave their first disorder combating;
and, in a dance, such Measure to observe,
As all the world their motion should persevere.

And in Love's Triumph Through Callipolis, Ben Jonson said:

So love emergent out of chaos brought
The world to light!
And gently moving on the waters, wrought
All form to sight!
Love's appetite
Did beauty first excite:
And left imprinted in the air
Those signatures of good and fair,
Which since have flowed, flowed forth upon the sense, To wonder first, and then to excellence, By virtue of divine intelligence!

Oberon commands Puck to place on the eyes of the sleeper some of the juice from the flower of love. This has the peculiar quality that they fall in love with the first thing they see upon opening their eyes. This has Bacon's signature written all over it, for in the Treatise on "Cupid" in The Wisdom of the Ancients, Bacon says:

"Cupid, Love, or appetite of the world seems to have very little foresight, but directs his steps and motions conformably to what he finds next to him, as blind men do when they feel out their way; which renders the divine and overruling Providence and foresight the more surprising; as by a certain steady law, it bring such a beautiful order and regularity of things out of what seems extremely casual, void of design, and, as it were, really blind."

A significant portion of the allegory in A Midsummer Night's Dream has to do with the transformation of Bottom so that he has the head of an ass, and his Romantic and/or sexual dalliance with Titania. This episode demonstrates that allusion is alive and well in Bacon's fantasy land. The episode manifestly has its roots in the celebrated "Golden Ass" of Apuleius. In order to unfold its meaning it is necessary to examine both the figure of Titania in the play, and the bizarre story of Apuleius. The name Titania means daughter of the titans. The titans, of course, were the elder gods who were the children of heaven and earth, and sprang from chaos. They included Saturn, Rhea, Oceanus, Hyperion, and others. In Ovid's Metamorphoses Titania is another name for Diana, as well as other goddesses of the night, queens of the shadowy world, ruling over its mystic elements and powers. Like Isis, who personified the feminine, generative principle of universal nature, Diana and the others are all nature goddesses.

In "The Golden Ass" of Apuleius, Apuleius is transformed into an ass by a sorceress. In his form of an ass Apuleius undergoes a multitude of adventures until finally he is restored to his human form by the goddess of many names. The account of Apuleius in this aspect is very interesting. He saw the moon arise full and bright, and offered up his prayers to her, as the one who makes all things grow upon the
earth, to restore him to his human form. So Bacon uses the symbol of the moon not only to symbolize the lower, reflected world, but also to symbolize the feminine, generative principle of universal nature.

Apuleius then saw the body of the goddess, bright and mounting out of the sea until she stood before him. The goddess said:

"Behold, Lucius, I am come; thy weeping and prayer hath moved me to succor thee. I am she that is the natural mother of all things, mistress and governess of all the elements, the initial progeny of worlds, chief of the powers divine, queen of all that are in hell, the principal of them that dwell in heaven, manifested alone and under one form of all the gods and goddesses. At my will the planets of the sky, the wholesome winds of the seas, and the lamentable silences of hell are disposed; my name, my divinity is adored throughout all the world, in divers manners, in variable customs, and by many names. For the Phrygians that are the first of a men call me the Mother of the gods of Pessinus, the Athenians, which are sprung from their own soil, Cecropian Minerva; the Cyprians, which are girt about by the sea, Paphian Venus; the Cretans which bear arrows, Dictynnian Diana; the Sicilians, which speak three tongues, infernal Proserpine; the Eleusians their ancient goddess Ceres; some Juno, other Bellona other Hecate, other Rhamnusia, and principally both sort of the Ethiopians, which dwell in the Orient and are enlightened by the morning rays of the sun, and the Egyptians, which are excellent in all kind of ancient doctrine, and by their proper ceremonies accustom to worship me, do call me by my true name, Queen Isis."

After this the initiates of the goddess gave him the mystic roses to eat, and after he had eaten them he was restored to his human form. Apparently, through the allegory of the weaver who represents the basic mechanical power of nature and his dalliance with Titania Bacon intends the allegory that the weaver is initiated into the mysteries of Isis, or into the mysteries of the generative principle of all nature in order to have the knowledge necessary to work the weaving that he must effect through all of nature.

There is a period of adjustment. This adjustment must take place both in the upper and lowers regions. That is, the adjustment takes
place among the four mismatched lovers who represent the upper regions; and also between Oberon and Titania, who represent the lower regions. The action first shows both Demetrius and Lysander in love with Helena. But as Love continues to work its effect, everything is sorted out, and Demetrius loves Helena, and Lysander loves Hermia, as the order is intended to be. In addition, there is a reconciliation between Oberon and Titania. And it is significant that following the reconciliation between Oberon and Titania they dance. This expresses the same idea used by John Davies in his:

Orchestra or a Poem of Dancing:
Dancing, bright lady? then, began to be,
When the first seeds whereof the world did spring;
The Fire, Air, Earth, and Water did agree
By Love's persuasion (Nature's mighty King)
To leave their first disorder combating;
and, in a dance, such Measure to observe,
As all the world their motion should preserve.

And one notes also that at the end of the play, after their presentation of Pyramus and Thisbe that the "mechanicals" dance. The "mechanicals" have an important role in the play. They are made up of Nick Bottom, a weaver; Peter Quince, a carpenter; Francis Flute, a bellows-mender; Tom Snout, a tinker; and Snug, a joiner. These allegorize the mechanical processes in cosmology. Matter is woven together or joined together. A bellows-mender implies the operation of heat in the process, and a tinker the various adjustments which are necessary in the evolution of matter. The carpenter is one of the time honored allegories for the building of the universal structure of things.

Another feature of the allegory that requires explanation is the "little changeling boy." In the cosmology Oberon and Titania represent the nature powers. But the ancient idea of a cosmos was that it was like a growing plant, which at some point would begin to bud and produce the cosmoses of the next lower level. The next lower level in this case would be humans. And this is apparently what the "little changeling boy" represents. When the cosmos, which is the earth has reached a certain point in its growth, it produces microcosmoses which are replicas in miniature of the great earth.
These microcosmoses are the "changelings", i.e. the humans. The play ends in two parts. There is the May day observation, and the play of Pyramus and Thisbe which is acted out by the "mechanicals." The May day celebration was a fertility festival which celebrated the fertility with which spring endowed crops, cattle, and women. The allegory in the play is that the cycle of cosmology is complete and the earth is now fertile.

At the end of the play the "mechanicals" present their play of Pyramus and Thisbe. The play of Pyramus and Thisbe could be a replica in burlesque of Romeo and Juliet. But here it seems to represent a drama which takes place within the microcosmos. In the story of Pyramus and Thisbe in Golding's translation of Ovid (a work which seems to be often reflected in the plays) we are told that:

Dwelt hard together two young folke in houses ioyned so nere
That vnder all one roofe well nie both twain conueyed were.

The physical body is often symbolized as a temple or house. And the idea here seems to be of the soul and the personality which only communicate as it were through a "crannied hole or chinke" in the wall which separates the two. It is worthy of note also that in the play presented by the "mechanicals" the moon plays a large part, but in the story in Golding's translation of Ovid there is no mention of the moon. The allegory of Pyramus and Thisbe also conveys the idea of death which takes place when the soul and the personality leaves the "house" or physical body.

By making this a burlesque performance Bacon, apparently, wanted to show the minor significance that he placed on death.

**The Face Looking Toward The Future**

The particular idea under investigation by Bacon's discovery machine, in A Midsummer Night's Dream, appears to be love. This is appropriate since love is the primary force in Bacon's cosmology. The "form" of love appears to be union as denoted by the marriages at the end of the play.

**THE MERCHANT OF VENICE**

In some sense we are all merchants. Who is not in quest of gain? Who is not constantly faced with the need to assess value? Venice with its
three divisions: merchant, pleasure seeker, and Shylock, treads close on the heels of the Christian parable of The World, The Flesh, and The Devil. The main incidents of the play comes from a collection of stories which were used by ministers of the period to illustrate some moral or the other. The original full title of the Gesta Romanorum was Gesta Romanorum Moralizata.

The Merchant of Venice interweaves three plots commonly known as the casket story, the bond story, and the ring story. These all have to do with assessment of value. One must distinguish the true inner value and not be fooled by the apparent outer value. The casket story has this obvious moral. The moral of the bond story is that one should go not by the outer letter of the law, but by the inner spirit of the law. The ring story has the moral that it is the inner essence of a promise that is important, and not the outer form. The Merchant of Venice is like the other plays by virtue of the fact that Bacon has constructed it so it has two faces, one looking toward the past, and dealing with a particular aspect of ancient knowledge; and one looking toward the future and dealing with a particular aspect of future knowledge by demonstrating the operation of Bacon's discovery device in inquiring into the form of a related aspect of knowledge. The Merchant of Venice is different from most of the other plays by virtue of the fact that someone has recognized the presence of this aspect of ancient knowledge in the play, and has written about it.

Daniel Banes has two books, "The Provocative Merchant of Venice", and "Shakespeare, Shylock and Kabbalah" in which he points out the presence of kabbalistic symbolism in the play, and furthermore that the very characters in the play are modeled upon and interact with each other as do the respective sefirot in the Tree of the Sefirot, the cosmological model of the Kabbalah. Like Nicholl in his study of King Lear, Banes is intimidated by his conclusion about the presence of the allegory in the play, and circles around it warily like a dog circling around a porcupine, but he has set the door ajar, and hopefully we may open it a little wider. The theme of "Merchant" is altogether applicable, since The Tree of the Sefirot also, in its essence, deals with assessing values.

The first indication of kabbalistic symbolism in the play comes with Antonio's first onstage encounter with Shylock. Shylock responds to the request for a loan for Antonio by launching into a detailed
narration of the story in Genesis XXX-XXXI about the business transactions between Jacob and Laban. Antonio sees this as irrelevant to the discussion on usury, and some have confessed bewilderment over the insertion of the account into the dialogue.

But in classical Kabbalah, Jacob is the perfect man, meek and virtuous even in the face of oppression. Uncle Laban is the epitome of viciousness, and a idolator and a sorcerer, a vile hypocrite who purposes first to cheat Jacob of his just wages and then to destroy him and all his progeny. Kabbalah says of Laban, as Shylock says of Antonio, "He hates our sacred nation." From Shylock's viewpoint, the troubled situation in Laban's household closely resembles the state of affairs in Venice. But Shylock's viewpoint reflects and requires a kabbalistic exegesis to understand it. And to understand the remainder of the play we require some kabbalistic background.

Kabbalah is from a Hebrew word meaning tradition. Transmitted orally for more than a thousand years before emerging publicly around 1,200 A.D. it was composed of esoteric commentaries, on the Torah (the first five books of The Bible the Bible), creation, transmigration, and angelic entities, and was born in the same place and time, so fertile for mysticism, which gave birth to Gnosticism. It has many elements in common with Gnosticism.

Subsequent to the Gnostic phase in the development of the Kabbalah there appeared, probably in Palestine sometime between the third and sixth centuries A.D., one of the most important works for the tradition. This was a small book named Sefer Yezirah (Book of Formation). According to the Sefer Yezirah, God created the universe through the means of the 22 letters of the Hebrew alphabet, and the ten numbers, in 32 mysterious paths of wisdom.

The word Sefirot was used for numbers, and seemed, in context, to allude to metaphysical principles, or stages, in the creation of the universe. During the period from the seventh to the 11th centuries the center of mystical activity among the Jews shifted from Palestine to Babylonia. After its initial phases in Palestine and Babylonia Kabbalah spread to Italy, and then to Germany, and France and England and Spain. Of the initial stages of Kabbalah in Southern France the book titled Sefer ha-Bahir is the only extant example.
This book is a link between the Neo-Platonic doctrines of the Gnostics, and the speculative theories of the Mediaeval kabbalists. In the Bahir, the Sefirot, mentioned as the ten numbers in the Sefer Yezirah, become, for the first time, divine attributes and powers, each of which fulfills a particular function. There were links between the Kabbalists of Provence, and those of Toledo, Spain, and it is certain that the tradition was also active there, but a special center of this activity developed in Gerona, Spain. Here from the beginning of the 13th century, existed a center of great and far ranging importance in the history of the Kabbalah. And in Spain, also, was written the most important book of the Kabbalah, The Zohar.

The development of the Kabbalah in Spain continued until 1492 when it was cut off by the expulsion of all Jews from Spain. The centers of Jewish life and culture, forcibly driven from their main medieval home migrated to other lands, to Palestine, to Italy, France, Germany, England and Turkey. Shortly before this took place, however, an important new development in the history of the Tradition took place. This new development was the Christian Cabala, founded by Pico della Mirandola in Florence, Italy.

The prodigy Giovanni Pico Della Mirandola (1463-94) was a member of the brilliant circle around the Medici court in Florence from which the Italian Renaissance emanated. The next important figure in Christian Cabala was Johannes Reuchlin (1455-1522), one of the greatest scholars of the German Renaissance, equally proficient in Latin, Greek, and Hebrew Learning. Bacon’s light "A", dark "A" emblem had it’s roots in De Arte Cabalistica of Reuchlin who, while describing the creation speaks of the Aleph and says, "...the dark Aleph is changed into the bright Aleph. For it is written: 'As is its darkness so is its light.'" Francis Bacon seems to have followed his usual practice of appropriating someone else’s idea and modifying and improving it to meet his own needs.

In Italy the Christian Cabala continued to spread, being fervently adopted by enthusiasts for Catholic reform. Among the most prominent of those who endeavored to gain a mastery of the original Hebrew sources of the Kabbalah was Cardinal Egidio da Viterbo (1465-15320, and the Franciscan friar, Francesco Giorgi (1466-1540). Although the Kabbalah was composed of the contributions of a great many individuals with a multitude of
approaches, nevertheless, from the time of the appearance of The Bahir there existed a common range of symbols and ideas which formed the foundation of the amazing mystical structure which was the Kabbalah.

Creation, for the kabbalists, was a process of emanation from a primal source, and the subsequent formation of things through the powers of the Divine Name or Tetragrammaton, the ten numbers, the 22 letters of the Hebrew alphabet, and The Torah. In the early Kabbalah a basic formulation was, "all comes from the One, and all returns to the One." This One, or this primal source, was God, but with a fundamental distinction. Early kabbalists of Provence and Spain coined the term Ein-Sof, literally the Endless (from Ein, without, and Sof, end), but usually translated The Infinite to express this distinction. They also used the term Ein-Sof Aur, The Endless Light. Ein-Sof was the Absolute, which only manifested attributes with the emanation through which creation was brought about.

In the beginning existed tehiru (primordial space) occupied by Ein-Sof or Ein-Sof Aur. Creation began with the positive and negative forces mixed randomly together producing hyle, i.e. chaos or chaotic substance (the tohu and bohu, void and formlessness) of the first chapter of Genesis in The Bible. The negative force was darkness while the positive force was light. Thus the chaos or hyle was a mixture of light and darkness. Darkness was characterized by a blind, resisting, obstructing, harsh force. Light was characterized by a luminous, amenable, conducive, affirmative force. The Sefirot which made up the Tree were composed of some permutation of one, or the other, of these two forces.
The process of the creation, and of the formation of the Tree of The Sefirot could best be envisioned as a series of triangles, with the points of the various angles denoting the location of the sefirot. The sefirot were variously described as, powers, qualities, aspects, or stages. Imagine an upright equilateral triangle with the pinnacle as Crown, (the first emanation), the point on the readers left as Wisdom, and on the readers right as Understanding. Now imagine an inverted equilateral triangle directly underneath the first triangle. To the readers left is severity, to the readers right is Loving-Kindness, and the angle pointed down is Mercy. The next equilateral triangle, which is inverted, has Glory on the readers left, and Victory on the readers right, and Basis as the lower inverted point. The last Sefirot is Kingdom which is directly below Basis. The names of the Sefirot and the qualities associated with them are as follows:

SEFIROT QUALITY SPHERES
1. Keter Crown Primum Mobile
2. Hokhmah Wisdom Fixed Stars
3. Binah Understanding Saturn
4. Hesed Lovingkindness Jupiter
5. Din Judgment Mars
6. Rahamim Mercy Sun
7. Nezah Victory Venus
8. Hod Glory Mercury
9. Yesod Basis, Foundation Moon
10. Malkhut Kingdom Elementary World

The Tree of the Sefirot with the respective Sefirot equated with their corresponding characters in the play, is as follows:

Wisdom, Severity, and Glory on the reader’s left form the pillar of darkness. Understanding, Loving-Kindness, and Victory on the reader’s right from the pillar of light. The center pillar made up of Crown, Mercy, Basis, and Kingdom form the pillar of rightness or righteousness establishing harmony between the pillars on each side. As a result was established a kingdom of order in what formerly had been only chaos. The twenty-two letters of the Hebrew alphabet had their role in the formation of the Tree of The Sephiroth since they made up the relationships or "paths" between various of the ten centers of
activity.

In this structure the first three Sephirots formed a separate division from the subsequent seven. The first three were known as the concealed Sephirot, and did not enter into the phenomenal universe at all, while the remaining seven were known as the Sephirot of Cosmic Construction. Also contained in the doctrine was the idea that the light flowed from Ein-Sof through the Sephirot as through vessels, and of a reflection or reverse flow whereby the light returned to its source so that there was a continual circulation.

An important feature of the Sefirotic Tree were three pillars: that of the lefthand column of sefirot (Binah, Din, and Hod); that of the middle column of sefirot (Keter, Tiferet, Ziddik, and Malhut), and that of the righthand column of sephirot (Hokmah, Hesed, and Netsah). The middle pillar, however, which represented the equilibrium or balance between the lefthand pillar and the righthand pillar, did not receive as much speculation notice as the two opposing pillars. The lefthand pillar was the pillar of darkness, the righthand pillar the pillar of light. With the left hand pillar was associated the qualities of severity, harshness, and wrath. With the right hand pillar was associated the qualities of mildness, love and mercy. The presence of evil in the universe was explained as arising from entities associated with the left hand pillar, left hand side, or simply sitra ahra (the other side). The doctrine which gradually developed saw the source of evil in the superabundant growth of the lefthand side through its separation from the restraining and offsetting influence of the righthand side. From this unnatural imbalance resulted a domain of dark emanations and demonic powers, which were not a natural part of the organic whole, but were a cancerous like growth.

The Merchant of Venice is an allegory symbolizing the creation of the Tree of The Sefirot and the process by which the proper balance and harmony is restored within the Tree of The Sefirot. The main characters in the play equate with the various Sefirot. In addition to symbolizing the sefirot Din, i.e. severity, and Judgment, Shylock symbolizes the lefthand pillar, the pillar of darkness, harshness and wrath. The allegory in The Merchant of Venice symbolizes an imbalance where the left hand side has grown too strong.

The play, The Merchant Of Venice, is a parallel play with A Midsummer
Nights Dream, the only difference being that now it is at the beginning point of the ascent. But, as in A Midsummer Nights Dream, there is an imbalance that must be corrected. Only then can the ascent begin.

Like the line from Star Wars, "the darkside of the Force is very strong." This imbalance produces the same symptoms as described in "The Anatomy of Melancholy" which Bacon wrote under the mask of Robert Burton. The result is sadness, loss of joy of living, and the other attendant flock of miseries which accompany melancholia. At the very beginning of the play, Antonio says:

"In sooth I know not why I am so sad,  
It wearies me, you say it wearies you;  
But how I caught it, found it, or came by it,  
What stuff 'tis made of, whereof it is born,  
I am to to learn:"

And, evidently, this melancholy has spread. Bassanio says to Salerio and Solanio a little later in the play:

"Good signiors both when shall we laugh? say, when?  
You grow exceeding strange: must it be so?"

And the first words of Portia in the play are:

"By my troth Nerissa, my little body is aweary of this great world."

Jessica says:

"Our house is hell..."

All of this reflects the result of the imbalance in the Tree of The Sefirot. It is necessary that this excess of the force of the left hand side be curbed, and the balance restored.

Antonio represents the opposite to Shylock. Salerio says of him:

"A kinder gentleman treads not the earth."
Bassanio calls him:

"The dearest friend to me, the kindest man,

The best-condition'd and unwearied spirit
In doing courtesies:"

Antonio says of Shylock:

"I oft deliver'd from his forfeitures
Many that have at times made moan to me,"

all of which shows the kind hearted nature of Antonio. So Antonio is the natural opposite as loving-kindness to the severity of Shylock. But Antonio's natural nature of loving-kindness has been affected by the excess of Shylock's power of the left hand side. Antonio has begun to take on the harshness of his enemy. He has spit on him, and threatens to do so again. The ultimate degree of this is seen when Shylock attains his ascendancy and brings Antonio to court so he can exact his pound of flesh. Here the left hand side has totally extinguished the power of the right hand side and we see Antonio in a curiously powerless state of total apathy.

This parallel and opposition between Shylock and Antonio is the framework of the whole play because the correction of the imbalance between the left hand side and the righthand side in the Tree of the Sefirot is the framework of the whole play.

If you examine the Tree of The Sefirot you will see that excluding Kingdom, it is made up of three levels. Just as the first part of the Tree of the Sefirot is a triangle made up of the concealed sefirot, Crown, Wisdom, and Understanding, so the casket story deals with a triangle of concealment made up of Gold, Silver, and Lead. In Kabbalah the first three Sefirot were considered as being on a different level, so the story of the three caskets takes part at Belmont, and not at Venice. The theme of the casket story deals with the delusion of outer appearance, and thus with wisdom and understanding. If you look at the diagram of the Tree of The Sefirot you see that (Rahamim:Tiferet,-Mercy:Beauty), Portia, is connected to all of the first three sefirot. In this drama, however, she represents her aspect
of Beauty, the desire of all men:

"Why that's the lady, all the world desires her. From the four corners of the earth they come To kiss this shrine, this mortal breathing saint. The Hyrcanian deserts, and the vasty wilds wide Arabia are as throughfares now For princes to come view fair Portia. The watery kingdom, whose ambitious head Spits in the face of heaven, is no bar To stop the foreign spirits, but they come As o'er a brook to see fair Portia."

Daniel Banes says of the episode:

"Some Kabbalists maintain that the souls awaiting their assignments to inhabit the bodies of mortals are already paired for marriages preordained in Heaven. According to this view, Bassanio inevitably must win Portia, because the two had been soul-mates from the beginning of human history, and were predestined to meet and wed on earth. All of the other suitors are doomed to failure, no matter how astutely they interpret the inscriptions attached to the caskets in the lottery. But other Kabbalists believe that complicating factors may intervene. In a remarkable discourse on matrimony, (Zohar, Volume I, pages 300-01), one of the discussants quotes the aphorism that a man always gets the wife he deserves ("Who chooseth me shall get as much as he deserves.") But he continues that because of practical difficulties, such as prolonged separation of one soul-mate from the other, even the Almighty encounters problems in His matchmaking endeavors. Furthermore, there may be some latitude in choice. A man of high principles should aspire to the daughter of a wise man steeped in Torah, and for her sake he must be prepared to give up all his earthly possessions ("Who chooseth me must give and hazard all he hath.").

The discussion ends as a rhapsodic tribute to the joys of cleaving to Torah, with a quotation from Proverbs 3 identifying Torah with Wisdom itself, with Truth and the perfect Way of Life, the state of beauty."
This Kabbalistic passage may possibly have been the original source of the inscription associated with the leaden casket set before the suitors at Belmont. The inscriptions associated with the gilded and silvered caskets presumably were borrowed from a tale in the Gesta Romanorum involving a similar choice between vessels of gold, silver and lead. However, the Zohar's citation of the verses in Proverbs identifying Torah with Wisdom may provide a clue to the ultimate origins of these formulas and their fateful significations as well.

In Proverbs 8:10-11, Wisdom-Torah says:

Choose my discipline, and not silver  
Choose understanding, and not fine gold;  
For Wisdom is better than rubies;  
All those things that many desire  
Are not to be compared with her!

Wisdom's manifesto in Proverbs 8 concludes (35-36):

Whoso findeth me findeth life,  
And obtaineth favor of the Lord;  
But he that turneth away from me  
wrongeth his own soul;  
All they that reject me love death.

In accordance with these decrees, Morocco, who rejects the rigorous discipline of Wisdom and chooses that which the many desire, wrongs his own soul and finds that the likeness of his inamorata in the glistening golden casket is a carrion Death. Arragon similarly rejects Portia when he scornfully turns away from ascetic discipline, and his silver casket affirms that he is a fool devoid of wisdom and that his soul-mater is, appropriately, "a blinking idiot."

As Tiferet Portia also represent the sun. Bassanio's first reference to her proclaims that she is, "...fair, and fairer than that word, of wondrous virtues...her sunny locks hand on her temples like golden fleece." She is the sun in the center of the heavens vivifying and governing all of the other characters who revolve around her. In the
final scene she is explicitly recognized as the light giving sun:

Portia:

This night methinks is but the daylight sick;
   It looks a little paler. 'Tis a day
   Such as the day is when the sun is hid.

Bassanio:

We should hold day with the Antipodes,
   If you would walk in absence of the sun.

Portia:

Let me give light, but let me not be light.

The next major episode in the play is the bond trial. Shylock, severity, judgment is determined he will have his pound of flesh. Antonio, loving-kindness is curiously apathetic. The lefthand side, Din, has attained its utmost ascendancy over the righthand side. But here Portia, mercy comes into play. She identifies herself with the famous speech, which some commentators have viewed as beside the point and out of place, but which is central to the whole theme:

   The quality of mercy is not strain'd
   It droppeth as the gentle rain from heaven
       Upon the place beneath: it is twice blest,
   It blesseth him that gives, and him that takes,
   'Tis mightiest in the mightiest, it becomes
   The throned monarch better than his crown.
   His sceptre shows the force of temporal power,
       The attribute to awe and majesty,
   Wherein doth sit the dread and fear of kings:
   But mercy is above this sceptred sway,
   It is enthroned in the hearts of kings,
       It is an attribute of God himself;
   And earthly power doth then show likest God's
       When mercy seasons justice.
Daniel Banes says this,

"is a garland of beautiful metaphors garnered from the literature of Kabbalah, and that the word attribute employed twice in the speech, both times denotes the technical kabbalistic meaning."

Furthermore he says, that the statements asserting that Mercy is an attribute to God himself" and "it is enthroned in the heart” are fundamental doctrines in Kabbalah."

At this point in the Tree of the Sefirot it is the office of Mercy to restore the proper balance, and that she does. As Daniel Banes says in "The Provocative Merchant of Venice:

"Portia comes to Venice not to interpret the law or to dispense justice, but to save civilization by restoring harmony through whatever means are available to her."

The power of Shylock is reduced to destroy the imbalance.

In the next scene after the reconciliation of the trial between Shylock and Antonio we see Lorenzo and Jessica on a bank on a grove or Green Place before Portia House with the moon shining brightly up above. Then comes the famous speeches by Lorenzo:

"The moon shines bright. In such a night as this, When the sweet wind did gently kiss the trees... How sweet the moonlight sleeps upon this bank! Here will we sit, and let the sounds of music Creep in our ears-soft stillness and the night Become the touches of sweet harmony: Sit Jessica,-look how the floor of heaven Is thick inlaid with patens of bright gold, There's not the smallest orb which thou behold'st But in his motion like an angel sings, Still quiring to the young-ey'd cherubins; Such harmony is in immortal souls, But whilst this muddy vesture of decay Doth grossly close it in, we cannot hear it:"
This signals the restoration of the proper balance in the Tree of the Sefirot. In "Shakespeare, Shylock and Kabbalah" Daniel Banes says that many passages in the Zohar:

"observe that the moon shines bright when the forces of good prevail, but is obscured when evil ranges abroad. More specifically, the Zohar declares that the moon became corrupted when Adam sinned and again when the Israelites worshipped the Golden Calf, but its excellence was fully restored at Sinai when the Ten Commandments were delivered. Moses' virtuous acts often enhanced the moon's refulgence and so did the erection of the temple in Solomon's time. In a lecture on the mystical significance of New Year's Day, the Zohar affirms that when severe Judgment stalks the world the moon disappears. But when the sound of the shofar rouses Tiferet, and Mercy gains supremacy, harsh Judgment is banished, and the moon shines bright."

Some have questioned why it was necessary to have the ring story in the play at all, and have dismissed the fifth act of the play as an absent-minded afterthought with little or no relevance to the rest of the play. On the other hand it enables us to see the interaction of the characters who compose the next portion of the Tree of The Sefirot. The name of the character Bassanio is obviously derived from the Latin equivalent: Basis. Portia and Bassanio are in direct relation to each other as Mercy and Basis. In addition, among the alchemistic kabbalists lead was associated with the ninth sefirot Basis, and Bassanio had chosen the lead casket. Lorenzo means "Crowned with the laurel of glorious victory." So we see Jessica and Lorenzo in direct relation to each other as Glory and Victory. This also places Jessica on the lefthand side and connects her to Shylock. This leaves only one of the Sefirot (Kingdom) which is apparently Gratiana. The Latin equivalent of Mercy is Gratia, and this similarity of Gratiana with Mercy denotes his place in the center pillar.

The Face Looking Toward The Future
The particular, present in the first 32 speeches, and absent in the second 32 speeches is melancholia. In "The Provocative Merchant of Venice Daniel Banes, says, "The facts, observed by Antonio's friends
and by Antonio himself are these: the subject is unaccountably sad; his outlook and behavior are markedly different from his habitual demeanor; his mental acuity is impaired. These symptoms accord with the classical syndrome that Robert Burton describes in his "Anatomy of Melancholy." He quotes a Dr. Jacchinus and others who hold that melancholy is a strange kind of dotage accompanied by sadness and fear without any apparent cause. Burton further asserts that:

"not even the eminent Dr. Jacchinus, nor Galen, nor any other authority really knows what this humor is, or whence it proceeds or how it is engendered in the body. Antonio does not profess to know, and we, too, have yet to learn much about these mysteries."

If Banes had delved a little deeper into the play he might have changed his mind about the:

"...we too have yet to learn about these mysteries."

The obvious form of this melancholia is the imbalance that is present in the Tree of the Sefirot, or universal structure of things.

**AS YOU LIKE IT**
Mark Van Doren said “As You Like It” is such a charming comedy that in order to enjoy it, it is best to not to think about it at all. I can see why this approach would appeal to Van Doren and his fellow Stratfordians. Asking a Stratfordian to think is like asking a turtle to high jump. However, if you do choose to think you may find the waters in the babbling brooks of this green world run surprisingly deep. The play contains two large, contrasted, bodies of knowledge concealed under the surface guise of this charming comedy. Moreover, if you understand the play you will understand who was the real author of the play. Who was the real author? Here is a clue. All we need for our guide in order to understand the play is to review a few of the ideas of Francis Bacon.

*Bacon Revisited*
When Bacon came on the scene, mankind was lost, swept here and there on the storm tossed sea of experience with no star or compass to guide them. Bacon immediately went to the heart of the issue
Look, he said, everyone realizes that all knowledge begins with understanding the properties that distinguishes one thing from another, but we must carry this realization to its logical conclusion. We must know the real difference. We must know what is always present when a particular thing is present (for example, heat, or light, or weight) and what is absent when they are absent. In short, we must know the law or “form” that distinguishes any one thing from any other thing.

Bacon said “forms”, like the letters of the alphabet, although very limited in number, made up all the variety of nature, just as the letters of the alphabet although limited in number make up all the variety of written language. Each particular in nature was composed of a number of these “forms”. Bacon thought knowledge of these differences, once gained, could be used (among other things) as the basis of a science that would give the ability to transform substances into other substances. For example, Bacon said, if one wanted to transform a substance into gold, one would note that gold is yellow, heavy, of a certain weight, malleable and ductile to a certain extent, and so on, comprising all the other natures observable in gold. Anyone who had discovered the “forms” of these natures, and methods of super inducing these “forms” on any particular substance would have the ability to turn that substance into gold. Bacon’s science did not deal merely with the transformation of material substances, but covered the entire panorama of knowledge.

In his Novum Organum Bacon demonstrated how special tables could be used as a basis for determining “forms”. Take some particular in nature, he said. Construct four tables (1) a table of instances where the real nature of the thing under investigation is present (2) A table of instances where the real nature of the thing under investigation is absent (3) A table of instances where the real nature of the thing under investigation is present in greater or lesser degrees. (4) A table of exclusion where features not pertaining to the real character of the subject under investigation are excluded. Through this contrivance you can arrive at the true difference of a thing.

The Novum Organum was intentionally incomplete. Bacon tells us that he
had developed his discovery device (His Novum Organum, or New Machine for the Intellect) into a device that would automatically guide the intellect of man to the discovery of new arts and science:

“There remains but one course for the recovery of a sound and healthy condition - namely, that the entire work of the understanding be commenced afresh, and the mind itself be from the very outset not left to take its own course, but guided at every step; and the business be done as if by machinery.”

But he also tells us he had decided the transmission of the knowledge of the operation of this device must be kept secret and transmitted in such a manner that it would select its users. He transmitted this information in his concealed works, the works that he wrote under various “masks” or pseudonyms. In his Valerius Terminus he says:

“the discretion anciently observed, though by the precedent of many vain persons and deceivers disgraced, of publishing part, and reserving part to a private succession, and of publishing in a manner whereby it shall not be to the capacity nor taste of all, but shall as it were single and adopt his reader, is not to be laid aside, both for the avoiding of abuse in the excluded, and the strengthening of affection in the admitted.”

In these works he used allegory, metaphor and allusion to convey the information he wanted to convey. In the preface to his “Wisdom of the Ancients” he tells us why he did this, and gives some details about his concealed works:

“And even to this day, if any man would let new light upon the human understanding, and conquer prejudice, without raising contests, animosities, opposition, or disturbance, he must still go in the same path [as the ancients], and have recourse to the like method of allegory, metaphor, and allusion.”

In his 1603 De Interpretations Naturae (Of the Interpretation of Nature) he was candid about his plans to keep secret the details of his discovery device:
“Now for my plan of publication—those parts of the work which have it for their object to find out and bring into correspondence such minds as are prepared and disposed for the argument, and to purge the floors of men’s understandings, I wish to be published to the world and circulate from mouth to mouth: the rest I have passed from hand to hand, with selection and judgment. Not but I know that it is an old trick of impostors to keep a few of their follies back from the public which are indeed no better than those they put forward: but in this case it is no imposture at all, but a sober foresight, which tells me that the formula itself of interpretation, and the discoveries made by the same, will thrive better if committed to the charge of some fit and selected minds, and kept private. This however is other people’s concern.”

In a letter to his friend Lancelot Andrewes he hinted at a special form of publication:

“Therefore having not long since set forth a part of my Instauration; which is the work, that in mine own judgment (is nunquam fallit imago) I do most esteem; I think to proceed in some new parts thereof. And although I have received from many parts beyond the seas, testimonies touching that work, such as beyond which I would not expect at the first in so abstruse an argument; yet nevertheless I have just cause to doubt, that it flies too high over men’s heads: I have a purpose therefore (though I break the order of time) to draw it down to the sense, by some patterns of a Natural Story and Inquisition.”

And in Thoughts and Conclusions he said:

“For himself Bacon was minded not to yield to his own or to anyone’s impatience, but to keep his eyes fixed on the ultimate success of the project. He would therefore communicate his tables only to a few and keep the rest back till after the publication of a treatise for popular perusal.”

What do we know about this treatise for popular perusal? As I have
already noted, he used allegory, metaphor and allusion, and we can deduce, based on his above statements, that it incorporated his tables in allegoric story format, and from Bacon’s following statement we can further deduce that these allegoric stories were designed to entertain. Bacon said he thought best:

“after long considering the subject and weighing it carefully, first of all prepare Tabulae Inveniendi or regular forms of inquiry; in other words, a mass of particulars arranged for the understanding, and to serve, as it were, for an example and almost visible representation of the matter. But when these Tabulae Inveniendi have been put forth and seen, he does not doubt that the more timid wits will shrink almost in despair from imitating them with productions with other materials or on other subjects; and they will take so much delight in the specimen given that they will miss the precepts in it.”

In order to transmit the knowledge he wanted to transmit to future ages Bacon concealed this knowledge in works of literature. In his Advancement he remarked:

“We see then how far the monuments of wit and learning are more durable than the monuments of power or of the hands. For have not the verses of Homer continued twenty-five hundred years or more, without the loss of a syllable or letter; during which time infinite palaces, temples, castles, cities, have been decayed and demolished?”

He devised the emblem of the ship sailing forth to the future, noting:

“So if the invention of the ship was thought so noble, which carrieth riches and commodities from place to place and consociateth the most remote regions in participation of their fruits, how much more are letters to be magnified, which as ships pass through the vast seas of time, and make ages to distant to participate of the wisdom, illuminations, and inventions, the one of the other?”

Although Bacon published his works of literature under various ‘masks’, the most famous was his “Shakespeare” mask. Bacon often spoke disparagingly of stage plays, and there are numerous
indications that he felt he was being forced to prostitute his abilities by having to write common stage plays. But he remarks that ‘things that are mean or even filthy - things which (as Pliny says) must be introduced with an apology,- such things, no less than the most splendid and costly, must be admitted”. And again he says, “from mean and sordid instances there sometimes emanates excellent light and information”.

Although he concealed the information he wanted to transmit in allegory and metaphor, he provided a key for those who were able to use it.. This key was the allusions in these works. These allusions are a form of shorthand by which he indicates specific bodies of tradition or received knowledge without going into detail. These are clues to the concealed meaning in his concealed writings. Bacon’s mind had a naturally allegoric bent, and he found that when cast in an allegoric format his tables could be constructed in the format of stories that entertained at the same time they transmitted the information he wanted to transmit.

What subjects did these concealed writings cover? He tells us in the Preface to his Great Instauration:

“Of these the first is to set forth examples of inquiry and invention according to my method, exhibited by anticipation in some particular subjects; choosing such subjects as are at once the most noble in themselves among those under inquiry and most different one from another, that there may be an example of every kind. I do not speak of those examples which are joined to the several precepts and rules by way of illustration (for of these I have given plenty in the second part of the work); but I mean actual types and models, by which the entire process of the mind and the whole fabric and order of invention from the beginning to the end, in certain subjects, and those various and remarkable, should be set as it were before the Eyes. For I remember that in the mathematics it is easy to follow the demonstration when you have a machine beside you, whereas without that help all appears involved and more subtle than it really is.”

These works designed for “popular perusal” were models of the operation of his discovery device, in each case demonstrating the operation of his discovery device in inquiring into the “form” of some particular aspect of knowledge chosen by Bacon. We know these models
as the “Shakespeare” plays.

There was another important feature to Bacon’s tables. Francis Bacon was torn between the past and the future. In his “Wisdom of the Ancients” he said a high level of knowledge had existed in remote antiquity, but was hidden from the present by the veil of myth. In his “Advancement” He said, “…it seemeth best to keep way with antiquity usque ad aras”. “Usque ad aras” means “even to the altars” and is evidence of his interest in the Ancient Mysteries.

Another important feature of Bacon’s allegoric tables was the Janus design. What is the Janus Design? Each play has two faces, one face looking toward the past, the other toward the future. One face looks at the course and progress of the ancients in some particular aspect of knowledge. The other, looking toward the future, contrasts Bacon’s method with theirs and shows that his is better by demonstrating the operation of his discovery device in inquiring into the form of a related aspect of knowledge. He described this design and stated his intent to use it in His “Masculine Birth of Time”:

“Therefore, it is important to understand how the present is like a seer with two faces, one looking toward the future, and the other towards the past. Accordingly, I have decided to prepare for your instruction tables of both ages, containing not only the past course and progress of science, but also anticipations of things to come. The Nature of these tables you could not conjecture before you see them. A genuine anticipation of them is beyond your scope, nor would you be aware of the lack of it unless it was put into your hands. It is a compliment reserved to some of the choicer spirits among you whom I hope to win thereby. But generally speaking, science is to be sought from the light of Nature, not from the darkness of antiquity.”

This Janus design was also related to his master metaphor of the
Intellectual Globe. The Intellectual Globe was designed to be a replica of the great globe – the earth. Bacon said:

“I am building in the human understanding a true model of the world.”

The world of his time was composed of the Old World centered around the Mediterranean Sea, and the New World that had been discovered far west of the Pillars of Hercules. Bacon used as his master metaphor the idea of an Intellectual Globe that corresponded in every part to the physical globe. In his Intellectual Globe the Old World of the Mediterranean Sea symbolized the knowledge of the past and the New World west of the gates of Hercules symbolized the knowledge of the future. Hence the two faces. Bacon devised a special ornamental device to denote this Janus design. The device consisted of two A’s, one dark, and the other light. The dark “A” denoted the darkness of Antiquity. The light “A” denoted what he referred to as his Anticipations – knowledge gained through the use of his discovery device from the light of nature. There was a final aspect to Bacon’s system of knowledge that needs to be emphasized since it plays an important part in the play “As You Like It”. One of Bacon’s statements about his system of thought was the work, “On Principles and Origins According to the Fables of Cupid and Coelum”. In this work he speaks of two cupids. The first was the eldest of the gods, the other (the son of Venus) was the youngest of the gods. And he assigns the force symbolized by cupid, or love, as being that primal force by which order was brought out of chaos, and all things were created, and, in short, the force at the pinnacle of his Pyramid of Nature. On the “AA” device that appeared in the First Folio there were two cupids, one seated on the light “A”, and one seated on the dark “A”.

The seminal work on love in classical antiquity was “The Symposium” by Plato. According to Plato’s Symposium love is the desire produced by beauty for generation upon the body of the beautiful. This should not be understood as merely a fleshly generation. The passion for the beautiful begins with the devotion to one beautiful body, generalizes itself into the love of all bodily beauty, and rises by successive graduations through the love of beautiful souls, thoughts, laws,
institutions, to love of the sciences and of the beauty of every kind of knowledge, and finally to the contemplation of the infinite sea of the beautiful. The absolute, timeless, spaceless, form of beauty that transcends all the particular embodiments whose beauty is derived from it by participation, and come into being and passes away while it remains eternally the same. Love is that cosmic power of attraction evoked by the hierarchy of beauty which successively rises fallen souls through higher and higher stages until they finally once again attain union with THE ONE.

The ideas in The Symposium had an enormous influence on renaissance ideas. In 1474 a banquet was held by the Platonic Academy of Florence in commemoration of the birthday of Plato, and Marsilio Ficino delivered a commentary on The Symposium. Ficino’s commentary inspired an entire genre of writing known as the Trattati d’amore (Treatises of Love). The stages of love were compared to climbing the successive rungs of a ladder. “In the ladder of love one ascends from step to step”. The first step was from looking into his lady’s eyes to touching her hand. Giovanni Della Mirandola set out six stages in the Ladder of Love:

- A specific beautiful body is presented to the eye.
- The beautiful body is analyzed by the mind.
- The mind passes from the specific to all beautiful bodies.
- The ascent is made by the intellect to the form of ideal beauty
- True beauty is viewed.
- The Intellect is united to the universal mind.

Bacon used this as a basis for the six divisions of his Great Instauration:

- Particulars (The Advancement)
- The particular is analyzed by the mind (Norvum Organum)
- The mind passes from the particular to all bodies of a like nature (The Histories)
- The ascent is made by the intellect to the form of all bodies of a like nature (Ladder of The Intellect).
- The anticipation of the active philosophy is attained.
- The true philosophy is attained.
As well as being an indication of the role of the tradition of love in Bacon’s system of thought, the six parts of his Instauration are also the schema of his discovery device. Bacon cast the models of the operation of his discovery device in the Shakespeare plays in the form of an intellectual compass, with the 32 compass directions afforded each of his four tables. It worked rather like a binary search, beginning going from 32, to 16, to 8, to 4, to 2, to 1. So the inquiry process moves up from the particular at the base of the pyramid to the ‘form’ at the apex of the pyramid in six steps following the schema of the six divisions of Bacon’s Great Instauration. But Experiment 846 of Bacon’s Sylva Sylvarum combines a division of 32 with a division of 24, and 24 has five steps: 24 – 12 – 6 – 3 – ?. So this enters into the process also.

In the Shakespeare plays the allegory of love played an important part. Two books by John Vyvyan give information about this aspect of allegory in the Shakespeare plays. These books are “Shakespeare & Platonic Beauty”, and “Shakespeare and the Rose of Love”. This particular aspect of allegory played a particularly prominent role in “As You Like It”. Francis Bacon called his plan for the advancement of human knowledge The Great Instauration. Just as God had endowed man with an estate and ruler ship over all nature before the Fall, so Bacon intended to imitate God in restoring that estate to man. Instauration derives from the Latin instaurare (to renew, to begin afresh) signifying restoration of man to his place before the Fall. God’s creation had six parts, so did Bacon’s. God’s creation ended with the Sabbath, Bacon’s Great Instauration ended with the short work, “Parasceve”, the vulgate word for the Jewish day of preparation for the Sabbath. Bacon’s goal was to restore man to the original understanding of all nature that was his before the Fall, and, consequently, to the ruler ship of all nature which had been his by divine endowment. In other words, Bacon would do for man what previously had been done for him only by God. Through a correct use of man’s mental powers in a planned program for the study of nature he would give man back The Garden.

_The Allusions In As You Like It_

In his “Wisdom of the Ancients” Bacon tells us that “And even to this day, if any man would let new light upon the human understanding, and conquer prejudice, without raising contests, animosities,
opposition, or disturbance, he must still go in the same path [as the ancients], and have recourse to the like method of allegory, metaphor, and allusion.” This gives us our keys to unlock the many doors of meaning in the Shakespeare plays. The allusions in the play are clues that enable us understand the play. Let’s examine a couple of these clues just to get our feet wet.

Rowland de Boys has died and left three sons: Oliver, Jaques, and Orlando. Jaques remains at school, and ‘reports speaks goldenly of his profit’, but Oliver has conceived an enmity toward the youngest brother, and not only keeps him in a state no better than his animals, but has even denied his small inheritance of 1,000 crowns to him. Oliver seeks to have Charles the wrestler kill Orlando, but Orlando meets and defeats this giant easily. So Oliver casts him out. The younger son must leave home and go out into the world. Surely all of this is familiar. It is the stuff of which fairy tales are made. There is even the wicked uncle - Duke Frederick. Just to make sure the allusion to the fairy tale motif is noted Bacon has the following exchange between Le Beau and Celia:

Le Beau. There comes an old man and his three sons-

Celia.: I could match this beginning with an old tale.[that is, Le Beau’s story about the man with the three sons has a fairy tale beginning] Many people have noted the Fairy Tale element in the play. But although fairy tales belong to the realm of fantasy this does not mean they do not contain any real information. One feature certainly is based in fact. The reason the younger son leaves home in fairy tales is because of the law of inheritance that existed at that time. This law, known as the Law of Primogeniture, stipulated that the first-born son got everything. Even though the first act of the play is a model of compression, Bacon takes time to emphasize this point near the beginning of the play. Orlando says to Oliver: “The courtesy of Nations allows you my better in that you are the first born.” This, of course, is an additional clue for identifying the fairy tale nature of the play, but it also has a deeper significance.

The allusions in the play next move to the Garden of Eden theme. Old Adam is exiled long with Orlando when Orlando is forced to leave the court. The parallels are the Court and the Garden of Eden; the forest of Arden and the world of nature that Adam went out to after he was cast out of the Garden of Eden. In the Garden of Eden all of the necessities of
life were provided just as in the Court. When the Biblical Adam went out into the world he would have starved if he did not manage to provide his own food. Old Adam in the play is soon in danger of starving when he goes to the forest of Arden. When Orlando comes to the Duke’s table, where there is food, he comes carrying Adam. When we seek food we all carry the burden of old Adam with us, that original curse that gave us the burden of providing our own sustenance. Just to make sure the allusion is sufficient to zero the reader in on the main theme, Bacon has Orlando ask Oliver:

“Shall I keep your hogs and eat husks with them? What prodigal portion have I spent that I should come to such penury?”

The Parable of the Prodigal Son is also referred to in “The Two Gentlemen of Verona”, and, as I have shown there, refers to the cycle of the soul. The basic theme of “The Two Gentlemen of Verona” has much in common with the face looking toward the past in “As You Like It”. The parable of the younger son journeying into a far country while the elder remained in his father’s house parallels the story of Orlando in “As You Like It”. The story of the Fall of man and the expulsion from the Garden of Eden deals with the same idea. The soul goes out into the phenomenal universe for a reason. The cycle of incarnation is necessary for the soul to be perfected. This idea is brought out in various passages in the Gnostic works, as well as in the Gnostic document The Hymn of The Robe of Glory which closely follows, but greatly extends, the general ideas and cycle set out in the Parable of The Prodigal Son. “As You Like It” deals with the Christian myth of “The Fall” and the Fairy Tale theme also allows Bacon to introduce the tripartite division of man’s being as he elaborates on the theme of “The Fall”. Also, here for once we catch a glimpse of Bacon behind his veil. We may wonder whether Bacon, with his towering intellect, endorsed the religion of the time. On the surface Bacon seems to have been a very religious man. Here he lets us know what he really thinks about that religion. He thinks that although there is some truth in it, it is actually a fairy tale.

This is merely a hint of the role of the allusions or clues in “As You Like It”. “As You Like It” is loaded with these clues. Each is a question that must be answered if we are to really understand the play. Probably
the best single study of “As You Like It” is “His Erring Pilgrimage” by Mabel Sennett. Her background in studying dream symbolism enabled her to perceive a significant portion of the symbolism in the play. However, in the final analysis, her study, although edifying, suffers from the same shortcoming as the other studies of the play in that it only covers a portion of the allegory contained in the play, and omits an equally significant portion. In addition, because of the fragmentary nature of her study she sometimes goes astray. In order to understand the play it is important to place the interpretation in the framework of the Janus design integrated with all the allusions in the play, and there are a great many of these.

One of the more important is the name of the play. “As You Like It” embodies meanings that applies to the play on several levels. Then there are the changes that were made to the source on which the play was based. In adapting the story from Thomas Lodge’s book “Rosalynde or Euphues’ Golden Legacy” we must ask why is the name Rosader in Lodge’s book changed to Orlando in the play? Then we must solve all the other allusions, each of which poses a question. Why does Rosalind give Orlando the chain? Why does Celia stress that Rosalind is The Rose: “Therefore, my sweet Rose, my dear Rose, be merry.” What is the meaning of the sex shift in Rosalind? An actor (a boy) disguised as a girl plays a girl who disguised as a boy plays the pretend part for Orlando of a girl (Rosalind) and the character is Rosalind, but the character is actually a boy who is playing Rosalind. Surely this has some specific intent. Why are Celia and Rosalind inseparable? Why do they use the names Aliena and Ganymede when they go to the forest of Arden? Why are there two Jaques in the play who seem related since they are both intellectuals? Why are there two Oliver’s in the play? One is Oliver the older brother. The other is Oliver Martext, the forest vicar. What is the significance of the considerable body of allusions to the deer in the play? Why is the forest the forest of Arden when it is actually the forest of Ardennes? What is the significance of the snake and the lion in the play? What is the significance of Orlando’s inheritance of 1,000 crowns? Why does Oliver harbor enmity toward Orlando when he doesn’t seem to harbor any enmity toward the middle brother Jaques? Why must Orlando
defeat the giant Charles before he goes to the forest of Arden? Why does Jaques remain in the forest when the others return to court? Why are William and Audrey in the play? As Helen Gardner notes, “These additional characters add nothing at all to the story. If you were to tell it you would leave them out”. Why are there allusions to Christopher Marlowe and other writers in the play?

**The Legacy Theme In As You Like It**

Sometimes the most obvious thing is the most difficult to see and this seems to be the case with “As You Like It”. Even though the central theme of the play is in plain sight for everyone to see, and moreover, is reinforced by the source from which the play was taken, commentators have skipped over the idea as if it doesn’t exist. The source for “As You Like It” was a book by Thomas Lodge titled, “Rosalynde. Euphues Golden Legacy”. It dealt with the legacy left by Euphues. The legacy was a book titled, Rosalynde”, just as the legacy left by Bacon is a book, or books. The legacy theme is very much the central theme of “As You Like It’. From the very first words to the end the play deals with a legacy, Orlando says: “As I remember, Adam, it was upon this fashion bequeathed me by will but poor a thousand crowns, and, as thou say’st, charged my brother on his blessing to breed me well; and there begins my sadness.”

and the words of Jaques at the end of the play reaffirm the theme:

[To the Duke] You to your former honor I bequeath;  
Your patience and your virtue well deserves it.  
[To Orlando] You to a love that your true faith doth merit;  
{To Oliver} You to your land and love and great allies’

“As You Like It” deals specifically with Bacon’s concealed works. When Bacon wrote “As You Like It” he was looking for a unifying theme through which he could contrast his Instauration with some aspect of ancient knowledge in accordance with the Janus design he had adopted for the plays. He hit upon the idea of a legacy. “As You Like It” has two faces, one looking toward the past, and one toward the future. The face looking toward the past deals with the Garden of Eden, i.e. the Golden Age, The Fall, or expulsion from the Garden when man was cast out and forced to go out from the Garden of Eden and
make his own way in the world of nature. This was the legacy of Adam. By
this legacy the soul must complete the long cycle of incarnations in the
earth before it can regain its celestial estate, and the Garden of Eden. The
face looking toward the future deals with the legacy of Bacon’s Great
Instauration as transmitted in his concealed works.

[To Silvius] You to a long and well-deserved bed;
[To Touchstone] And you to wrangling

and we should remember that “the penalty of Adam” was also a legacy.

The Two Faces In As You Like It
This was related to the allegory of man’s fall and exile from the Garden of
Eden because Bacon constructed his Instauration with the express
purpose of giving man back The Garden.

He would shortcut the return of man to the Garden of Eden by endowing
him with a science that would give him the mastery over all nature that was
his in the Edenic state. Although unable to give this knowledge to mankind
in his own age, he left a legacy in his concealed writing that was intended
to demonstrate the operation of his New Machine for the Intellect by which
The Garden could be regained. This is the golden legacy with which “As You
Like It” deals, the reinvestment of man to the Golden Age - to The Garden
of Eden. The ultimate case of, “As You Like It”, hence the name of the play.

The Face Looking Toward The Past
A number of clues are significant in regards to the face looking toward the
past. First, there are the two dukes who are brothers. Duke Senior has
been banished to the forest of Arden by Duke Frederick who has usurped
his kingdom. For the alert reader this should raise a flag. Throughout the
plays whenever Bacon wants a particular character to symbolize God, he
makes that character a duke. Prospero is a duke. Vincentio in Measure for
Measure is a duke. Theseus in A Mid-summer Night’s Dream is a duke. The
father of Silvia in “The Two Gentlemen of Verona” is a duke. Solinus in The
Comedy of Errors is a duke. They all personify God. An understanding of
why Bacon symbolizes God as a duke throws light on the meaning of “As
You Like It”.

The rationale is found in the writings of Robert Fludd who was
probably one of Bacon’s masks, and if not a mask, certainly someone very
close to him. Most of Fludd’s very valuable and very ponderous works
remain locked up in the renaissance Latin of extremely rare books available
in only a few of the great libraries of the world. However, I happened one
day some years ago to be on lower Broadway in New York City and
wandered into Samuel Weiser’s bookstore. Here I found a book containing
124 pages of Robert Fludd’s “Mosaical Philosophy” translated into English,
edited by Adam McLean, only 250 copies printed. I snapped the thing up
quicker than you could say, “Give me all your money”, which is essentially
what the clerk in the bookshop said. This book frequently throws light on
the plays.

As might be expected from the title, Fludd based his account of the
creation on the Biblical genesis. What is properly described as God does
not enter into creation at all, but always remains, above, beyond, and
apart from all creation, as does the Alien God described in the teachings of
the Gnostics. Fludd says God is the eternal unity in which everything was
contained in potentiality. He says that Scripture teaches us that God, the
fountain of all being, in the beginning was in that profound abyss of
darkness in His original unity, that was termed in Hebrew “Ain”, i.e.
nothing. Fludd says the wisest of the cabalists have termed this original
darkness – the Dark “A” (Aleph tenebrosum). Scripture tells us, says
Fludd, that God existed first in that state defined as “without form and
void”. Then God willed and this action produced the Light “A”, producing
order, but with light comes shadow, so the original “fiat lux” after
producing light and order, next produced chaos. We may note that the
famous American Seer, Edgar Cayce, gave an identical description of
creation:

“God moved, the spirit came into activity. In moving it brought light,
and then chaos.” (3508-1)

Out of the original unity arose two opposites. One was light, concord,
truth, beauty, order, and life; the other darkness, discord, error,
deformity, contention, and death. We call the first God; the second The
Devil,- but God, above and apart from all this, combines both principles.
The Alien God of the Gnostics (the real God) corresponds to a king, the
highest ruler, while what we think of as God actually corresponds to a duke,
the highest rank beneath that of a king - the
ruler of an independent dukedom or subordinate territory. Hence Bacon uses dukes in the Shakespeare plays to personify what we call God. Duke Senior represents The God of Order. Duke Frederick represents the God of Chaos. These are the Ahura Mazda and Angra Mainyu of ancient Persia.

After the Biblical story of creation comes the Biblical story of the creation of man and the Garden of Eden. Because the Garden of Eden story has an important bearing on the play it is important to understand the story. Everyone knows the story of The Garden of Eden. God created a garden. In the midst of the garden He put the tree of life, and the tree of the knowledge of good and evil. In the Garden He also put Adam and Eve, the first man, and the first woman. They were not supposed to eat of the fruit of the tree, but the serpent enticed Eve, and Eve enticed Adam. As a result God cast the serpent down. He will go on his belly and eat dust all the days of his life. And God cast Adam and Eve out of the Garden of Eden.

According to the Ancients there were three worlds - divine, celestial, and terrestrial. The Biblical account of the creation of man and the Garden of Eden story deals with these three worlds. We can gain some idea of the divine world through Plato’s idea of the world of “forms”. Plato said the divine world was the world of forms. According to Plato, a man is not the real man. The real man is the ideal form of all men that exists in the divine world. All men in the terrestrial world are only approximations in some degree, shadows of that ideal form. The divine world contains the prototypes or “form” of everything that exists on lower planes. The man whose creation is described in Genesis 1:27 was the ideal “form” of man, known in Kabbalah as Adam Kadmon. Adam Kadmon was not an individual man, but the prototype of all mankind - the archetypal androgyne.

All individual souls were created in the beginning when God moved and the spirit came into activity. They are individualized portions of the universal spirit, reflections of the ideal “form” of man. This is the man whose creation is described in Genesis 2:7:

“And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.”
At the time the Bible was written no terms existed for finer grades of matter such as have been developed by modern physics. The term “dust of the earth” was an effort to express a very subtle grade of matter in an era in which there were no words to express this. On this plane of matter the soul still combined the polarities of male and female.

Where did the souls exist after they were created in the beginning? The key is in the word soul itself, which derives ultimately from the Latin ‘caelum’ the vault of heaven, i.e. the heavens out among the stars. English comes from Frisian a West German dialect. In old Frisian the word for soul was ‘siele’; in North Frisian it was ‘seel’ or ‘siale’. This has the same derivation as our modern word ‘ceiling’, which derives from the earlier ‘ceil’ and this from the Latin ‘caelum’. The universal belief among the ancients was that the soul came from the stars, the heavens. The Ancient Egyptians even put star maps on the inside of their coffin lids, right above the face of the deceased, to guide him on his journey among the stars. When the Christians came along they mangled the idea into the belief that the soul can go to ‘heaven’ (their ill-digested concept of paradise) after its life on this earth. The ancient Orphic idea from which the Mysteries derived was that the original home of the soul was in starry heaven, but due to some primal wrong it was doomed to wander here below on the earth for thrice ten thousand years until the original sin was expiated. The Orphic plate found in an ancient grave in Petelia in South Italy proclaims, “I am a child of Earth and Starry Heaven, but my race is of Heaven (alone)”.

Moses, who was an initiate, got his lore from the priests of the great pyramid school, that had transmitted the teaching from thousands of years previously when this type of knowledge existed at a much higher level. According to these people the soul came from the stars, but with a special stipulation. When the polar axis pointed to a specific star group an ‘in phrase’ condition existed that allowed the souls from that star group to come to earth, and these souls, after they came to earth from other star systems dwelt originally in the celestial realm in the area above the north pole of the earth. The Serpent and the Tree in the Garden of Eden story tells us this. The serpent is the
constellation Draco. In “Star Lore of All Ages” William Tyler Olcott says, “Of all creatures the serpent is historically the most interesting. It is referred to in myth and legend more often than any other, and connected as it is with the very story of Eden, it is linked with the earliest history of man as no other creature is.” Draconis is a star within the constellation Draco. It has a special place because it is actually at the pole of the polar ecliptic. In other words, when Draconis was the Pole Star, the ecliptic would have coincided with the equator. Days and nights would have been equal year round, and there would have been spring year round - a golden age. This is related to the great motif in myths of the World Tree. In their fascinating book, “Hamlet’s Mill” Santillana and Dechend say:

“One of the great motifs of myth is the wondrous tree so often described as reaching up to heaven. There are many of them – the Ash Yggdrasíl in the Edda, the world- darkening oak of the Kalevala, Pherecydes’ world-oak draped with the starry mantle, and the tree of life in Eden”

This World Tree that figured so prominently in ancient myths, grew out of the north pole extending into the heavens above. Actually there were two trees. One growing from the north pole, and one growing from the south pole. The bible refers to them as the Tree of Life, and the Tree of the Knowledge of Good and Evil. The poles of the earth are the source of geomagnetism. This is not only the source of all life on our planet (the Tree of Life); it is also the factor which enables all mental activity (the Tree of the Knowledge of Good and Evil). Around 3,000 B.C. Draconis was the pole star, and would have been in the branches of the World Tree at the zenith. Due to the precession of the equinoxes, constellations and stars take their place successively during the vast 25,800 year cycle as the pole star. As the earth spins it wobbles like a spinning top and its axis describes a circle around the north pole of the ecliptic. But unlike the circle caused by the wobble of a top that takes only seconds, the earth takes 25,800 years for the north pole to trace out one of its circles. As it makes this circle the axis of the earth points to one star system after another. Around 3,000 B.C. it pointed to Alpha Draconis. At the time of the Greeks it pointed to beta Ursae Minoris. At the present it points to the star Polaris in alpha Ursae Minoris. In A.D. 14,000 it will point toward Vega. Souls came to our planet from
the respective constellations pointed to by our wandering planetary axis. They originally dwelt in celestial forms in very subtle matter in the area above the poles of the earth.

There were two Edens. The Eden of the Golden Age on earth is a terrestrial reflection of the celestial Eden when the souls existed without want in the celestial sphere above the north pole. The terrestrial Golden Age was around 3,000 B.C., but has occurred many times in those 2,100 year periods during the 25,800 year cycle when the pole star was Draconis, and the ecliptic coincided with the equator. Days and nights would have been equal year round, and there would have been spring year round - a golden age. This would have occurred at 3,000 B.C., 28,800 B.C., 54,600 B.C., 80,400 B.C., and so on all the way through remote antiquity each time the great cycle of years came around. The terrestrial Garden of Eden, and terrestrial Golden Age are types and symbols of the celestial Garden of Eden and the celestial Golden Age. The celestial Garden of Eden and the celestial Golden Age was when the souls first came to earth before they incarnated into physical matter in the earth. At this point the souls were androgynous. The earth was populated with animals. The Bible says:

“And out of the ground the Lord God formed every beast of the field, and every fowl of the air”

According to the American seer, Edgar Cayce, incarnation in the flesh was not part of the original plan. The souls at that time had the creative powers of gods and many wanted to experience the life on earth. They projected themselves into these creatures creating gross forms in size and stature. The result was to bring chaos into the earth. Then there was a second entering of the souls into the earth in an attempt to correct the imbalance. A soul that completed the soul cycle in the created universe and attained oneness with God offered itself to lead the souls that had became entangled in the earth back to their original lost estate, although that meant this soul would have to undergo the entire cycle again, this time in the earth. This was Plan B. This soul, a very advanced soul who came from Sirius, became the earthy Adam. Sirius has been known from time immemorial as The Dog Star, hence the allusion in the play when Oliver says to Adam who he exiles along with Orlando:
“Get you with him, you old dog.”

This is why Sirius was so important in the religion of the ancient Egyptians. They knew the souls came from the stars, and the master soul came from Sirius. With the advent of Adam it was decided that the best method through which a body in the pattern of the archetypal prototype could be built and propagated was through the method of sex. So the souls split into the feminine and masculine – the Bible says God made Eve from one of Adam’s ribs (Genesis 2:21,22). At this point the soul still existed in very subtle matter in the heavenly region above the north pole. Then, in Genesis 3:21 we are told God made coats of skin and clothed the man and the woman. This third and last description is that of the creation of the physical body of man. This body is actually a coating of denser matter which solidifies over the celestial body of man which is composed of much more subtle matter. This last body is the terrestrial body. The soul entered into physical incarnation and began the great cycle of incarnations in the earth.

Man was made in the image of the universe. As the universe was composed of three divisions: divine, celestial, and terrestrial, so man had three divisions:

Spiritual
Mental
Physical

These are the three brothers: Oliver, Jaques, and Orlando. This gives the rationale for the enmity of Oliver toward Orlando. In order to understand this one needs to understand the basic law of the universe. This basic law, the Law of Triads, deals with the meeting and combination of the three basic forces in the universe. From this simple process, infinitely repeated, everything, every phenomena, on whatever scale, from the sub-atomic to the galactic has it arising.. Of itself each force has no distinguishable quality, but in their meeting and combination one force will always be active or positive, another passive or negative, and the third - the force of increase, results from the opposition of the other
two. Bacon referred to this process in his “History of the Sympathy and Antipathy of Thing”:

“Strife and friendship in nature are the spurs of motions and the keys of works. Hence are derived the union and repulsion of bodies, the mixture and separation of parts, the deep and intimate impressions of virtues, and that which is termed the junction of actives with passives; in a word, the MAGNALIA NATURAE.”

In the process of the flow of the meeting and combination of these forces the “increase” force of the original triad becomes the active force of the subsequent triad, and as each triad of forces interacts with each subsequent triad the basic law of triads continues to operate, so that in respective triads of force the first triad is positive, the second negative and the third reconciling. The union of the forces is where growth or increase takes place – the product of the opposition between the other two forces. This was a top-down process. It began with the entire universe. This explains Fludd’s scenario of the two opposites, symbolized by Bacon by the two Dukes – Duke Senior and Duke Frederick. The reconciling point between the two is the universe, the point of growth that takes place between the two opposites. This was the Protolatos (proto-first; olatos-wholeness) Within this original wholeness, or cosmos – the universe, the ray of creation proceeded downward on a diminishing scale. Within the Protolatos a certain, definite number of cosmoses were formed, and as the ray of creation continued, within each of these cosmoses a certain, definite number of cosmoses were formed, until finally on the diminishing scale the cosmos man was formed. Each cosmos mirrors in itself a reflection in miniature of the Protolatos. This was the original idea of the cosmoses from which the later, fragmentary idea of the macrocosm and microcosm was derived.

Bacon clearly understood this process and symbolized it in at least two of his “AA” devices. In the device that marked the Shakespeare First Folio there was a sheaf of wheat between the light “A” and dark “A”, showing the product of growth as a result of the two opposing forces. In another “AA” device there was a variant of the cornucopia,
a vase filled with the fruits of the harvest between the Light “A”, and the
dark “A”, indicating that the result of the two opposites was growth.

Just as in everything else the constitution of man is in accordance with the
fundamental law of triads. The spiritual and the physical are the opposites,
and the mental is the center of growth produced by the polarity of the
opposites. The spiritual is the higher self, the physical the lower self. They
are always opposed to and at war with each other up to the ultimate stage
in soul evolution when they are united. This is the rationale of the enmity of
Oliver toward Orlando. The same idea is found in the alchemistic idea of the
Corascene Dog and the Armenia Dog that never cease to fight each other.

The mental is composed of two parts – the higher mental and the lower
mental. The higher mental is the lowest part of the threefold division of the
Higher Self. The lower mental is the highest part of the threefold division of
the Lower Self. This is the reason for the two Jaques. The higher mental is
the Jaques who is the lowest division of the higher self. The lower mental is
the Jaques of the forest of Arden, the highest division of the threefold
makeup of the lower self. Yet they are the same, and at the end of the
cycle, when the divisions of man are integrated we find them together.
The two Jaques are an important clue in the play, a clue that has been lost
on the blind guides – the Stratfordians commentators. Groping blindly at
this clue, Harold Jenkins says, “It seems clear enough that these two men
with the same name were originally meant to be one.” But he could go no
further with the clue. Turtles can’t high jump.

In reference to Jaques it should be noted that his temperament of
melancholy is an additional allusion relating the story in “As You Like It” to
the Garden of Eden story. There is much of Hamlet in Jaques. In my article
on Hamlet I have shown how the melancholy of Hamlet was a disorder
resulting from the declivity of the earth’s axis which was the astronomical
accompaniment of the lost of the Garden of Eden and the Golden Age, and
was the macrocosmic parallel to the disorder in the microcosm. The
declivity of the earth’s axis was also the factor that brought about winter.
So in connection with the forest of Arden being the world of nature into
which the soul went after exile from the Garden of Eden we should also find references to winter. Bacon was careful to ensure that these were in the play. We are introduced to the forest of Arden with Duke Senior’s speech in which he refers to:

“the icy fang
And churlish chiding of the winter’s wind,
Which, when it bites and blows upon my body
Even till I shrink with cold, I smile and say
‘This is no flattery: these are counselors
That feelingly persuade me what I am.”
Sweet are the uses of adversity”

Amiens sings:

“Under the greenwood tree
Who loves to lie with me,
And turn his merry note
Unto the sweet bird’s throat,
Some hither, come hither, come hither.
Here shall he see no enemy
But winter and rough weather.”

And again:

“Blow, blow, thou winter wind,
Thou art not so unkind
As man’s ingratitude:”

We are told Orlando was endowed with a legacy of 1,000 crowns by his father. This is a symbol of his heritage. The “1” symbolizes his separate being, and the three zeros symbolizes the potential of the three divisions of that separate being. This same symbolism of 1,000 is present in Bacon’s earliest “Shakespeare” play, The Comedy of Errors. Orlando cannot have his endowment while he is in court (the celestial realm) because he must go out into the lower world of nature in order to develop the triad which is his heritage. This heritage is the
triad of the lower self:
Lower Mental
Emotional
Physical

The growth of the emotional results through the long cycle of incarnation from the interaction of the mental and the physical. According to the famous American seer, Edgar Cayce, the emotions result from repeated incarnations in the earth. As the soul repeatedly incarnates it has lives where it comes in close contact with others, eventually forming attachments to others. Over the long period of the soul cycle of incarnations it begins to develop an emotional empathy toward others, until finally in the highly developed soul it comes to realize that “no man is an island, each is a part of main”. This is the rationale of the phenomenon found among serial killers. They have no emotional empathy toward others because they are souls just beginning the cycle of incarnations in the earth who have not developed the emotional body.

In order to have a complete understanding of the Garden of Eden story it is necessary to understand that in addition to the spiritual and astronomical meaning there was also a physiological meaning. If you look at a drawing of the circulatory system and the nervous system in any book on anatomy you will see that they bear a startling resemblance to inverted trees built on the trunk of the spinal column. The circulatory system is the Tree of Life, and the nervous system is Tree of the Knowledge of Good and Evil. The serpent is Kundalini, that electric-fire energy which lies coiled at the base of the spine, and which impels man to all experience since it is the motivating spiritual force in his makeup.

The story is an allegory dealing with man's state before his descent into matter. The celestial entity as originally created, although all wise on its own plane, had not self consciousness. It had not tasted of
life, nor of Good and Evil. It was led into experience and into physical matter by the serpent force, which through motivating toward activity and experience enticed the sensuous part of man (symbolized by the woman) to taste of experience. The soul of man pushed its way into matter and became clothed in a rude garment of flesh.

The allegory also deals with the story of man’s discovery of sex. The soul was created so it could procreate in a divine or immaculate manner by utilizing the soul force to materialize bodies. God, or the divine consciousness, gave man permission to enjoy all the fruits of the trees of the garden – sight, sound, smell, taste, touch, but forbade him to taste of sex, the fruit at the center of the garden least he fall into the inferior animal mode of procreation. But the woman was seduced by the serpent, and the man was seduced by the woman, and that which began on the celestial plane fell into the terrestrial. Basically the story of The Garden of Eden is, therefore, a study of the celestial origin of man, of the mystery of the equilibrium of the electrical energies in the spinal column, their imbalance, and the subsequent fall into physical matter, necessitating the long cycle of the soul in the earth before it can regain its original celestial estate.

Oliver casts Orlando out and Orlando goes to the forest of Arden. Duke Frederick casts Rosalind out (just as he had cast Duke Senior out before her) and Celia accompanies her to the forest of Arden. What exactly does the forest of Arden represent? It represents nature – the world to which the soul goes after it loses its celestial estate. But before Orlando goes to the forest of Arden he defeats the giant – Charles. Charles symbolizes the titans which represent the forces of chaos. Symbolically the soul must wrestle against and defeat the forces of chaos before it can possess the organizing power to assemble the physical body, the vehicle necessary for incarnation in the physical world. Bacon shows the exile to the forest of Arden is a continuation of the biblical symbolism when he has Jaques says:

“I’ll go to sleep, if I can; if I cannot, 
I’ll rail against all the first-born of Egypt.”

Exodus continues the story begun in Genesis, and Exodus 11,12 reports that when the first-born of Egypt died, the Israelites were sent out into the wilderness. It is helpful here to understand the
Biblical symbolism. After the soul was cast out from the Garden of Eden, that is, after it lost its celestial estate and entered into the world of nature, the children of Israel (the souls) were occupied in Egypt with making bricks from clay. Clay is a common allusion for the physical body. The soul makes forms of clay – it assumes successive physical bodies. Following this the Bible describes how the children of Israel passed through the red sea. The red sea is the sea of blood, the sea of physical generation. This is followed by the account of how the children of Israel wander lost in the wilderness. The soul that has been cast out from its original celestial estate loses its contact with its spiritual source, and must wander for a time lost in the wilderness of the world of nature. In the Biblical account the wilderness is also described as a desert (Exodus 13:1,2):

“In the third month, when the children of Israel were gone forth out of the land of Egypt, the same day came they into the wilderness of Sinai. For they were departed from Rephidim, and were come to the desert of Sinai”

So in “As You Like It” there are repeated references to a desert. Rosalind says,

“I prithee, shepherd, if that love or gold can in this desert place buy entertainment, bring use where we may rest ourselves and feed.”

Orlando says to Adam:

“...there shalt not die for lack of a dinner if there live anything in this desert,”

and again to Duke Senior:

“But whate’er you are that in this desert inaccessible.”

In accordance with the Biblical theme in “As You Like It” there is also a theological theme. According to theologians God created man with free will and left it up to him what he would do with that free will. This is very much a theme of the forest of Arden. The forest of Arden is a place where man’s will and pleasure is the only law. Each character is
an example of the use of free will. Each character plays his part in pursuit of
his own fancies. As you like it is the only law of the forest in “As You Like
It”.

Another important element that applies to the fallen man is the element of
time. Time does not exist in the divine realm. In the celestial realm time
exists, but the soul is exempt from the injuries of time. Time is the servant
of the soul. The soul can go back or forward in time, expand or contract
time at will. Therefore the peculiarity of the time scheme in the first act in
“As You Like It” when the scene is in the court which symbolizes the
celestial realm. In the first scene Oliver asks for ‘the new news at the new
court’. Charles tells him that the Duke and his loyal followers have been
banished and have taken to the Forest of Arden, implying that this is a
fairly recent occurrence. Yet when Duke Frederick tells Celia that he
spared Rosalind for her sake we learn that this was long ago for she was
kept in the court and grew up with Celia after her father was banished. A
number of Stratfordian commentators have noted this, and their general
consensus is that Shakespeare was being sloppy. Of course Bacon
designed his concealed writing to select their readers. This is a case of
Nature and Bacon working hand in hand while the Stratfordians, were

In the terrestrial realm the soul enters the realm of time. Humans are born,
grow old and die, and live under the iron rule of time. So we find Touchstone
moralizing on the effects of time:

“And then he drew a dial from his poke,
And looking on it with lack-luster eye,
Says very wisely, ‘It is ten o’clock.

Thus we may see’, quoth he, ‘how the world wags.’

‘Tis but an hour ago since it was nine,
And after one hour more ‘twill be eleven;
And so, from hour to hour, we ripe and ripe,
And then, from hour to hour, we rot and rot;
And thereby hangs a tale.’”
And Jaques gives the famous seven ages of man soliloquy which deals with the same subject:

Turning again toward childish treble, pipes  
And whistles in his sound. Last scene of all,  
This ends this strange eventful history,  
Is second childishness and mere oblivion,  
Sans teeth, sans eyes, sans taste, sans everything.”

An interesting allusion in “As You Like It” is the ‘tongues in trees’allusion. Duke Senior says, where we are first introduced to the Forest of Arden:

“And this our life, exempt from public haunt, Finds tongues in trees, books in the running brooks, Sermons in stones, and good in everything.”

We might skip over this, but we find later Orlando using the same expression:

“All the world’s a stage,  
And all the men and women merely players;  
They have their exits and their entrances,  
And one man in his time plays many parts,  
His acts being seven ages. At first, the infant,  
Mewling and puking in the nurse’s arms.  
Then the whining schoolboy, with his satchel  
And shining morning face, creeping like snail  
Unwillingly to school. And then the lover,  
Sighing like furnace, with a woeful ballad  
Made to his mistress’ eyebrow. Then a soldier,  
Full of strange oaths and bearded like the pard,  
Jealous in honor, sudden and quick in quarrel,  
Seeking the bubble reputation  
Even in the cannon’s mouth. And then the justice,  
In fair round belly with good capon lined,  
With eyes severe and beard of formal cut,  
Full of wise saws and modern instances;  
And so he plays his part. The sixth age shifts  
Into the lean and slippered pantaloon,
With spectacles on nose and pouch on side;
His youthful hose, well saved, a world too wide
For his shrunk shank, and his big manly voice,

“Why should this a desert be?
For it is unpeopled? No.
Tongues I’ll hang on ever tree
That shall civil sayings show:
Some, how brief the life of man
Runs his erring pilgrimage,
That the stretching of a span
Buckles in his sum of age;
Some, of violated vows
‘Twixt the souls of friend and friend;
But upon the fairest boughs,
Or at every sentence end,
Will I ‘Rosalinda’ write,
Teaching all that read to know
The quintessence of every spite”

This is interesting because it shows that not only does Orlando write his love messages to Rosalind on trees, but also his “tongues on trees” cover all of human learning. What’s up with all this? Bacon has here an allusion to a forgotten facet of the beginnings of all human learning. The letters from the earliest alphabets came from the names of trees. This is shown very convincingly by Godfrey Higgins in his “Celtic Druids” and “Anacalypsis”. So the allusion when Bacon has Duke Senior and Orlando refer to “tongues on trees” has to do with the early beginnings of human learning. Duke Senior, to be sure, also speaks of, “books in the running brooks” and “Sermons in stones” and this also touches on certain facets of early human learning, but since my space is limited here, I won’t get into that.

The Forest of Arden in “As You Like It” deals with the world of nature. And the allegory has a religious theme. Much of this allegory pertains to the Judeo-Christian religion. However, there was another religion that was the religion of nature and, as such, pertained more directly to the nature setting of “As You Like It”. The thread of this allusion in the play begins immediately after we first encounter Duke Senior and his Lords in the forest of Arden. Duke Senior says:
“Come, shall we go and kill us venison?
And yet it irks me the poor dappled fools,
Being native burghers of this desert city,
Should, in their own confines, with forked heads
Have their round haunches gored.”

It is perfectly reasonable that the exiles should kill deer to provide venison for their food. But it sounds strange that Duke Senior should refer to them as burghers or citizens, and the impression is heightened immediately afterward when we hear of a wounded stag heaving forth groans and big round tears coursing one another down its innocent nose. It sounds like a description of a human rather than a deer. And Jaques addresses the herd of deer in the same vein:

“All sweep on, you fat and greasy citizen,
‘Tis just the fashion: wherefore do you look
Upon that poor and broken bankrupt there?”

When Touchstone is talking about marrying Audrey he says:

“A man may, if he were of a fearful heart, stagger in this attempt; for here we have no temple but the wood, no assembly but horn-beasts. But what thought? Courage! As horns are odious, they are necessary. It is said, ‘Many a man knows no end of his goods.’ Right! Many a man has good horns and knows no end of them. Well, that is the dowry of his wife; ‘tis none of his own getting. Horns! Even so, poor men alone. No, no; the noblest deer hath them as huge as the rascal. Is the single man therefore blessed? No; as a walled town is more worthier than a village, so is the forehead of a married man more honorable than the bare brow of a bachelor; and by how much defense is better than no skill, by so much is a horn more precious than to want.”

The allusion, of course, is to the idea of the cuckold’s horns. The female of some Old World cuckoos lays its eggs in the nests of other birds, leaving them to be cared for by the resident nesters. This has given the female bird a figurative reputation for unfaithfulness as well. Hence the term to be cuckolded refers to a man whose wife has committed adultery with some other man. Such a man was said to
wear the horns. In the rutting season, one stag may accumulate several females, taking the female away from other stags. Hence the expression ‘to wear horns’, the man who has been cuckolded figuratively wears horns like the stag whose female has gone over to another stag. Rosalind refers to the same idea when she reproaches Orlando for being late and says she has as soon be wooed of by a snail, besides the snail brings his destiny with him. When Orlando asks, “What’s that?”, she replies, “Why, horns; which such as you are fain to be beholding to your wives for”. But the allusion moves to another theme in the scene where Jaques enters and the Lords dressed as foresters are found with the slain deer. When Jaques asked who killed the deer, and one of the Lords responds, “Sir, it was I.” Jaques says: “Let’s present him to the Duke like a Roman conqueror; and it would do well to set the deer’s horns upon his head for a branch of victory.” Then they have the song:

“What shall he have that killed the deer?
His leather skin and horns to wear:
Then sing him home. The rest shall bear
This burden.
Take thou no scorn to wear the horn,
It was a crest ere thou wast born,
Thy father’s father wore it,
And thy father bore it.
The horn, the horn, the lusty horn,
Is not a thing to laugh to scorn.”

This has all the appearance of some type of ritual, and the explanation is in the play “The Merry Wives of Windsor” where, following his misadventures with the merry wives, a ritualistic scene follows in which Flagstaff has horns set on his head. The Merry Wives of Windsor deals with the old nature religion of witchcraft and The Horned God, and the nature theme of the allegory is an integral part of the nature theme of the “As You Like It’ allegory. The nature religion of The Horned God was widespread long before and after the advent of the Judeo-Christian creed. “The God of the Witches” by Margaret A. Murray is an excellent source of information about this. The entire book can be found online at:

http://www.sacred-texts.com/pag/
In effect the Judeo-Christian god was cuckolded by the women who left Him for The Horned God. The nature religion of The Horned God was widespread all over Europe, England, and specifically the forest of Arden. The Celtic horned god Cernunnos, who was indigenous to this region, was also known by the name of Silvanus. The old form of the religion involved a ritual sacrifice. A man was dressed as a stag with the horns of the stag, and in the ritual the man was slain. Apparently it was believed this conveyed the virility of the stag to The Horned God. Another idea, in the original form of the rituals, was that the sacrificed victim provided food for the god, or gods.

The next allusion we need to look at in order to understand the play is Celia and Rosalind. The name Celia means heavenly and Rosalind has already been identified as The Rose. This symbolism is purely Platonic and is based on Plato’s great dialogue of The Symposium. The Symposium deals with the story of the soul. It tells how the original androgyne was split into the two sexes, but it also deals with another subject, which has an additional bearing on “As You Like It”. According to The Symposium there were two Venuses – the heavenly Venus, and the earthly Venus. The realm of the heavenly Venus was the celestial realm while the earthly Venus ruled over the terrestrial realm. Celia, whose name means heavenly, is obviously the heavenly Venus. When she is exiled from the celestial realm (the court) she takes the name Aliena – that is the outcast or exiled. In other words she had become the terrestrial Venus. The inseparable aspect of Venus is love and beauty. The rose was the flower of Venus and later became the symbol of love and beauty – The Rose, or Rosalind. As Celia says:

“We still have slept together,
Rose at an instant,
learned, played, eat together;
And wheresoe’er we went,
like Juno’s swans,
Still we went coupled and inseparable.”

There is a subtle clue here that points toward the nature of Celia and Rosalind as goddesses. The gods and goddesses of Ancient Greece were very much taller than human. The fragment of a relief from Eleusis (now in the Athens National Museum) shows a goddess
sprinkling water on the head of an Eleusinian hero.

The hero is a very muscular looking fellow. Probably above average size. But the goddess towers above him. She appears to be about 12 feet tall. In “As You Like It” there are reference to the height of Celia and Rosalind. Rosalind says, “…I am more than common tall”. Yet despite her height Celia is still taller than she is. When Orlando is talking to Le Beau, Le Beau says Celia was the taller of the two. However, once Rosalind had been exiled to the forest of Arden and takes on her male disguise she is described as short. Phebe says of Rosalind who is disguised as a boy and with whom she (Phebe) has fallen in love:

“He is not very tall.”

Then again in reference to Celia and Rosalind, Oliver says: “the woman low, and browner than her brother.” Anyone familiar with the writing of Homer knows that the idea of the gods and goddesses among the ancient Greeks was that when they appeared on earth they could take on any shape and size at will. All of this is only another subtle clue by Bacon of the divine status of Celia and Rosalind.

The burning question, of course, is why is Celia depicted as the daughter of Duke Frederick who is the personification of chaos? It makes sense, of course, that Rosalind (Beauty’s Rose) is the daughter Duke Senior the personification of order, but what logic is there in making Venus the daughter of chaos? The logic is in the ideas of Bacon, and this is another example of why it is so important to understand his ideas if we hope to understand the plays. Bacon has an interesting idea about the primordial creation. He said:

“For the summary law of nature, that impulse of desire impressed by God upon the primary particles of matter which makes them come together, and which by repetition and multiplication produces the variety of nature, is a thing which mortal thought may glance at, but can hardly take in.”

Desire or the Goddess of Love is Venus, and the matter upon which that primary impulse of desire was impressed by the God was the matter of chaos. So it is perfectly logical that Celia should be depicted as the daughter of chaos. As for the depiction of the role of Rosalind
in the play we may best understand this by resorting to Plato’s famous dialogue The Symposium. According to Plato’s Symposium love is the desire produced by beauty for generation upon the body of the beautiful. This is not a mere fleshly generation. The passion for the beautiful begins with the devotion to one beautiful body, generalizes itself into the love of all bodily beauty, and rises by successive graduations through the love of beautiful souls, thoughts, laws, institutions, knowledge, to the contemplation of the infinite sea of the beautiful, and to the final apprehension of the absolute, timeless, space less, form of beauty that transcends all the particular embodiments whose beauty is derived from it by participation, and which comes into being and passes away while it remains eternally the same. Love is that cosmic power of attraction evoked by the hierarchy of beauty which successively rises fallen souls through higher and higher stages until they finally once again attain union with THE ONE.

A very interesting book by John Vyvyan is titled “Shakespeare and the Rose of Love – A Study of the Early Plays in Relation to the Medieval Philosophy of Love”. Knowing that the Rose of Love played a prominent role in both the system of knowledge of Bacon and the “Shakespeare” plays enables us to grasp the significance of a very interesting little ideogram Bacon paints as a word picture in the play. When Celia and Rosalind (The Rose) are preparing to go the forest of Arden, Rosalind says she will disguise herself and there will be “a boar-spear in my hand”. Think about it. The Rose with the spear of the boar in her hand. This fairly screams of Bacon (whose crest was the boar) and who wrote under the name Shake-Speare while assuming the mantle of The Rose (“For nothing this wide universe I call / Save thou, my Rose; in it thou art my all.) In Elizabethan times “hit” meant hid. The “boar-spear in my hand” passage in the First Folio is designed so that when the book is closed it will rest against another passage on the preceding page that spells out “HIT FB”, i.e. “hid Francis Bacon”:

H Hereafter is a better world than this,  
I shall desire more loue and knowledge of you,  
    Orl. I rest must bounden to you: fare you well.  
T Thus must I from the smoake into the smother,  
F From tyrant Duke, unto a tyrant Brother.  
B But heavenly Rosaline.
Bacon gives us another clue when he has Rosalind give Orlando the chain. In his “De Augmentis” Bacon made reference to “…that excellent and divine fable of the golden chain, where men and gods are represented as unable to draw Jupiter to earth, but Jupiter able to draw them up to heaven. Rosalind represents that cosmic principle described in the dialogues of Plato, which draws men up to heaven. When Rosalind goes to the forest of Arden she takes the name of Ganymede. In classical mythology Ganymede was a Trojan boy, who became the cupbearer of the gods after Jupiter in the form of an eagle seized him and carried him up to the abode of the gods. The cupbearer of the gods served the gods the magic elixir, which may equate to that cosmic principle described in the dialogues of Plato. But there is another facet to The Symposium which had a bearing on the Ganymede story.

Ganymede was a catamite. According to the Greek ideal (as set forth fully in The Symposium) sex with women was solely for the purpose of procreation. True love existed only between males. The God of Love described in The Symposium is a young man or boy. And since Bacon is drawing on The Symposium he very cleverly incorporates this idea in his depiction of Rosalind. In Bacon’s time boy actors disguised as females depicted females on the stage. In the part of Rosalind an actor (a boy) disguised as a girl plays a girl who disguised as a boy plays the pretend part for Orlando of a girl (Rosalind) and the character is Rosalind, but the character is actually a boy who is playing Rosalind. Since the role of Rosalind in the play depicts the god of love described in The Symposium there was a need to depict her as a boy. Bacon solved this need very cleverly by his stratagem of having Rosalind disguised as a boy, and also through the assumed role of Orlando making love to the boy.

There is an additional depth to this. The play deals with the entire cycle of incarnations of the soul in the earth. At the end of this cycle the soul regains the garden. But in the interim, during its many incarnations in the earth the soul has incarnations in both sexes. So love through the cycle of incarnation involves sex shifting. And Bacon’s stratagem very cleverly depicts this. The sex shift is only seeming because the soul in its true nature is androgynous, but the
sex shift is, in a sense, real - both because a boy actors plays the part, and because in as much as the events of the play are accepted as real they are real in the framework of the stage play. If the role of Rosalind in the play is examined carefully it will be seen to follow exactly this idea from Plato of the god of love through the element of beauty elevating the love of the soul from physical love up to the successive higher stages of love. Rosalind assumes the role of teaching Orlando with the professed purpose of curing him of the madness of his love: And when Orlando asks, “Did you ever cure any so?”, she says:

“Yes, one, and in this manner. He was to imagine me his love, his mistress; and I set him every day to woo me. At which time would I, being but a moonish youth, grieve, be effeminate, changeable, longing and liking, proud, fantastical, apish, shallow, inconstant, full of tears, full of smiles; for every passion something and for no passion truly anything, as boys and women are for the most part cattle of this color; would now like him, now loathe him; then entertain him, then spit at him; that I drave my suitor from his mad humor of love to a living humor of madness, which was, to forswear the full stream of the world and to live in a nook merely monastic. And thus I cured him; and this way will take upon me to wash your liver as clean as a sound sheep’s heart, that there shall not be one spot of love in’t.”

So the teaching lessons of Rosalind with Orlando represent stages of the soul as it is lifted from the lower stages of physical love up to the higher stages of soul attainment. The culmination of the evolution of the soul is when Oliver (the higher self) comes to the forest of Arden and is united with Orlando. The account certainly has a fairy tale flavor:

“Under an old oak, whose boughs were mossed with age
And high top bald with dry antiquity,
A wretched ragged man, o’ergrown with hair,
Lay sleeping on his back; about his neck
A green and gilded snake had wreathed itself,
Who with her head, nimble in threats, approached
The opening of his mouth; but suddenly,
Seeing Orlando, it unlinked itself
And with indented glides did slip away
Into a bush, under which bush’s shade
A lioness, with udders all drawn dry,
Lay couching, head on ground with catlike watch
When that the sleeping man should stir; for ‘tis
The royal disposition of that beast
To prey on nothing that doth seem as dead.
This seen, Orlando did approach the man
And found it was his brother, his elder brother.”

This is a very esoteric little vignette. Here again we have the tree and the serpent. The old oak, ‘mossed with age’ is reminiscent of the ‘world darkening oak of the Kalevala’, but this oak is described as ‘bald with dry antiquity’. That is, it is without leaves,- the stars are not present. We are not dealing with an astronomical symbolism, but with a strictly physiological condition that has existed for an interminable period of time. The serpent is now a ‘green and gilded snaked’ whose head hovers above the open mouth. Green symbolizes life. In fallen man the Kundalini force is replaced with an interim mechanism, powered by the breathing mechanism. As the individual breathes minute amounts of magnetic-electrical energy are inducted into the make-shift mechanism via which the energy is stored at the base of the spine. When the physical mechanism of the lower self is eventually evolved to the stage where contact can again be established with the higher self the interim mechanism is no longer needed – the green serpent glides away. This vignette is reminiscent of the fairy tale of Sleeping Beauty. She falls into an enchanted sleep. Everyone in the castle falls asleep. The King and Queen, the whole court, the horses in their stalls, the dogs in the yard, the pigeons on the roof, the flies on the wall. The very wind ceased, and around the place grew a hedge of thorns that became thicker each year. The story, of course, represents the higher self within, that lies in an enchanted sleep until the lower, outer self, has evolved to point where it can contact the inner self and awaken it. At the advanced point in the evolution of the soul it regains union with the higher self. The lion is the symbol of royalty and pride, but this is a female lioness, representing the maternal quality. This represents the birth of that pride which is the danger that assails the soul that has acquired the powers that accompany the awakening of Kundalini and the contact with the higher self. This is shown by the lion wounding Orlando, albeit in this case the injury is minor - Orlando is depicted as overcoming the wound of pride.
At the end of the play Duke Senior says:

“First, in this forest let us do those ends
That here were well begun and well begot;
And after, every of this happy number
That have endured shrewd days and nights with us
Shall share the good of our returned fortune,
According to the measure of their states.”

One of the concepts of the Vedanta of India is the idea of pralaya. According to this idea there is a periodicity, a day and night, a breathing out and breathing in to all creation. At the end of a cosmic period everything is reabsorbed into its first principle. This is called pralaya. At the end of a world period the same thing happens, as also with the soul at the end of its cycle of incarnation. Pralaya is the period of rest between periods of creations. But one of the interesting ideas of pralaya is that the new creation does not begin from the starting point, but the new creation begins from level the life units had attained at the point of the pralaya. This seems to be what is referred to in the speech by Duke Senior. In the masque at the end of the play the god Hymen is brought in by Rosalind to marry the four couples.

Some Stratfordians have suggested that Rosalind hired one of the locals to play the part. The only reason I mention this is I feel it is my duty as a card carrying Baconian to afford the Stratfordians every chance to show just how abysmally dumb they really are. And this idea is dumb even for the Stratfordians, who are to dumb what dirty is to dirt. Actually there is no indication that Hymen is not intended to represent the real god, and every indication to believe he is. Not only is this a further allusion to the status of Rosalind as a goddess, but it is an integral part of the symbolism of the allegory. At the end of the great cycle, the process of manifestation by which there was the separation into opposites is reversed and the union of the opposites takes place. Hymen says:

“Then is there mirth in heaven
When earthly things made even
Atone (at-one) together.”

In accordance with the idea of the inbreathing of pralaya all of the
other characters in the play prepare to return to court at the end of the play with the exception of Jaques.

The following dialogue takes place:

Jaques. Sir, by your patience. If I heard you rightly,

The Duke [Frederick] hath put on a religious life
And thrown into neglect the pompous court.

Second Brother. He hath.
Jaques. To him will I. Out of these convertities

There is much matter to be heard and learned. Remember the description of the three forces? The middle force between the two opposites becomes the initial force for the next stage in the growth cycle. Therefore, although the cycle for the other characters in the play is completed, Jaques will pass on into the next cycle of growth.

The Face Looking Toward The Future
In the face looking toward the future, in “As You Like It”, Bacon constructed a model of the operation of his discovery device showing the operation of this device in inquiring into the ‘form’ of a legacy. Since this legacy deals with his concealed writings through which he transmitted the secret part of his Great Instauration, these two elements - his concealed writings and his Great Instauration have a major role in the allegory. Approximately one fifth of the drama takes place in the court which represents the celestial level, while the other four fifths takes place in the forest of Arden which represents the world of nature. The characters in the allegory pertain to these different levels.

In the face looking toward the future we are concerned with the realm of the world of nature. Duke Senior and his lords represent God and his allied entities in nature. When Celia and Rosalind discuss Fortune and Nature at the beginning of the play they give a clue to the reader as to the two divisions with which the play deals. Fortune pertains to the realm of heaven. Nature is the world symbolized by the forest of Arden.
Celia and Rosalind are goddesses, beings from a higher sphere. Since Touchstone is the companion of these Goddesses, who have a special role in the Great Instauration, we can assume Touchstone also has a special role and merits special attention. Adam, Oliver, Jaques, and Orlando represent the soul first in the celestial realm, and then in the world of nature. Corin (the old shepherd), Silvius (whose name means forest dweller), and Phebe obviously pertains to the pastoral or Arcadia motif in the play.

The Arcadia motif is pertinent to the drama because it is associated with the idea of the transmission of concealed knowledge. The Arcadia motif in the play is a very plausible theme of the greenwood setting, but it is also a clue touching on the deeper theme of the face looking toward the future. In the early Arcadia theme in European literature, a basic theme was that of a fountain which was associated with an underground stream. This stream was the river Alpheus – central river in the actual geographical Arcadia in Greece, which flowed underground and was said to surface again at the Fountain of Arethusa in Sicily. The idea was associated with the idea of the concealed transmission of knowledge – of a concealed, underground stream of knowledge.

Bacon made surprisingly few changes to Lodge’s ‘Rosalynde’ (other than stripping it down to the bare bones -a necessity when compressing a book into the format of a play). But he did add five characters. These are Touchstone; the Jaques of the forest of Arden; the forest clown – William, the goat girl Audrey, and the vicar Sir Oliver Mar—text. Since these changes were made to adapt the book more closely to the particular requirements of his allegory, the role of these characters in the allegory is particularly informative, and the most important of these characters that was added is Touchstone. The presumptive significance of the Touchstone character is that he has the role of the actual touchstone - a black siliceous stone that reveals the gold in what it touches. On the surface this seems to be the role of Touchstone in the play.

Actually the role of Touchstone is a little different. And, so we will not be misled, Bacon defines the role of Touchstone when he first appears in the play. Celia and Rosalind are discussing Fortune and Nature. When Touchstone appears on the stage, Celia says, “Peradventure this is not Fortune’s work neither, but Nature’s who
perceiveth our natural wits too dull to reason of such goddesses and hath
sent this natural for our whetstone. For always the dullness of the fool is
the whetstone of the wits. [to Touchstone] How now, wit; whither wander
you?”

With this we learn Touchstone’s role is to promote the wits of others, and
this gives us a clue to the identity of Touchstone. In a letter to Dr. Playfere
Bacon said, “my purpose was rather to excite other men’s wits, than to
magnify mine own”. Touchstone is Bacon, or to be more accurate
Touchstone personifies Bacon in his role of exciting other men’s wits.
Touchstone has another trait in common with Bacon. We learn that he has
also been a courtier. In accordance with his role of exciting other men’s
wits, Jaques, who represents the mental part of the threefold man is the
character most allied with, and most influenced by, Touchstone in the
play. And Jaques immediately echoes the goal of Bacon as well as defining
for us the role of the fool:

Jaques.: O that I were a fool!
I am ambitious for a motley coat.
Duke Senior.: Thou shalt have one.
Jaques.: It is my only suit,
Provided that you weed your better judgments
Of all opinion that grows ranks in them”
That I am wise. I must have liberty
Withal, as large a charter as the wind,
To blow on whom I please, for so fools have,
And they that are most galled with my folly,
They most must laugh. And why, sir, must they so?
The why is plain as way to parish church:
He that is a fool doth very wisely hit
Doth very foolishly, although he smart,
Not to seem senseless of the bob. If not,
The wise man’s folly is anatomized
Even by the squand’ring glances of the fool.
Invest me in my motley, give me leave
To speak my mind, and I will through and through
Cleanse the foul body of th’ infected world,
If they will patiently receive my medicine.

Given half a chance Bacon will point us in the right direction (if only we will
second his clues ‘with the forward child understanding’), and the
direction he points here is as plain as the nose on Cyrano de Bergerac’s face. In the first book of the “Advancement” and in the first book of the “Novum Organum” what Bacon does figuratively is to call on men to weed their ‘better judgments of all opinion that grows rank in them’. He anatomizes ‘the wise man’s folly’. But he wants the guise, or in this case the disguise of the fool, for his task because, although the men of his time would not suffer correction, it was a fad of the time for them to suffer fools gladly, and not take offense when their follies were corrected by fools. Therefore, this also points toward Bacon’s concealed writings. Bacon would hide himself behind the disguise of motley so that he might correct the faults of those occupied with natural philosophy, and that he might give his knowledge to the world.

_Bacon Masks - William Shakespeare_

With Touchstone identified as Bacon we can also readily see that the play identifies Bacon as the author of the ‘Shakespeare’ works. This is clearly shown in the allegory of Touchstone, William, and Audrey. Both William and Touchstone claim Audrey. Touchstone says she is, ‘an ill-favored thing, sir, but mine own’. His meeting with William, the forest clown, proceeds as follows:

Touchstone.: A ripe age: Is thy name William?
William.: William, Sir
Touchstone.: A faire name. Was’t borne I’ the Forrest here?
William.: I Sir, I thanke God.
Touchstone.: Thanke God: A good answer.

And Touchstone disposes of his rival as follows:

Touchstone.: Art thou learned?
William.: No, sir.
Touchstone.: Then learn this of me: to have is to have’ for it is a figure in rhetoric that drink, being Poured out of a cup into a glass, by filling the one doth empty the other; for all your writers do Consent that ipse is he. Now, you are not ipse, for I am he.

William.: Which he, sir?
Touchstone.: He, sir, that must marry this woman. Therefore, you clown, abandon – which is in the vulgar, leave – the society – which in the
boorish is, company – of this female”

Here’s a coincidence for you. Out of nearly one thousand characters in Shakespeare’s plays only one is named William, and that one is encountered in the forest of Arden. William is an ignorant, uneducated, country lout, who stands only one rung above Ben Jonson’s parody of the Stratford man. In Ben Jonson’s “Every man out of his humour”, Jonson parodies a character who is obviously William Shakespeare of Stratford on Avon. The character Sogliardo [excrement] has purchased a coat of arms and the motto is “Not without mustard” obviously a parody of the “Not without right”

In order to understand the rest of the allegory and we need to take a closer look at the character – Audrey, and we need to know exactly what Bacon thought of the plays he wrote under his ‘Shakespeare’ mask. Audrey’s occupation is herding goats. The name Audrey derives from the word tawdry, and she is exactly what her name implies. She is a tawdry goatherd. The allegory is obvious. By having to present his Instauration in concealed works couched in allegory and allusion for the purpose of creating works for ‘popular perusal’ Bacon felt he had to ‘write down’ - cater to the popular taste with tawdry works.. He allegorized these works for ‘popular perusal’ in the character Audrey. The goat has been the symbol for drama from the earliest times. The word tragedy comes from the Greek tragos (goat) and tragoida (the song of the goat). Satyrs were a staple of early dramatic performances and the satyrs were always dressed in goatskin costumes. Hence Bacon’s authorship of the ‘Shakespeare’ is allegorized in “As You Like It”. The motto on the coat of arms of the Stratford man. When asked if he has arms Sogliardo replies, ”Yfaith, I thanke God.” In “As You Like It” the forest clown William, William uses the same ‘I thank God’ phrase. Apparently this was a characteristic phrase of the real man of Stratford. The phrase ‘God be praised’ in the will of the man from Stratford on Avon is quite similar. Works are (in Bacon’s view) tawdry, ‘an ill-favored thing’ but his own. In this allegory Bacon tells us emphatically that it is he, not the man from Stratford on Avon, who is to be ‘married to the verse’. Ipse translates as “I myself.” Touchstone’s diatribe against William paraphrases as follows:

“For all your writers do consent I myself am he [the author]: now, you [William Shakespere] are not I myself – for I [Francis Bacon] am he.
**Bacon’s Masks In France**

The setting of the play is the forest of Ardennes in France, but the name of the forest is changed to Arden in the plays, and there are any number of suggestions in the play that this Arden is the forest of Arden in England. Why is this feature built into the play? Here again we are dealing with Bacon’s concealed writings. His first major concealing writing was “The French Academy” written while he was in France during the 1576-1579 period. He later wrote another major work, “The Essays of Michel Montaigne” that was published in France. France was a major aspect of his career as a writer of concealed works. But the major concealed work that he wrote was the plays of Shakespeare. The forest clown, William, in “As You Like It” was written to depict William Shakespeare of Stratford on Avon who lived near the forest of Arden.

**Bacon’s Masks - Christopher Marlowe**

While Touchstone is having the conversation with Audrey leading up the proposed plan for their marriage, he says to Audrey:

“I am here with thee and thy goats, as the most capricious poet, honest Ovid, was among the Goths.”

And in his next words to Audrey he says:

“When a man’s verses cannot be understood, nor a man’s good wit seconded with the forward child, understanding, it strikes a man more dead than a great reckoning in a little room.”

Then he schedules the marriage to be made by Sir Oliver Mar-text, the vicar of the next village who meets with the pair in the forest to perform the wedding. But Jaques persuades Touchstone that this would not be a suitable wedding:

“And will you, being a man of your breeding, be married under a bush like a beggar?”

A little later in the play, Phebe says:

“Dead Shepherd, now I find thy saw of might, ‘Who ever loved that loved not at first sight?’”
These are all references to Christopher Marlowe. One of Marlowe’s works was a translation of the works of Ovid. Marlowe was struck dead in a small room in Deptford as a result of a quarrel over the ‘reckoning’, i.e. the bill for the room. In Marlowe’s “The Jew of Malta” Barabas speaks of “Infinite riches in a little room”. The “Who ever loved that loved not at first sight?” is a quotation from Marlowe’s “Hero and Leander”. Mar-text alludes to the name Marlowe. In his “Marlowe” works Bacon was experimenting with catering to the taste of the masses – hence the ‘Mar-text’ nomenclature. The editors of the Arden “As You Like It” say:

“Many commentators have been impressed by the evidence, even when they continue to date the play 1599, but nobody explains why Shakespeare should think Marlowe’s death by violence was material for a stage jester.”

They are obviously prey to the classical Stratfordian malady which has the technical name – Duh. (The Latin root from which the medical term derives is obscure, but there are common physiological characteristics that may be observed in Stratfordians everywhere: low, beetle-browed foreheads, eyes set close together with a vacant expression and a propensity to spout drivel about Shakespeare). In any case I will clear this little mystery up immediately. Since the face looking toward the future in “As You Like It” deals with Bacon’s concealed works, the works that appeared under his Marlowe text alludes to the name Marlowe. In his “Marlowe” works Bacon was experimenting with catering to the taste of the masses – hence the ‘Mar-text’ nomenclature. The editors of the Arden “As You Like It” say: “mask” are included in the allusions to his concealed works in this play. Sir Oliver Mar-text is not allowed to marry Touchstone to Audrey because Audrey represents the “Shakespeare” works, however, so the allusion will not mislead the reader into thinking it means Bacon did not write the Marlowe works, he gives Mar-text the Christian name of Oliver, showing for any except the mentally challenged that the Marlowe works are earlier siblings of the Shakespeare works, and therefore have the same parent, and he makes Mar-text a vicar because a vicar is a person who acts in place of another, just as the name Marlowe acted in place of the name Bacon.
**Bacon’s Masks - Thomas Lodge**

The source for the play was the book by Thomas Lodge, “Rosalynde. Euphues golden Legacie”. Bertram Theobald, Edward Harmon, James Baxter, S.E.E. Hickson, and Parker Woodward have all given evidence to support Bacon’s authorship of the Thomas Lodge works. In addition, many of Lodge’s works were marked with the “AA” device, in particular the 1598 edition of “Rosalynde, Euphues golden Legacie”.

If we examine various authors suspected to be masks of Bacon’s we find Edmund Spenser was safely tucked away in a remote corner of Ireland before works began to appear with his name on them; Christopher Marlowe was dead before works began to appear with his name on them, and Thomas Lodge was away on ocean voyages. He supposedly wrote ‘Rosalynde’ while he was on a voyage to the Canaries with Captain Clarke. Supposedly again, in 1591 he sailed with Cavendish for South America, and his work ‘Euphues’ Shadow’ was published while he was away on this voyage. “Margaret of America” was purported to have been written while he was in the straits of Magellan. On top of all this, when Lodge went to Oxford he was the servitor of Edward Hoby, cousin and close friend of Francis Bacon. Another point that bears mentioning in Lodge’s Rosalynde is that the principal advice given by Sir John of Bordeaux on his deathbed was ‘the mean is sweetest melody’. This, of course, was the Bacon’s family motto – Mediocria Firma – moderate things endure.

**Bacon’s Masks - Robert Greene**

The name of the character Rosader in Lodge’s Rosalynde was changed to Orlando in “As You Like It” to provide an allusion that tells the observant reader Robert Greene was one of Bacon’s masks. James Baxter, S.A.E. Hickson, and Parker Woodward have all given evidence to support Bacon’s authorship of some of the Robert Greene works. Many of these works were marked with the “AA” device. But the clue was lost on the editors of Arden edition of “As You Like It”. Without having the slightest clue as to the significance of the allusion the editors say:

“Greene’s Orlando Furioso was played probably in 1591, the year in which Harington published his translation of Ariosto’s Orlando. The first scene of the second acts bears a curious
resemblance to Shakespeare’s II. i. The hero in both plays is called Orlando. Both Orlandos address heavenly bodies, as sympathetic goddesses. Shakespeare’s Orlando invokes the moon as Diana, and Greene’s Orlando invokes the planet Venus:

‘Faire pride of morne, sweete beautie of the Eeuen / Looke on Orlando languishing in love’ (II. i. 558). Shakespeare’s Orlando hangs verses on trees in praise of Rosalind. Greene’s Orlando finds the trees already hung with ‘roundelayes’, which are the work of a rival, hoping to arouse his jealousy. Rosalind accuses Orlando of abusing young plants (III. ii. 351) and Jaques prays him to ‘mar no more trees with writing love- songs in their barks’ (II. 255-6). Greene’s Orlando inquires ‘Who wronged happy Nature so / To spoyle these trees with this Angelica?’ Lodge’s shepherds, and Rosader (Orlando) with them, make long inscriptions in bark, for which no one rebukes them, but they hang no papers on trees.”

These Stratfordians are peculiar folk. It happens every time. You could put an elephant holding a peanut in his trunk in front of a Stratfordian and all the Stratfordian would see would be the peanut.

_Bacon’s Masks - The Sound Of Music_

There are more songs in As You Like It than in any other Shakespeare play. Faced with this very evident fact the Stratfordians have scratched their collective heads, a somewhat dangerous activity for Stratfordians, because (due to that sharp point on top of their heads) they uniformly tend to end up with bloody fingers rather than enlightened minds. One Stratfordian tells us the songs go well with the pastoral setting. No wait, says another, in 1599 when Robert Armin joined the company this put a good adult singer at Shakespeare’s disposal, and he sit down posthaste and wrote a bunch of songs. What can one say about the Stratfordians? They are like the guy who was out hunting with a friend. The friend suddenly fell to the ground, apparently dead. The guy, highly agitated, called 911 on his cell phone and explained what has happened. The phone operator tried to calm him, “Just take a deep breath, and relax. Lets take this one step at a time. First you need to make sure he is dead.” There was a momentary silence, followed by the sound of a gunshot, and then the guy’s voice on the phone again, “Okay. What do I do next?”
The best thing the Stratfordians could do is give up hunting for material to shore up their brain-damaged Shakespearean exegesis. Put their critical gun away before they slay ‘the forward child, understanding’ yet again. Take up some new occupation more congenial to their temperament. They might do very well, for example, laying sod for lawns (always providing there was someone to stand beside them and constantly call out, ‘green side up!’). Actually the reason for the unusual quantity of songs in “As You Like It” is more than evident. Bacon deals with his “masked” writings in the play, and a substantial portion of these consisted of his music. Let’s take, for example, the best known song in the play. It goes as follows:

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o’er the green cornfield did pass
In springtime, the only pretty ringtime,
When birds to ding, hey ding a ding, ding.
Sweet lovers love the spring.
Between the acres of the rye,
With a hey, and a hoy, and a hey nonino,
These pretty country folks would lie
In springtime, &c. Etc.

This song appeared in Thomas Morley’s “First Book of Ayres” published in 1600. This was the same year “As You Like It” first appeared. We know this because there was an entry in the Stationers’ Register on August 4, 1600 for “As you Lyke it” with the notation ‘to be staied’. It is customary for the assumption to be made that the music for the song was by Thomas Morley, and the words were possibly by William Shakespeare (see, for example, the book “An Elizabethan Song Book”, music edited by Noah Greenberg, text edited by W.H. Auden and Chester Hallman, published by Doubleday Anchor Books, 1955. But this assumption requires a closer look.

Thomas Morley (1557-1602) was a publisher as well as a musician and composer. The people who make the assumption that he wrote the music for the above song in “As You Like It” may not have examined the title pages of his works as carefully as they should have. The following works appeared with the legend ‘by Thomas Morley’ on the title page:
“Cantvs Of Thomas Morley the first booke of balletts to fiue voices”, 1595
“Canzonets or Little short aers to fiue and sixe voices”, 1597
“A plaine and easie introduction to practicall musicke”, 1597
“Of Thomas Morley the first booke of canzonets to two voices”, 1595

But a number of works bore the legend ‘published by Thomas Morley’, or ‘the assigne of Thomas Morley’ on the title page.

“Madrigalls to foure voices” newly published by Thomas Morley, 1594
“Canzonets. Or little short songs to three voices” published by Thomas Morley, 1602
“Of Thomas Morley the first booke of balletts to five voices”, the assigne of Thomas Morley, 1600

“This was obviously the case with ‘The first booke of ayres’ which says on the title page ‘published by Thomas Morley’:

“The first booke of ayres. Or Little short songs, to sing and play to the lute, with the base viole”, Newly published by Thomas Morley, Imprinted at London : In litle S. Helen’s by [H. Ballard for] VVilliam Barley, the assigne of Thomas Morley, and are to be sold at his house in Gracious streete, 1600

We can tell from the dedication to his books that Thomas Morley would have been acquainted with Francis Bacon. He has two books dedicated to Mary Herbert. There is no doubt that the Herberbs were friends of Bacon. He has one book dedicated to Anne, Countess of Warwick. She was married to Leicester’s brother, and related to Bacon by marriage. He has another book dedicated to George Carey. Carey was a member of the School of Night group, and there is a letter of Bacon’s where he has a reference to Carey that indicates a close connection with Carey. Another book of Morley’s was dedicated to Lady Lucie Countess of Bedford. The Bedfords were close to the Bacon family.

Allusions Relating To The Great Instauration

In his Novum Organum Bacon said:
“But the course I propose for the discovery of sciences is such as leaves but little to the acuteness and strength of wits, but places all wits and understandings nearly on a level. But as in the drawing of a straight line or a perfect circle, much depends on the steadiness and practice of the hand, if it be done by aim of hand only, but if with the aid of rule or compass, little or nothing; so is it exactly with my plan.”

Touchstone levels everything to its lowest common denominator, or should we say (in the context of Bacon’s science) its highest common denominator. This is exactly the end defined by Bacon when he said all knowledge begins with understanding the properties that distinguishes one thing from another, and arriving at the real difference. We must know, he said, what is always present when a particular thing is present (for example, heat, or light, or weight) and what is absent when they are absent. In short, we must know the law or “form” that distinguishes any one thing from any other thing. This is exactly the function arrived at a little later by Newton and Leibnitz when they developed the ultimate mathematical tool of the calculus.

We see an example of this, and of Touchstone as the whetstone who excites the wits of others when he asks Corin:

“Hast any philosophy in thee, shepherd?” and Corin replies:

“No more, but that I know the more one sickens, the worse at ease he is; and that he that wants money, means, and content is without three good friends; that the property of rain is to wet and fire to burn; that good pasture makes fat sheep, and that a great cause of the night is lack of the sun; that he that hath learned no wit by nature nor art may complain of good breeding, or comes of a very dull kindred.”

Touchstone replies, “Such a one is a natural philosopher”, and well he might, for Corin is stating Bacon’s definition of the basis of all knowledge, i.e. to understand the properties that distinguish one thing from another. Bacon can also be clearly discerned in other Touchstone scenes that deal with the Great Instauration. Bacon said:
“Besides, independently of that delight and vanity which I have
described, it is the peculiar and perpetual error of the human intellect
to be more moved and excited by affirmative than by negatives;”

So we see the answer of Touchstone when asked by Corin, how he likes the shepherds life highlights the need to consider both affirmative and negatives:

“Truly, shepherd, in respect of itself, it is a good life; but in respect that it is a shepherds life, it is naught. In respect that it is solitary, I like it very well; but in respect that it is private, it is a very vile life. Now in respect it is in the fields, it pleaseth me well; but in respect it is not in the court, it is tedious. As it is a spare life, look you it fits my humor well; but as there is no more plenty in it, it goes much my stomach.”

It is obvious that in these two examples we have a description of two basic features of Bacon’s Great Instauration. Bacon used the schema of the ladder of love as a basis for the six divisions of his Great Instauration:

Particulars (The Advancement)
The particular is analyzed by the mind (Novum Organum)
The mind passes from the particular to all bodies of a like nature (The Histories)
The ascent is made by the intellect to the form of all bodies of a like nature (Ladder of The Intellect).
The anticipation of the active philosophy is attained.
The true philosophy is attained. and this can clearly be seen allegorized in the play.

1. Particulars

The character that brings about the initial contact between Rosalind and Orlando is Le Beau, that is, the first step on the rung the ladder of ascent is initiated by beauty. This particular is when Orlando first sees Rosalind and immediately falls in love with her. We see this with his words, “What passion hangs these weights upon my tongue.” So we see the answer of Touchstone when asked by Corin, how he likes the
shepherd’s life highlights the need to consider both affirmative and negatives:

“Truly, shepherd, in respect of itself, it is a good life; but in respect that it is a shepherd’s life, it is naught. In respect that it is solitary, I like it very well; but in respect that it is private, it is a very vile life. Now in respect it is in the fields, it pleaseth me well; but in respect it is not in the court, it is tedious. As it is a spare life, look you it fits my humor well; but as there is no more plenty in it, it goes much my stomach.”

It is obvious that in these two examples we have a description of two basic features of Bacon’s Great Instauration. Bacon used the schema of the ladder of love as a basis for the six divisions of his Great Instauration:

Particulars (The Advancement)
see this with his words, “What passion hangs these weights upon my tongue.”

2. The particular is analyzed by the mind

“Hang there, my verse, in witness of my love; And thou, thrice-crowned Queen of Night, survey With thy caste eye, from thy pale sphere above, Thy huntress name that my full life doth sway. O Rosalind? These tree shall be my books, And in their barks my thoughts I’ll character, That every eye which in this forest looks Shall see thy virtue witnessed everywhere Run, run, Orlando, carve on every tree The fair, the chaste, and unexpressive she.”

3. The mind passes from the particular to all bodies of a like nature (The Histories)

“From the east to western Ind, No jewel is like Rosalind. Her worth, being mounted on the wind, Through all the world bears Rosalind. All the pictures fairest lined Are but black to Rosalind.
Let no face be kept in mind
But the fair of Rosalind.”

4. The ascent is made by the intellect to the form of all bodies of a like nature
(Ladder of The Intellect)

That one body should be filled
With all graces wide-enlarged.
Nature presently distilled
Helen’s cheek, but not her heart,
Cleopatra’s majesty,
Atalanta’s better part,
Sad Lucretia’s modesty.
Thus Rosalind of many parts
By heavenly synod was devised,
“But upon the fairest boughts,
Or at every sentence end,
Will I ‘Rosalinda’ write,
Teaching all that read to know
The quintessence of every sprite
Heaven would in little show.
Therefore heaven Nature charged
Of many faces, eyes, and hearts,
To have the touches dearest prized.”

It is at this stage in the allegory when Orlando encounters Rosalind in the
forest that she begins the process of ‘curing’ him. That is, she leads him
through the process of the Platonic Ascent, raising his love from a purely
physical love up through the intellectual level.

5. The Anticipation of the Active Philosophy is attained.

When beauty raises the soul to the higher level of the love of knowledge then
the anticipation of the active philosophy is attained. This is shown where the
marriage of Rosalind and Orlando is ‘anticipated’ , or acted out by Celia,
Rosalind, and Orlando:

Orlando.: So do all thoughts; they are winged.

6. The true philosophy is attained.
Rosalind.: Are you not good?
Orlando.: I hope so.
Rosalind.: Why then, can one desire too much of a good thing? Come, sister, you shall be the priest and marry us. Give me your hand, Orlando. What do you say, sister?

Orlando.: Pray thee marry us.
Celia.: I cannot say the words.
Rosalind.: You must begin, “Will you, Orlando—“
Celia.: Go t. Will you, Orlando, have to wife this Rosalind?
Orlando.: I will.
Rosalind.: Ay, but when?

Orlando.: Why now, as fast as she can marry us.
Rosalind.: Then you must say, “I take thee, Rosalind, for wife.”
Orlando.: I take thee, Rosalind, for wife.
Rosalind.: I might ask you for your commission; but I do take thee, Orlando, for my husband. There’s a girl goes before the priest, and certainly a woman’s thought runs before her actions.

This is symbolized in the actual marriage of Rosalind to Orlando at the end of the play. The play deals with the inquiry into the form of a legacy. Since Rosalind symbolizes the Rose of beauty, and since love and union is beauty’s legacy, the marriages which were brought about by Rosalind, are her legacy. Here were are nearing the end of the induction process, and this is brought to our attention by the words of the god Hymen, who presides over the wedding:

“Here’s eight that must take hands
To join in Hymen’s bands,
If truth holds true contents.”

The words of Hymen are somewhat odd. Why, “If truth holds true contents”? The words seem misplaced if applied to a wedding. However, if applied to the operation of a discovery machine which operates somewhat like a binary search, eliminating pairs of opposites as it moves to the top tier of the search, these words seem right on the mark. In century 846 of the Sylva Sylvarum Bacon lists what he calls an,”Experiment solitary touching other passions of
matter, and characters of bodies.” These ‘passions and characters’ compose a total of 32, made up of 16 pairs of opposites. However, if the various characters of spirits are listed as one then the total number is 24 made up of 12 pairs of opposites. The movement up the ladder of deduction for the 32 pair would go as follows: 32-16-8-4-2-1. The movement up the ladder of deduction for the 24 pair would go as follows: 24-12-6-3-?. It is interesting that in the wedding that takes place at the end of “As You Like It” both of these are present. There are 8, made up of 4 couples, however, in the case of Touchstone and Audrey there is a different. The other 3 couples all make a match from their own level, court with court, or forest of Arden with forest of Arden. The Touchstone and Audrey match is court with forest of Arden, singling that marriage out from the others. So we have a distinction between the 8 composed of the 4 couples, the 6 composed of the 3 couples, and the 2 composed of 1 couple. What is shown here, for those who can perceive it, is the final stage in the operation of Bacon’s induction machine.

To stress the point that we are here dealing with a legacy, the words of Jaques are given immediately after the union of the four couples:

“To him WILL I. Out of these convertites
There is much matter to be heard and learned.

[To Duke] You to your former honor I bequeath;
Your patience and your virtue well deserves it.
[To Orlando] You to a love that your true faith doth merit;
[To Oliver] You to your land and love and great allies;
[To Silvius] You to a long and well-deserved bed;
[To Touchstone] And you to wrangling, for thy loving voyage
Is but for two months victualled. So, to your pleasures:"

The ostensible in Jaques speech is that when he says “To him will I” he is saying, he will go to Duke Senior, but this is fashioned so when he says “Will I” he is saying he will make a will, and this is immediately followed by his legacy. In the event that the fact that the union of the four couples is the legacy of Rosalind is overlooked, the speech of Jaques is fashioned to bring the mind of the viewer back to the idea of a will, or legacy.

*The Form Of A Legacy*

“As You Like It” inquires into the ‘form’ of a legacy. What is a legacy? A
Legacy is a devise to exercise the will of the legator. This is why it is called a Will. Devise means to divide. The bequeath of the legator is divided according to the exercise of the free will of the legator. The principal legator in “As You Like It” is Rosalind who, at the end of the play, bequeathes her legacy of love and union (the legitimate legacy of The Rose) upon the four couples who are united. This is according to the free will of Rosalind. She bequeathes to them and to herself what she and they like most. And this is the form of a legacy. From the viewpoint of the legator the form of the legacy is defined by the phrase, “As You Like It”.

THE TAMING OF THE SHREW
The Taming of The Shrew continues the ascending path of the cycle of the soul. This play depicts the soul in the process of achieving control over the lower mind.

Bacon has followed his usual practice, in The Taming of The Shrew, of constructing an entertaining story on the surface, with an allegory, which conceals three faces beneath the surface; one of which looks to the past, one which looks to the presence, and the other to the future. But a look beneath the surface of this play does more than tell us what aspect of knowledge these face deal with. It opens a broader prospective, both on the Plays, and on the mystery of Francis Bacon himself.

The main plot of The Taming of The Shrew (often referred to as the "frame") concerns a certain Christopher Sly, a drunken man who falls asleep, and, found in this state, is taken up by a great Lord, who plays a trick on him, which involves installing him in the luxurious dwelling of the Lord, and, when he awakes, persuading him he is the Lord of the dwelling. At first Sly thinks he is asleep and dreaming, but finally believes he is the Lord of the mansion. He then watches players act out the subplot, which is a play dealing with The Taming of The Shrew. The subplot of The Taming of The Shrew is derived from George Gascoigne's play Supposes (1566), a prose version of Ariosto's I Suppositi (1509). The main plot comes straight from the Arabian Nights.

The story titled, "The Sleeper and the Waker" in the one volume abridgment of Sir Richard Burton's famous three volume translation
of The Thousand Nights And A Night, is the source for the main plot of The Taming of The Shrew. In this story, a merchant who lived in the caliphate of Harun al-Rashid in Baghdad, died, leaving a great store of wealth to his son. The son then proceeded to squander his inheritance, but, unlike the Prodigal Son in the Bible, he first divided his wealth into two parts, putting one half aside and using only the other half. He gave himself up to eating, drinking, and companionship, until all the wealth he had with him was exhausted. At this point he found all those companions, who had been his friends while he had money, deserted him. He swore he would never consort with any of them again but would keep company only with strangers, and them he would only entertain for one night after which he would never know the stranger anymore. So he fell into the habit of sitting every eventide on the bridge over the Tigris, looking at each one who passed by him. If he saw him to be a stranger, he made friends and led him to his house where he conversed and caroused with him all night till morning. Then he would dismiss him never to see him again. After he had passed a year in this practice there came to him one day, while he sat on the bridge, the Caliph Harun al-Rashid himself, disguised as a merchant.

The son followed his usual practice with the Caliph, but when the time came to dismiss the Caliph, the Caliph said, "O youth, who art thou? Make me acquainted with thyself, so I may requite thee thy kindness." This prevailed upon the son to tell his story. The Caliph, after hearing his story, decided to play a trick on him. He put something in the sons drink which caused him to fall into a deep sleep, then went to his aide and instructed him to take him to his palace and dress him in royal clothes, and to instruct everyone to treat him exactly as if he was the Caliph when he awoke the following morning. The next morning the son, finding himself in the palace, dressed as the Caliph, first thinks he is asleep and dreaming. Then finally comes to believe he is the Caliph himself.

In addition, to the obvious resemblance to the Parable of The Prodigal Son, there is an important point which should be noted about this story. The popular Thousand and One Nights is a Sufi book. Its Arabic title ALF LAYLA WA LAYLA is a code phrase indicating its main content and intention: "Mother of Records." Both the main plot and the subplot of The Taming of The Shrew contains Sufi allegory and Sufi lore.
"The Sufis" by Idries Shah, who was himself a Sufi, is the best book on the subject. Shah says the Sufis utilized a secret language based on the numerical values of letters. He cites the Abjad scheme, a fairly simple substitution cipher, a basic system used in Arabic, which is often coupled with allegorization of the recipherment, and says this was widely used in literature, that many people read it, or at least look for it, almost as a matter of course, especially poets and writers.

According to Idries Shah the title of the book which is commonly referred to in the west as The Arabian Nights is just such an encoded title. Source of Records in Arabic is UMM EL QISSA. The sum of the numerical equivalent, utilizing the standard Abjad scheme, is 267. Next, a sufficiently descriptive, or poetic, title for the book was found, made up of letters which, when added, gave the same number 267. Rearrangement of these letters gave the phrase: ALF LAYLA WA LAYLA which means Thousand and One Nights.

By this practice the title of a book, or the author's name, would often give a most important indication of the emphasis which was to be placed upon the book, and what could be discovered from it.

Shah says that in Arabian Nights, the person who named the work intended to convey that it contained certain essential stories. According to Shah, a study of the stories, and their decoding in accordance with the rules of the secret language, demonstrates the intention, or concealed meaning of the stories. He says many are encoded Sufi teaching stories, descriptions of psychological processes, or enciphered lore of one kind or another.

The Face Looking Toward The Past
Some have seen the Sufis as a parallel to the Kabbalists. They say that, just as the Kabbalists are the mystics of Israel, the Sufis are the mystics of Islam. What they do not know is that the Sufis belong to an altogether higher category of mystics. They are "Initiates" emanating from a Brotherhood which, from behind the scenes, has exerted a hidden influence on humanity throughout recorded history. The Sufis refer to themselves as "The Leaven of Humanity." No one knows where or when they originated. In Sufi tradition, the "Chain-of-Transmission" of the Sufis reaches back to the Mohammed by one line, and to Elias by another. Certainly their fraternity is very old.
There is reason to believe that they antedated Mohammed, since Mohammed himself said, "He who hears the voice of the Sufi people and does not say aamin (amen) is recorded in God's presence as one of the heedless."

The Sufis appear in historical times mainly within the pale of Islam. The English word "Sufism" is anglicized from the Latin, Sufismus. It was a Teutonic scholar who, as recently as 1821, coined the Latinization which is now almost naturalized into English. Before him there was the word tasawwuf-the state, practice, or condition of being a Sufi.

Tarika-sufiyya stands for the Sufi Way; and offers a good English parallel because tarika stands for a way of doing something, and also conveys the notion of following a path - the Path of the Sufi. Sufism is referred to by different names in accordance with the sense in which it is discussed. Thus, ilm-al-maarifat (the science of Knowing) may be found; or el-irfan (the gnosis). The organized Orders or groups are called the tarika. Similarly, the Sufis are known as The Near Ones, The Seekers, the Drunken men, the enlightened ones, the good, the Friends, the dervishes, knowers (gnostics), wise, lovers, esotericists.

Toward the middle of the seventh century, the expansion of Islam beyond the borders of Arabia challenged, and overthrew, the empires of the Middle East. The armies of Islam, originally composed mainly of Bedouins, later swollen by recruits of other origins, struck northward, eastward and to the west. The Caliphs fell heir to the lands of the Hebrews, the Byzantines, the Persians and the Graeco-Buddhists. Sufis accompanied the Arab armies which conquered Spain in 711 A.D. When the Moors conquered Spain, the country was placed under a Saracen rule, which endured for centuries, and a strong Sufi influence was introduced into Spain.

The first, and most powerful, classical Sufi school in Europe was founded in Spain well over a thousand years ago. The Sufi teachings spread to the region of Provence in Southern France. Here wandering Sufi troubadours assimilated to the mystical Sufi doctrine the traditions of Courtly Love,
whose deity was The Lady. Through service and sacrifice to The Lady the aspirant won the prize of the Rose,—Love and Beauty. This tradition engendered extended and complicated allegories dealing with love whose emblem was the Rose. The Sufis also reached the valley of the Indus in the East. Those political, military and religious conquests form the nucleus of the Moslem countries and communities of today, which extend from Indonesia in the Pacific to Morocco on the Atlantic.

According to George Gurdjieff, who emerged from central Asia during the early part of the 20th century with a system composed mostly of Sufi knowledge, in a mountainous area, a few days journey from Bokhara a very ancient Brotherhood (whose original existence, at another location, goes back to at least 2,500 B.C.) which possesses great knowledge, particularly about man and his paraphysical potentialities.

The name of this brotherhood (Sarmoung or Sarman) means Bee. These people who collect the precious 'honey' of traditional wisdom and preserve it for future generations. Moreover, the word bee has another significance for our present study. Anyone who has ever approached a beehive knows the population of bees becomes greater the closer they approach to the hive. The population of the Sufis increases with the approach to this region in central Asia where the Brotherhood is located.

On the title page of Robert Fludd's Summum Bonum (The Highest Good), subtitled "True Magic, Cabala, Alchemy, of the True Brothers of the Rose Cross, is a curious emblem. In the center of the emblem is a picture of a huge rose with a bee in the air beside it. To the left of the rose is a spider's web, and to the right a bee hive. Over the rose in large letters is the legend "DAT ROSA MEL APIBUS", i.e. "The Rose Gives The Bees Honey." Robert Fludd was either a mask for Francis Bacon, or else they were very close. Francis Bacon was closely associated with the inception of the Rosicrucian Fraternity.

Idries Shah says there is a connection between the Sufi "Path of The Rose", and the Rosicrucian Fraternity. In the Fama Fraternity of the order of the Rosicrucians we are told that the founder of the Order became acquainted with the Wise Men of Damcar in Arabia. These "Wise Men of Damcar" could only have been the Sufis.
In the Sufi writers of Mystic Islam, the rose, symbol of beauty, of the generative force in universal nature, of the burning love for the divine, became the Mystic Rose which inspired the deathless longing in the heart of the mystic drawing him through all the forms of earth back toward his celestial origin. Here arose the oft repeated tale of the Nightingale (the mystic longing in the human heart) and his passionate love for the Rose (love and transcendental magnetic beauty, existing as an all powerful attractive center in the heart of deity.)

In the story in the Arabian Nights, which is the source for the main plot in The Taming of The Shrew, the son is taken to the palace of Harun el-Rashid. A part of the structure of this palace was the el-mudawwira (the round building) which was an alternative name for the Khidr Order. The mysterious Khidr, The Green One, from whom this order got its name is a supernatural figure who is the patron saint of the Sufis. He is the hidden guide, equated with Elias, who is referred to as the Ancient Sage, from whom many Sufis trace the chain-of-transmission of their fraternity.

Most Baconians are familiar with the symbolism of Shake-speare as Pallas Athena the Spear Shaker, but the name has another, more concealed meaning. In Syria, where the cult originated, Kidhr is equated with St. George (who is the patron saint of England).
According to Idries Shah, The Order of The Garter in England (whose patron saint is St. George) derived from the Sufi Khidr Order. Sufis have sometimes rendered Shakespeare in perfectly correct and acceptable Persian as Sheikh-Peer, "The Ancient Sage." William Shakespeare, and Miguel Cervantes, both of whom Bacon utilized as his masks, are recorded as dying on the birthday of St. George. In the Anatomy of Melancholy, when referring to "that omniscious, only wise fraternity of the Rosie Cross" Bacon names their head as "Elias Artifex, their Theophrastian master" and then describes him as "the renewer of all arts and sciences, reformer of the world, and now living." Since, the Great Instauration, (the renewal of all arts and sciences), was Bacon's work, the implication is that Bacon himself was head of the Rosicrucian Fraternity, and that Bacon was Elias who was Kidhr, The Green One, the supernatural figure who is the hidden guide, and patron of the Sufi Orders. The Sufis tell many stories about Kidhr. To give the flavor of these stories I will include one here:

"Once, while standing on the banks of the Oxus river, I saw a man fall in. Another man, in the clothes of a dervish, came running to help him, only to be dragged into the water himself. Suddenly a third man, dressed in a robe of shimmering, luminous green, hurled himself into the river. As he struck the surface, his form changed. He was no longer a man, but a log. The other two men managed to cling to this and get to the bank.

Hardly able to believe what I was seeing, I followed at a distance, using the bushes that grew there as a cover. The men crawled panting onto the bank, and the log floated away. I watched it until, out of sight of the two men, it drifted to the side, and the green-robed man, soaked and sodden, dragged himself ashore. The water streamed from him so quickly that before I reached him he was almost dry. I threw myself on the ground in front of him, crying: 'You must be the Presence Khidr, the Green One, Master of Saints. Bless me, for I would attain.' I was afraid to touch his robe, because it seemed to be of green fire.

He said: 'You have seen too much. Understand that I come from another world and am, without their knowing it, protecting those who have service to perform." When I looked up, he was gone, and all I could hear was a rushing sound in the air."

One scarcely knows what to make of all this, but there still remains another shoe which has to fall. Elias was Elijah the Prophet. If we are to
believe Jesus of Nazareth he was also John the Baptist. In Matthew 11:14, referring to John The Baptist, Jesus says:

"And if ye will receive it, this is Elias, which was for to come."

In the astronomical symbolism, which permeates the Gospels, John is Janus. Like Janus, John look backward toward the past, and forward toward the future. He is a relic of the old religion, and yet he is the prophet of the new dispensation of Jesus. The name of the month January is derived from Janus. It is Janus' month. Janus is the god of beginning, and January is the month which begins the year. This is also the month of the astrological sign of Aquarius. On some star maps Aquarius/Janus can be seen with his water pitcher from which flows the stream with which he was always associated. This was the stream in which John baptized Jesus.

The line of the ecliptic on these star maps cuts through the throat of John. This was the symbolism which gave rise to the story of his beheading in the Gospels. Janus has two faces, one of which looks toward the past, and the other toward the future. In adopting his device of the two faces in the plays, one of which looks toward the past, and one of which looks toward the future Bacon indicated an association not only with Janus, but with Elias as well.

Idries Shah says there are numerous Sufi elements in the Plays, that they contain not only many stories of Persian, Arabian, and other Eastern origins, but also what seems to be literal quotations from Sufi literature. From the beginning of the First Folio one notices many Sufi features. This begins with the portrait, that "horrible, hydrocephalus head", which according to Ben Jonson is made of brass. The "head of brass" has an important connotation in the Sufi tradition. In Arabic, "brass" is spelled SuFR. Pope Gerbert (Silvester II) who studied in Moorish Spain, is said to have made a head of brass, and Albertus Magnus, who was influenced by the Sufis, spent thirty years making his own marvelous brass head. Idries Shah equates this head with the Sufi ras el-fahmat (head of knowledge), which in the secret Sufi tradition means the mentation of man after undergoing refinement-the transmuted consciousness, an emblem for the purpose for which the plays were designed.
Just as Sufi works are coded with a special number, the Plays are also coded with a special number. The number with which the Plays are coded is 287. The number with which the Arabian Nights was coded is 267. The 267 coding of the Arabian Nights implies "Mother of Records." I suspect that the number associated with the Plays also has some significant meaning which relates to the basic content of the Plays.

Another feature at the beginning of the Plays in the First Folio is the Archer Emblem with the bunches of grapes. In Edward Fitzgerald's rendering of the Rubaiyat of the Sufi Omar Khayyam we see constant references to "wine" and to the "grape":

"And lately, by the Tavern Door agape, Came shining through the Dusk an Angel Shape Bearing a Vessel on his Shoulder, and He bid me taste of it; and 'twas-the Grape!"

The use by the Sufis of the symbols of "wine", "the grape", and "The Drunken Men" all refer to their experiences in certain higher states of consciousness where they have experienced a condition which has some similarities to intoxication, of the divine influx, like a fire into the brain. After Pascal died a servant found a folded parchment which had been sewed into the cloth of his doublet. The parchment began with the words:

"The year of grace 1654, Monday, 23 November, day of St. Clement, Pope and Martyr. From about half-past ten in the evening until about half-past twelve, midnight, FIRE,"

and was a record of a higher state of the consciousness which Pascal had experienced and which had a profound effect on him. The Sufi doctrine of love is seen throughout the plays. The Rose is connected with this doctrine. In the sonnets we read:

For nothing in this wide universe I call Save thou, my rose; in it thou art my all.

The Rose was closely allied with the doctrine of love, which was very important in the traditions of the Sufis. Their number included many poets who espoused this doctrine. The Sufis used special measures in
their written word. They said that an idea would enter the conditioned (veiled) mind only if it is was phrased as to be able to bypass the screen of conditionings of the outer mind. Both the Book, "All And Everything" by George Gurdjieff (Appendix III) and the Plays are constructed in this manner. The fact that the non-Sufi has so little in common with the in every human being, and which are not entirely killed by any form of conditioning. These elements are precisely those, which underlie the Sufi development. Of these the first and permanent one is love. According to the Sufis, love is the factor, which is to carry man, and all humanity, to fulfillment.

One of the most basic ideas of the Sufis is that man is asleep in this world. He experiences only illusion instead of reality, because is caught up in a vast waking dream. His whole life is a dream. In order to approach the Sufi Way, the Seeker must realize that he is a bundle of what are nowadays called conditionings - associative thinking, which is a completely automotive process fed by outside stimuli. This realization can be arrived at by the use of those disciplines which have been traditionally used in the West, and which are called Introspection and Retrospection. If these disciplines are followed long enough one reaches the point where one has strengthened the retrospective memory sufficiently that one can be aware of and follow the inner stream of thought. One can then arrive at a realization of the completely automatic process at its basis. For example, you are riding along on a bus and think of someone you have not thought of for years. You trace the stream of your thought backwards and see that you passed a billboard, which had something on it that started the stream of thought which eventually led you to think of that particular person.

Let me give an example so this will be clearer. Some years ago I was driving home from where I worked in Washington, D.C. I was listening to the radio as I drove. Every few minutes the music would be interrupted to give an advertisement for a sports supply store near Baltimore. In this advertisement the phrase "Back rack Raisonne on the Beltway" was frequently repeated.

I drove home, and when I got there I sit down to read a book. After I read for awhile I got up to get a glass of milk. Just as I reached in the refrigerator to get the carton of milk the phrase "Backrack Raisonne on the Beltway" flashed into my mind. I didn't give it any thought. I poured my milk and sit down to read again. After awhile I decided I
wanted another glass of milk. I went to the refrigerator, and reached in again for the carton of milk. The phrase "Back rack Raisonne on the Beltway" flashed into my mind again. That this had happened twice just as I reached into the refrigerator for the milk carton was too curious to ignore. I stopped to analyze the situation, and I saw immediately what had happened. The carton of milk was sitting on the BACK of the RACK in the refrigerator. The mechanical associative functioning of the conscious mind, plus its pre-programming by the repeated hearing of the phrase on the radio advertisement, added to the act of seeing the carton of milk on the back of the rack in the refrigerator had been sufficient to trigger the phrase twice almost as if it had been a post hypnotic suggestion. The automatic, associative functioning of our mind works in this fashion all the time. We are machines, although normally the light of our consciousness is so dim we are not aware of this automatic associative process which takes place hundreds of times each day.

The letters on this page are another example. Try to look at them and see merely the characters without being aware of the associated letters and the words. From years of reading, the automatic associative process has been programmed into your mind. It is now extremely difficult for you to penetrate behind this screen of conditioning to the state of pure perception. Your mind during all of your daily life is trapped in an analogous associative thinking web like a fly caught in flypaper. This prevents your mind from operating in what should be its natural state, the state of pure perception. The mind of children normally operate in the state of pure perceptions until they are six or seven. At this point a number of pernicious factors kick in (the main one being our education system) which operates to degrade the consciousness into the travesty found in adults.

The main character in the main plot of the play is Christopher Sly. In the First Folio Sly is a beggar, which further identifies him as a Sufi. In the famous poem by the Turkish Sufi, Mohammed Fasli, The Rose and The Nightingale, the Nightingale is a beggar, a wanderer whom the Rose has claimed for her slave. The Sufi is often depicted as a beggar at the door of love. In modern editions of the Play the references to the beggar has been expunged. This is one of many instances where modern editors through their lack of understanding of the Plays have deleted important portions of them.
The name of "Sly" also identifies the character as a Sufi. The way of the Sufi is sometimes called the way of the "sly man". The "sly man" has special knowledge which the fakir, monk, and yogi do not have, because a special chain-of-transmission has given him this knowledge. The "sly man" has special secrets which enable him to outstrip the fakir, the monk, and the yogi.

One of the first things Sly says in the play is:

".......the Slys are no rogues. I
Look at the Chronicles; we came in with Richard Conqueror."

The "experts" are eager to tell us this was Sly's error for William the Conqueror. However, it is quite likely that Sufis came to England along with the armies of Richard the Lion Hearted when they returned from the wars with the Saracens. The Knights Templar were associated with the Sufis and were well established in London by the first half of the 12th century. A part of the structure of Al-Rashid's palace, to which the son was taken in the Arabian Night's story, was the el-mudawwira (the round building) which was an alternative name for the Khidr Order. It is significant that the Knight's Templar temples were round buildings, built on the design of the Khidr Order. The Knights of St. John of Jerusalem appear to have been connected with the Knights Templar and with Sufism. There is evidence that, over an extended period of time, Bacon met with members of his Secret Society in Canonbury Tower, a part of the complex of buildings which belonged to The Knights of St. John of Jerusalem. This was also a round building. Jean Overton Fuller says, "At first sight there seems to be no way in. A rounded, high, old wall wraps itself round much of it."

In the play we see Kathrina and Petruchio riding double on the horse when they return from the wedding. This parallels the Knights Templar legend where, when they began, they were so poor Hugues de Payens had to ride double on his horse. The Knights Templar were also known as the Red Knights because of the big red cross worn on the shoulders of their mantles. The first traces of Rosicrucian though found in the story of The Red Cross Knight in the Fairy Queen.

Sly is also identified as a Sufi because he is a drunken man. The Sufis are known as the "Drunken Men." In the drama the "Sly" man is looking
within at his own inner consciousness. When he views Petruchio he is viewing himself, and one should expect something in the allegory which identifies "Sly" with Petruchio. Bacon does this in his usual brilliant fashion, bringing in an allusion to his compass dial at the same time he has Grumio refer to Petruchio:

GRUMIO: Nay, 'tis no matter, sir, what he leges in Latin. If this be not a lawful cause for me to leave his service - look you, sir: he bid me knock him and rap him soundly, sir. Well, was it fit for a servant to use his master so, being perhaps, for aught I see, two and thirty, a pip out?

A "pip" out means the number is one and thirty. John Ray's Collection of English Proverbs (1678) says that to refer to someone as "one and thirty" is to imply they are a drunkard. So Petruchio is equated with Sly because they are both "drunken men."

What, exactly, is implied in the allegory of the son in the Arabian Nights tale, being set up as Caliph, and Sly in The Taming of the Shrew being put in the role of The Lord of Mansion? The answer is pretty obvious if one thinks about it. One of Bacon's friends, Sir Edward Dyer, gave the answer in the name of one of his poems: My Mind to Me A Kingdom Is. Each man is a Caliph, or Lord, in domain of the inner world of his own mind.

The Lord in the play who finds the "drunken" Sly "asleep" is the Sufi Master or Sheik who causes the Sufi to look within himself at the drama taking place there, but Sly becomes that Lord in the process of beginning his introspection. The automatic, associative process controls the mind, and must be "tamed". This is symbolized in the person of Katherina the Shrew. The word Shrew has an interesting origin. In old english it was schrewe,-a malicious person; but its ultimate origin was from the even older german word schrouwel which meant devil. This word is used repeatedly to describe Katherina in the play. And, since the state of consciousness describes the man, the word is also used repeatedly to describe Petruchio.

In the special language of the Sufis "angel" and "devil" refer to particular states of consciousness. Angel referred to revelatory states of consciousness; devil to the automatic, associative, formatory
consciousness, which keeps us vassals to sleep, and to our waking dreams, and illusion. The Sufi must find some way to "tame" this "associative process" which is always active and controls our mind. We experience joy and sorrow not at our will, but involuntarily through the automatic associative process. Gurdjieff tells a story in which the Sly man makes a deal with the devil. In return for the devil telling him how to make souls, the sly man gave the devil a sign to show which people have souls made by him, but the sly man had made a plan to deceive the devil at the same time he made a deal with the devil. The Sly man realizes there are things which cannot be accomplished directly. There are situations that are so difficult that one cannot go straight, it is necessary to be "sly".

In the introductory chapter of "Beelzebub's Tales to His Grandson" Gurdjieff describes how before his Grandmother died she told him "In life never do as others do." and how from this point he began to do just the opposite of what would be the normal manifestation in any situation. In this allegory the Grandmother represents traditional knowledge passed down through the chain-of- transmission. The same idea is expressed in the play by filling the plot with traditional beliefs and superstitions, folk wisdom, proverbs and snatches of popular ballads. Bacon expresses the idea of going opposite to what would be one's normal inclination in his essay, "Of Nature in Men" when he says, '"Neither is the ancient rule amiss, to bend nature, as a wand, to a contrary extreme, whereby to set it right..." The idea is that, to counter the control of the automatic, associative, inner consciousness, one must always react just opposite to the way one would normally react in any situation. If one feels like laughing, one must cry. If the situation calls for solemn decorum one acts exactly as Gurdjieff did at his Grandmother's funeral. If this practice is followed long enough the hold the automatic, associative thinking has on the mind can be nullified. It is apparent in the play that Petruchio is applying the same principle when, referring to Katherina he says:

" I'll attend her here-  
And woo her with some spirit when she comes!  
Say that she rail, why then I'll tell her plain  
She sings as sweetly as a nightingale.  
Say that she frown, I'll say she looks as clear  
As morning roses newly washed with dew."
Say she be mute and will not speak a word,
Then I'll commend her volubility
And say she uttereth piercing eloquence.
If she do bid me pack, I'll give her thanks
As though she bid me stay by her a week.
If she deny to wed, I'll crave the day
When I shall ask the banns, and when be married."

The characters in the subplot represent the various aspect of an individual's being. Baptista makes it a condition that Katherina must be married before Bianca can be married. Katherina and Bianca represent states of consciousness. Katherina is the recalcitrant, automative, associative state of consciousness. Bianca is the higher state of consciousness with which there can only be a union after the lower state of consciousness has been dealt with. The name Katherina means "pure". The name Bianca means "white". The state of consciousness symbolized by Katherina must be brought into its "pure" state, which is designated by the name before there can be contact with Bianca whose name "white" apparently signifies that inner light often seen in higher states of consciousness.

An analogy often seen in books on meditation is that the mind is like a pool filled with muddy water. One must employ stillness so as to not stir it up even more, and wait for the silt to settle so it is brought into its pure state. The lower consciousness in its habitual, untamed state, imprisons, or ties up the higher consciousness, just as Katherina is depicted doing to Bianca in the Play. But, when the Katherina consciousness has been tamed, it can actually be sent to bring back the higher consciousness, as we see at the end of the play. Bianca has three suitors, which symbolize the threefold nature of man as suitor for the higher consciousness.

It should be noted also that the allegory of the Taming of The Shrew is subject to two interpretations. The subject can be the recalcitrant automotive, associative thinking process, which is a specific matter, or it can be the more general matter of dealing with the "devil", i.e. the evil which exists in the world.

This brings to the fore a peculiar aspect of the subject which
scholars have grappled with from time to time. Their enquiry has been complicated by the existence of two closely related plays: "The Taming of the Shrew", printed in the Shakespeare First Folio of 1623, and "The Taming of a Shrew", a different version whose connection with the Folio play has been a great puzzle to the people who have studied the play. If they had understood the play enough to see that it was subject to two interpretations, and that one was a particular interpretation, dealing with the specific "devil" of the human consciousness, and that the other was a general interpretation, dealing with the "devil" and the presence of evil in the world, then they might not have remained "clueless" as to the reason for the existence of two different versions of the play: "a Shrew" and "The Shrew."

**The Face Looking Toward The Future**

In the first 32 speeches of the play we see Sly falling into a state of sleep. Which is, according to the Sufis, the normal state of men in this world. This is the particular which is the subject of the enquiry of his discovery device, the face looking toward the future. The form of this particular is shown to be the "Shrew" which continually assumes an unwarranted control of our inner world. The remedy is to "Tame the Shrew."

**ALL’S WELL THAT ENDS WELL**

Academic and literary professionals alike label this profoundly esoteric document, a problem play, and a failure; an unsatisfactory piece dashed off in a time of distraction to get some quick cash, presumably while that exemplary gentlemen from Stratford on Avon was more interested in boffing the Dark Lady of the Sonnets. As to exactly whose problem, and whose failure, they would do well to take to heart the immortal words of the comic script character Pogo, "We have met the enemy and he is us". The fact is, they don't have a clue. But what can you expect from people who don't even know the author was Francis Bacon, or that, because he was the author, some of the secrets of his knowledge, veiled in allegory, are concealed in the play.

In the Advancement of Learning Bacon cited ENIGMATICAL AND DISCLOSED as an appropriate method for transmitting his knowledge:

"The pretense whereof is to remove the vulgar capacities from being admitted to the secrets of knowledges; and to reserve
them to selected auditors, or wits of such sharpness as can pierce the veil."

This is both good news and bad news for the aforementioned pundits. The good news is it gives them an excuse (of a sort). Didn't Bacon say he was excluding 'vulgar capacities'? And can't these pundits claim, along with Huckleberry Finn, "Hain't we got all the fools in town on our side? And ain't that a big enough majority in any town?" The bad news is these people, to paraphrase Fitzgerald's Omar Khayyam, will never file a key that will unlock the door they howl without (sorry Charlie).

Even factoring in the fact of his fantastic intellect, Bacon set the bar for himself very high. Each play is a microcosm mirroring the macrocosm. Each play contains some notable aspect of knowledge from the past; some aspect of events from Bacon's own time; and some aspect of future knowledge. Each play is also an entertaining story on the surface, a commercially viable product designed for the consumption of theatergoers.

AWW is one of the plays that first appeared in the Shakespeare "First Folio" of 1623.

No record exists from that time of the performance of the play. As far as is known it was not performed on stage until 1741. Critics of the play considered it a failure, and it was performed only in bowdlerized editions until Tyrone Guthrie's Stratford-Ontario production in 1953 (1959 at Stratford-upon-Avon) in which the play proved to be a resounding success. Whereupon the stunned pundits proclaimed, "it acts better than it reads". Duh!!!

To return to our thread, we may conclude something is hidden in AWW, but what is it? Let's begin with the knowledge from the past:

It deals with the mystery at the root of the Holy Grail romances.

Limitations of 'vulgar capacities' aside, even a cursory examination of the play almost lets the cat out of the bag, because a number of Holy Grail motifs are readily apparent: a maimed and dying king cured in a miraculous manner; and (in a number of significant changes from the source on which Bacon drew for his play): a hero combining in himself
the attributes of: son of a widow; fair young man; young fool; and extraordinary fighting ability. The source is changed also so that when young Bertram sets forth from his home the scene reflects the young Grail knight setting forth from his home.

In the Grail story, just as the young man starts to leave, his mother says he is not ready to go out into the world, there is so much more he needs to learn. She hurriedly gives him last minute advice:

You must be polite and give people your greeting
Always help a lady or maiden in distress
Speak to gentlemen, keep company with gentlemen

In the play, just as young Bertram starts to leave, the Countess says her son is an 'unseasoned' courtier. She is saying that he is not ready to leave the nest. She hurriedly gives him last minute advice:

Love all, trust a few
Do wrong to none
Keep thy friend under thy own life's key

Moreover, as in some of the Grail Romances, there is a war, and (in another change to the plot source) the end to the war follows the cure of the king.

There are differences. The Grail King is the, 'The Fisher King'. The AWW King is not (on the other hand that would have given everything away, wouldn't it?). In the Grail stories the King is cured by a man. In AWW he is cured by a woman. Perhaps, in light of the differences, the above instances seem tenuous hooks to hang the hat of an interpretation on. But these are the obvious ones. AWW also has a substructure of Cathar doctrine, those 'good men' murdered by the monstrous Roman Catholic Church, during the so called, 'Albigensian Crusade', their campaign of genocide against the people of southern France during the middle ages. At least 1,000,000 innocent men, women, children, and infants were slaughtered: tortured, and often burned alive in the most demonic fashion. Some people have speculated that the Grail Romances contain secret Cathar doctrines. To uncover the allegory in the play; the Cathar doctrines, and the other Grail material we must dig deeper. Bacon's gives us a method. Although Bacon wrote in such a way as to screen out 'vulgar
capacities' from the secrets of his knowledge he wanted selected auditors
admitted. So he devised a stratagem. The stratagem Bacon devised was
to use existing stories and make changes to their plots to incorporate the
allegories he wanted. Bacon adopted existing stories and made changes to
them, so those capable of piercing the veil could use the changes made to
the sources as an indication of his concealed intent. To coin a phrase, we
might call this method the 'holy grail' of Shakespeare interpretation.

The source Bacon used for the plot of AWW was the ninth story of the
third day of The Decameron of Giovanni Boccaccio, translated by William
Painter in his 1566 Palace of Pleasure. The correlation of this story with
AWW clearly shows Bacon's intent in the allegory in the play. All that is
required is to compare the changes made to the source with some
background on the Grail story.

The Grail Romances

In the brief space of 50 years a mystery was born that has survived
undiminished for more than 800 years. It began around 1180 with an
unfinished book-length poem by Chretien de Troyes that broke off in mid-
sentence, and was followed in quick succession by a handful of other
works. Chretien was connected to the Court of Champagne in Troyes
where Marie de Champagne, Countess of Champagne, had instituted a
Court of Love, or more accurately Court of Fin'amor (pure, or refined love),
the subject of the songs of the troubadour. This is not to overlook the fact
that some of the songs of the troubadours were very erotic, one might
almost say pornographic, but this was the eroticism of "The Song of
Songs". Solomon, wisest of men, alike to the Templars, the troubadours,
and Francis Bacon was a devotee of the black goddess of love/wisdom.

In Troyes an influential school of Cabalistic and esoteric studies had
flourished since 1070. Hugues de Payen, founder of the Knights Templars
was a vassal of the count of Champagne. In Champagne, also, around the
area of Troyes, the so-called "Cathar heresy" first appeared. Some believe
secret teachings of the Templars were concealed in the Grail stories,
others that they are secret Cathar doctrines hidden in elaborate
symbolism. Of the fifteen surviving manuscripts containing Chretien's
story, eleven contain one or more continuations written by other, later
authors. In addition to Chretien's story, and to the continuations, a
number of other Grail Romances
appeared during this period. Grail Romances were of two types. The first implied a non-Christian, pre-Christian origin for the Grail. The second made the Grail the vessel from which Christ ate at the last supper, or the cup from which he drank. This was obviously a fabrication since the only hint of a Christian connection with the Holy Grail was the medieval legend from the Languedoc region of France that Mary Magdalene brought the grail to the coast of the south of France where she landed at Marseilles.

The list of medieval Grail Romance texts is as follows (The Thorton Ms.-Sir Perceval de Galles, is omitted since the grail is not mentioned in this work). And the Wauchier continuation to de Troyes' Conte du Graal is included among the Non-Christian accounts because, although a passage interpolated into some of the later MSS. makes the Grail the vessel Joseph of Arimathea used to receive the Blood which flowed from the wounds of Christ, this is obviously a later addition, since the whole point of the story in Wauchier's account is Gawain's failure to learn what the Grail was:

### Non-Christian, Pre-Christian Origin

- Mabinogion "Peredur" (????)
- Conte du Graal by Chretien de Troyes. (c. 1180-1190)
- Conte du Graal by Wauchier (continuation) (c.1190-1200)

### Christian Origin

- Joseph d'Arimathie by Robert De Boron (c. 1191-1202)
- Merlin by Robert De Boron (1191-1202)
- Didot-Perceval by Robert De Boron (c. 1191-1202)
- Perlesvaus (before 1210)
- Conte du Graal (continuation) by Manessier (c. 1210-1220)
- Conte du Graal (continuation) by Gerbert (c. 1226-1230)
- Queste del Saint Graal (c. 1220-1230)
- Grand Saint-Graal (c. 1230-1240)

Christian origin accounts began with Robert De Boron's Joseph d'Arimathie. Pilate gave Joseph the vessel Christ had used at the last supper, and he used it to collect blood from Christ when he washed
the body. Joseph was joined by a small company, including his sister and her husband Bron. The title of Fisher King was explained by having a voice instruct Bron to catch a fish. Duh! Joseph along with the small company which included the Virgin Mary brought the Grail to Britain. Later Joseph delivered the Grail to the safe-keeping of Bron, who was now known as the Rich Fisher. Double duh!

In contrast the two main non-Christian origin accounts (de Troyes and Eschenbach) have precedents in folklore and myth going back thousands of years before Christ. Furthermore, Wolfram Von Eschenbach's Parzival, which towers far above all the other accounts, an initiate document of the highest order, and a work of literature, which ranks beside Dante's Divine Comedy, was of the non-Christian origin variety. Compared with Eschenbach other grail authors were mere children parroting in a patchwork fashion stories they had heard told. Eschenbach connect the Grail with both the Templars and the Cathers. He says the Templars are guardians of the Holy Grail, and his work is permeated with dualism, indicating a probable connection with the dualist doctrine of the Cathars Bacon's allegory in the play is permeated with Cathar ideas.

Of all the people who have written about the Grail Romances the only one who really deserves the title of 'Grail scholar' is Jessie Weston (1850-1928). According to Miss Weston the theory of a Christian origin for the Grail story must be dismissed not merely as 'not proven,' but 'as thoroughly and completely discredited'. This Christian origin story breaks down, as Jesse Weston pointed out, because there is no Christian legend concerning Joseph of Arimathea and the Grail. Neither in Legend, nor in Art, is there any trace of such a story.

Three major types of adventure story were popular at the time the Grail stories first appeared: The Matter of Britain (Matiere de Bretagne), The Matter of Rome, and The Matter of France. The Matter of France told tales about Charlemagne and Roland. The Matter of Rome was made up of classical Latin adventures. The Matter of Britain were a group of Arthurian stories, current when Chretien de Troyes started the ball rolling on the Grail Romances. The main theme of the Grail Romances is the story of a knight on a quest which requires he heal the Fisher King who is dying of a mysterious wound to his genitalia (related in some way to a waste land), and who
upon meeting this King in the Grail Castle, sees a beautiful maiden carrying a mysterious Grail. In the Conte du Graal of Chretien de Troyes, when Perceval (the son of a widow) sees the beautiful maiden carrying the Grail, it is made of pure gold and emits a very brilliant light. The Grail also has the power to heal, and to feed.

An element of both de Troyes' and Eschenbach's account is a strong reflection of "The Great Fool" motif of the Welsh "Lay of The Great Fool". As a child, the hero, instinctively knows how to make bows and arrows, but after he kills a singing bird he weeps when the bird stops singing and does not understand why it stopped. He thinks the first knight he sees is God because the metal armor shines, and his mother has told him God shines like a summer day. When he insists on going away to the court of King Arthur to become a knight, although he is too young, his mothers dresses him in fool's clothing and gives him a broken down steed to ride (shades of Don Quixote).

Because he is a fool, the young Grail knight unwittingly and frequently causes harm to others. He rides away, not realizing that behind him his mother has died of a broken heart. At the court of King Arthur, he demands he be made a knight. Arthur tells him to dismount and all would be done in accordance with honor, but he refuses the order, and immediately sets out to meet the Red Knight (just as Bertram initially refused the order of the King to marry Helena in AWW, and sets out to the wars). He kills the Red Knight who turns out to be his uncle. There seems to be an oblique reference to this in AWW where Bertram kills brother of the Duke on the opposing side.

An additional element was the fin'amor of the troubadour tradition. For instance, immediately before his adventure at the Grail castle, Percival spent the night in a castle in the wasteland in bed beside a beautiful, naked girl, but did no more than kiss her. Miss Weston analyzed the various accounts of the grail documents and gave the following summary:(a) There is a general consensus of evidence to the effect that the main object of the Quest is the restoration to health and vigour of a King suffering from infirmity caused by wounds, sickness, or old age.

(b) Whose infirmity, for some mysterious and unexplained reason, reacts disastrously upon the kingdom, either depriving it of vegetation, or exposing it to the ravages of war.
(c) In two cases it is definitely stated that the King will be restored to youthful vigor and beauty.

(d) In both cases where we find Gawain as the hero of the story, and in the one connected with Perceval, the misfortune which has fallen upon the country is that of a prolonged drought, which has destroyed vegetation and left the land Waste; the effect of the hero’s question is to restore the waters to their channel, and render the land once more fertile.

(e) In three cases the misfortunes and wasting of the land are the result of war, and directly caused by the hero's failure to ask the questions."

Miss Weston found the basic motif of the Grail Romances (ailing king and wasteland) in Folklore and Mythology as far back as 3,000 B.C. in the Sumerian-Babylonian myth of Tammuz, and the later Phoenician-Greek myth of Adonis. In "Venus and Adonis", the poetic 'Shakespeare' treatment of the Adonis myth, the story is that of an obsessed woman pursuing a fair young man who flees her. This is the basic story found in AWW. In the Adonis ritual, women accompanied him to his tomb, weeping and sobbing wildly all night long. Miss Weston noted this feature was also present in the Grail romances, and the Tammuz cult, and there is an allusion to this in AWW.

The Persephone myth of the Eleusinian Mysteries closely parallels the Adonis myth. After Persephone is abducted to the underworld the earth becomes a wasteland (winter), only becoming verdant again when she returns from the underworld (summer). The story is macrocosmic, dealing with the planet as a whole, but also microcosmic since it deals with the individual. Sallust in his Gods of The World tells us the story of the abduction of Persephone to the underworld was a sacred myth concerning the descent of souls.

Elements Common To Both The Sources and All’s Well

A young man, the son of a Count, is brought up with a young woman, the daughter of a very skilled physician. Both fathers die and the young man is ordered to Paris to become the ward of the King. The young woman is deeply in love with the young man. The King, suffers from a fistula, is dying, and has abandoned all hopes of recovery and
refuses to accept further treatment. The young woman goes to Paris hoping to heal the King and obtain the young man's hand in marriage as her reward. The King, reluctant at first to accept her aid, finally accepts, and agrees to give her any man for husband in his kingdom excepting only those of royal blood, if she heals him. The young woman heals the King, and he compels the young man to marry her, but the young man seeing the daughter of a physician as of far too lowly a station to be the wife of a Count, abandons her and goes off to Italy to fight with the Florentines in the wars between the Florentine and the Senoys. The young woman returns to the estate of the Count, but when she receives a letter from the Count saying he will never return to her until she has his ring on her finger, and his child in her arms, goes on a pilgrimage of expiation. She goes to Florence and takes up lodging in the inn of a kindly widow, in the guise of a poor pilgrim. Eager for news of her husband, she happens to see him riding past the inn with his men. The widow tells her he is head over heels in love with a young woman living nearby, who was a virtuous young girl not yet married on account of her poverty. Still wearing her pilgrim's habit the young woman goes to the house of the girl and reveals her true identity. Having persuaded the woman to help her she outlines her plan. Someone will tell her husband the daughter is at his disposal, but only on the condition he proves his love by sending her the ring from his finger. If he does this the woman will hand it over to her and send a message that the daughter is ready to do his bidding. This will cause him unsuspecting to lie with her in total darkness and silence instead of the daughter. The plan is carried out, as a result the young woman becomes pregnant. Soon afterwards the young man, knowing the woman is gone, returns home. After hearing this, she remains in Florence until she gives birth, then goes back to the Count's estate still wearing her pilgrim's garb. She confronts the Count, beseeching him to observe that she has fulfilled the conditions he imposed upon her, for there is the ring and she is holding his son in her arms. When the Count has heard how this came about he can no longer feel hostile to her and honors his promise.

All’s Well That Ends Well - The Microcosm
In Parzival, Eschenbach gives indications that the Grail is an inner experience without precisely identifying it. Bacon tells exactly what The Holy Grail is. The Grail carried by the maiden in the presence of the ailing King in the Grail Romances emitted a brilliant light, and had the
power of healing. When Helena ('light' in Greek, changed from Giletta in the source), is in the presence of the ailing King she describes the healing recipe bequeathed from her father:

"Many receipts he gave me, chiefly one,
Which, as the dearest issue of his practice,
And of his old experience th' only darling,
He bade me store up as a triple eye,
Safer than mine own two, more dear."

The reference, as G. Wilson Knight has noted, is to The Third Eye. In this significant addendum to his source Bacon lets us know that Helena [light] is the bearer of the Grail, which is The Third Eye.

What is the Third Eye? There are traditions regarding the Third Eye in various ancient nations. In Egypt it was depicted by the upright cobra (the uraeus) at the center of the forehead. China had a peacock’s feather at the center of the forehead, and India had a small red dot in the center of the forehead, called the Tilak.

Hindu tradition describes centers in the human body (charkas) connecting the physical body with the spiritual body. The Ajna charka, located in the forehead between the eyebrows, when activated, is known as the 'Third Eye'. The Hindus call this the eye of the soul. Kundalini, a kind of fire, (Lafeu, "fire" a major character in AWW is not in the source) is the force that ascends the spinal column and activates the Third Eye. It should be noted that in her cure of the King, Helena is aided by Lafeu (fire) and actually brought to the King by Lafeu. When activated the Third Eye connects the physical with the spiritual giving clairvoyance, transcendence of time, vision into the invisible world, and the faculty of gnosis (the individual does not need memory or reason, but simply knows). A number of subsidiary attributes are associated with the activation of the Third Eye. Ailments are healed, the aging process reversed, and the third eye can even provide nourishment. In All's Well Bacon changes his source to insert repeated references showing the King is very old, but then has the King look no older than 30 years of age after his cure.

LaFeu has a daughter, with the rather odd name of 'Maudlin', (not in the source). The name 'maudlin' derives from Magdalene (Maudlin means tearfully emotional, Mary Magdalene was depicted as a tearful
penitent). One remembers the weeping woman in connection with the Grail stories, and also that curious legend of the middle ages that Mary Magdalene brought the Grail into France, specifically to the coast at Marseilles, a location brought into the play, seemingly for no good reason, but significant in light of the medieval legend. Bacon has changed the source so it is the daughter of fire who brings the Grail to France.

Christian origin Grail accounts say Joseph of Arimathea, accompanied by the Virgin Mary brought the Grail to England. AWW changes the source, so that Helena in Florence (the underworld, or realm of materiality) encounters a small group on the street which includes the old Widow, Diana, Violenta, and Mariana. Violenta is Italian for violence; Mariana a variant spelling of the name of the Virgin Mary; and Diana is the moon goddess, regent of the sublunary sphere (earth, or realm of materiality). By making Mary Magdalene, who brought the Grail to France, the daughter of fire, thus putting her in the realm above materiality, and putting the Virgin Mary (who in the Christian origin Grail romances is with the group who brought the Grail to England) in the sphere of materiality and violence, Bacon fashions an allusion contrasting the two branches of the Grail Legend, showing which is true.

The Hindu tilak, or small red dot, tattooed on the center of the forehead symbolizes the need to cultivate the super-mental consciousness achieved by opening the mystic "third eye". They stress the need for meditation and asceticism to activate this center. A shining ball of golden light, like a miniature sun, located in the area of this Chakra, is said to accompany the activation of this center. Hinduism says our world is a realm of illusion. Trapped in this illusion the soul goes through the endless chain of transmigrations. But when it achieves realization it sees that all is illusion, and attains freedom. The Third Eye is the door to freedom. Among the Hindu asceticism and deep meditation were widespread. The Cathars were devoted to this also. A woman of Poylaurens told the inquisitors of the 'extraordinary sight' of a Cathar Perfect seated in his chair 'motionless as a tree trunk, insensible to his surrounding.'

The Grail Romances give many clues to the real nature of the Grail. The Grail is a gold vessel which emits a strong light. In addition to the strong light associated with the Grail it also had the power to heal, to
feed, and to reverse the aging process. The encounter with the Grail is an inner experience. Wolfram's Parzival begins with a detailed description of the Visuddha, (i.e. the throat center charka, described in the Yoga system as a 16 petal lotus blossom), describing a city called Petalamund with 16 gates against which there is a battle waged by two separate armies. A white army lays siege to 8 of the gates, and a black army to the other 8 gates.

This is followed by other indications that the account is an initiate document giving a detailed, and technical, account of the inner initiation experience.

According to Eschenbach the Grail tale was found in Spain. The allusion to Spain is very cleverly worked into AWW (in another change to the source). In a short conversation the Countess twice addresses her steward as Rinaldo. There is no reason for this, and it is all the more odd that she does it twice. This is obviously one of Bacon's allusions. In stories popular at the time the Grail stories were originated were those called the Matter Of France. These stories were about the court of Charlemagne and his illustrious knights.

Next to Orlando the most illustrious knight was Rinaldo, but Rinaldo was banished from the Court of Charlemagne, and went to Spain, and served the king there.

Light is a common theme in association with the inner experience. In "Spiritual Guidance in Contemporary Taoism" Edwin Rousselle says, "The novice is led to perceive the third 'celestial eye' in the middle of
the forehead; this is the true 'sun'". Data regarding "Third Eye" has all the phenomena needed to identify the Grail. In response to the question, "Please explain what was meant by the spiritual, or third eye", Edgar Cayce, the American Seer, in reading 262-20 described how there is a mechanism in the physical body by which spiritual forces may manifest in a material world. He said:

"In the body we find that which connects the pineal, the pituitary, and lyden, which may be truly called the silver cord, or the golden cup that may be filled with a closer walk with that which is the creative essence in the physical."

Edgar Cayce associated light, healing and sustenance with the Third Eye.

In the Taoist Secret of the Golden Flower, the process known as the circulation of the light follows contact with the Third Eye. In alchemy the process concerns the Philosopher's Stone. Once the alchemist contacts the inner light, known as the First Matter in alchemy, this embryo of the higher self is nourished and made to grow, to heal, transmute, and regenerate all of the lower nature. Repeated this process brings about the death of the lower man, and the birth of the New Man. When Eschenbach called the Grail a stone fallen from heaven he designated it as the Philosopher's Stone of the alchemists. After Helena heals the King, he gives her a ring. This ring is very special. The King later tells us that Plutus himself [the god of riches]:

"That knows the tinct and multiplying med'cine, Hath not in nature's mystery more science Than I have in this ring."The ring is the alchemist's philosopher's stone that transmutes base natures into gold. That it is a ring further equates it with the circulation of light of the Taoist doctrine. In Bacon's allegory this ring is connected to the conception of the infant in Helena. In the Taoist allegory the circulation of light results in the conception of the puer aeternus, the eternal child, who will become the New Man.

Kundalini is the life force. It can either be used for reproduction in sex, or raised up the spine to activate the various spiritual centers, including the Third Eye. Activation of the Third Eye requires abstinence from sex so the Kundalini force may accumulate before
ascending the spine. In the addition to the source where Helena and
Parolles have a frank discussion of virginity, Helena strongly favors
virginity. This is odd since Helena ardently pursues Bertram, and uses the
bed-trick to have sex with him. But if the allegory depicts not physical sex,
but the union between soul and spirit in connection with the activation of
the Third Eye, the dialogue is a very apropos part of the allegory.

In AWW Bertram enters the bed where he has the union with Helena in total
darkness and silence. This obviously parallels the ceremony in the
Mysteries of Eleusis where the conception of the holy child takes place.
The mystai entered the Pastos, the bridal bed, in total darkness. Asterius,
Bishop of Amaseia at the turn of the fifth century says of this crowning rite
of the Mysteries:

"Is there not performed the descent into darkness, the venerated
congress of the Hierophant with the priestess, of him alone with her
alone? Are not the torches extinguished and does not the vast and
countless assemblage believe that in what is done by the two in the
darkness is their salvation?"

After a preceding purification the Mystai, having been given some type of
psychedelic drink, entered the Pastos, was struck with the 'Rod of
Initiation' which produced a trance like state. The epoptic vision followed.
Divine light, and visions, opened up before the mystai, i.e., the opening of
the Third Eye resulted in the epoptic vision. This experience was viewed as
a symbolic death and connected with the symbolic birth of a child. Both of
these are present in AWW. We learn Helena made her pilgrimage to St.
Jaques, and the rector said she died while there. (In the source Giletta lies
with Beltramo several times, has twins, and there no mention of her
death).

In the source we are told merely that Giletta goes on a pilgrimage. In All's
Well she goes on a pilgrimage to St. James of Compostela. Next we find her
at Marseilles and from there she goes directly to Rossillion (changed from
Rousillion in the source). Rossillion sounds suspiciously like Rosslyn.
Rosslyn derives from 'ros', the occult 'dew'. Accounts of the Third Eye
experience include descriptions of a sensation as if dew was spread across
the forehead. In the Edgar Cayce records a woman described a cool wet
sensation during
meditation as if menthol had been spread across her forehead. This was the 'ros' or occult dew.

Tim Wallace-Murphy & Marilyn Hopkins in, "ROSSLYN Guardian Of The Secrets Of The Holy Grail" tell us that, according to Trevor Ravenscroft, even before the advent of Christianity, Celtic pilgrims who worshipped the earth goddess journeyed from Iberia to Scotland via the seven planetary oracles corresponding to the seven chakras within them, and to the planets of our solar system: the Moon, Mercury, Venus, the Sun, Mars, Jupiter and Saturn. Ravenscroft believed pilgrims journeyed from Compostela to Rosslyn, calling at each of the sites in turn, so the path corresponded to the path of the Kundalini force ascending up through the centers to eventually arrive at the pituitary center (Rosslyn) where the Third Eye is activated. The following is their graphic modified to show the location of Marseilles:

Cathars said humans were in the material world because the divine
spark from the celestial fire had been trapped in the prison of the body, and doomed to go through the chain of transmigrations. This raised a question. How could an immaterial divine spark be caged in a coarse physical body? Cathars said the divine spark, prisoner of the human body, has left its angelic body (soul) in Heaven. Humans were torn and separated. The physical body/divine spark was linked to the soul which floated between Heaven and Earth searching for the divine spark which was its double. When found, and united with it the soul, humans would become Cathar, meaning 'perfect'. No longer divided they would become androgynous, no longer experiencing sexual desires, and ready to reenter heaven.

Helena is the soul searching for Bertram, the divine spark linked to her. In the play the marriage symbolizes the link between the two. Bacon said:

"For of the knowledges which contemplate the works of Nature, the holy Philosopher hath said expressly; that the glory of God is to conceal a thing, but the glory of the King [i.e., man] is to find it out."

Man is the King. His mortal illness is the separation of his soul and spirit. The cure is the "Third Eye" which brings the two together. Helena who, in one aspect of the symbolism, represents fin’amor, or pure love affects the cure. In AWW (in another significant change to the source) the Countess hopes that when Helena hears Bertram has returned to Rosillion, Helena, led by pure love, will also return.

In the Parzival of Eschenbach, instead of the twin aspects of the same individual, Helena and Bertram, there is the twin aspects of the same individual Gawain and Parzival, and instead of the contretemps between Helena and Bertram, there is the battle of Gawain and Parzival at the head of two opposing armies. The symbolism is the same.

The soul seeking to retrieve the Divine Spark from the underworld where it had fallen is depicted in the myth of the dying god, which has become a common idea since James Frazer published "The Golden Bough". The ancients believed a correspondence existed between the sun and the divine spark, that the divine spark reflected events in the story of the sun. The sun during its annual cycle descended below the equator during the winter months and returned to the upper
world above the equator during the summer months. The divine spark descended into the underworld (the earth) when it incarnated, and returned to the upper world between incarnations. This drama was an allegory of the soul seeking its spirit double. Tammuz and Ishtar (antedating 3,000 B.C.); Adonis; Atys; and Persephone are all instances of the dying god myth.

Sallust said the myth of Persephone dealt with the descent of souls (i.e., of the 'divine spark'). In the myth of Tammuz and Ishtar, Ishtar descends to the underworld to save Tammuz, who has died, i.e., the soul descends into the realm of materiality to bring back her double, the divine spark, which has fallen into the realm of matter. The manner of his death is obscure, but accusations made by Izdubar indicate Ishtar, indirectly at least, caused him to go to the underworld. In AWW Helena indirectly causes Bertram to go to Florence (the underworld). Helena goes after him, just as Ishtar went after Tammuz, and succeeds in effecting his return just as did Ishtar. The allegory is a profoundly esoteric doctrine of the relationship between the soul and the divine spark.

The Macrocosm

The Phoenician-Greek myth of Venus and Adonis had many elements of the tradition that later resurfaced during the middle ages in the Grail Romances. On a physical level Venus and Adonis was a thinly veiled allegory of the annual summer/winter cycle of the planet. In this symbolism Adonis was the sun. Helena says of Bertram, "Indian-like, religious in mine error, I adore the sun that looks upon his worshipper but knows of him no more." She is the earthly Venus, or nature, seeking union with the sun who engenders all growth in nature. But the earthly Venus, like Helena, is low-born. The sun flees her to meet his death, being gored in the reproductive organs by the boar of winter, and descends below the earth. Yet he spend only the winter months in the underworld, and the summer months in the upper world. The AWW change to the source where Helena, in Florence (the underworld), makes the statement, "Time will bring on summer...All's Well That Ends Well", has the same idea. In Shakespeare's, Venus and Adonis, Adonis is referred to as a boy, 'tender boy', 'flint-hearted boy', 'sweet boy'. In AWW Bertram is referred to as boy, 'proud scornful boy', 'these boys are boys of ice', 'foolish, idle boy'. Bertram flees Helena just as Adonis fled Venus, and
Venus says to Adonis:

"Upon the earth's increase why shouldst thou feed
Unless the earth with thy increase be fed?
By law of nature thou art bound to breed,
That thine may live when thou thyself art dead"

The similarity with the Sonnets where the fair young man is urged to breed is obvious:

In the initial appearance of some of these sonnets in the 1599 Passionate Pilgrim, the fair young man is Adonis, and the woman Venus. Commentators have noted connections between AWW and the Sonnets.

Bacon carries the idea further, in the final analysis he depicts not dying god, but God dying. In AWW the name of the young woman (Giletta in the source) is changed to Helena ('Light'), and a new character Lafeu ('Fire') is added. The ancient philosophers said the realm above the physical was a realm of light and fire. Moreover, there was a war in this realm just as in AWW. Revelations (Chapter 12) says there appeared a wonder in heaven:

A great red dragon and his tail drew the third part of the stars of heaven and cast them down to the earth. And there was a war in heaven: Michael and his angels fought against the dragon and the dragon fought and his angels, and the great dragon was cast out of heaven into the earth along with his angels.

In the scene where Helena watches Bertram passing with the army, the Widow says:

So, now they come.
That is Antonio, the Duke's eldest son;
That, Escalus.

This significant change to the source connects the play to Measure for Measure. The ancient Lord, Escalus, was a counselor to Duke Vincentio in Measure for Measure. AWW has numerous similarities of plot. M. C. Bradbrook lists these as:
The rejection of a devoted bride for insufficiency; a compelled marriage ordered by the ruler; the substitution of one woman for another; the false self-accusation of the chaste woman; the prolonged lying from the culprit; all culminating in his exposure through the arrival of an absent person, and the slanderer who speaks ill of his lord is unmasked in public.

Duke Vincentio in Measure for Measure is the Other God (see the book, The Other God by Yuri Stayonav). This is the God of the material world - that old fantastical Duke of Dark Corners. (Since Vincentio is modeled after King James, this also tells us Bacon's real opinion of King James). Angelo symbolized the fallen angels. This admits us to the allegorical context of the drama in AWW. This is moderate or mitigated dualism where there is a higher principle and two equal and opposing subordinate principles of light/good and evil/darkness. These two are in absolute and unrelenting conflict. Bacon expresses this opposition in a graphic simile. They are 'by the ears'. This evokes the image of two fighting dogs held by the ears, reared up on their hind legs in the struggle to get at each other. The King is the higher principle in this allegory, and Florence and Senoy the two lower principles. The King says they are equally matched so the war continues. The Duke of Florence is the Evil God who rules the material world. The plays usually personify God as a Duke because Bacon follows the concept in which the God of the material world is a subordinate deity. Bacon's dualism seems close to the variant of Mazadaism named Zervanism. In Zervanism the opposing principles of goodness and light/evil and darkness, i.e., Ahura-Mazda and Ahriman were emanations of the higher principle Zervan, which meant "time" in the Zend language. In AWW the King is elderly, he says haggish age did steal on him (a significant modification from the source) and Bacon creates a whole cast of elderly characters - The Countess, The King, Lafeu, and The Widow.

In Cathar theology the evil god, who rules the world, has trapped the divine sparks from the celestial fire above in the prison of bodies made of matter, where they are doomed to go through the endless chain of transmigrations. The Cathars knew him as The Prince of darkness; Satan; Prince of the World; or Rex Mundi (The King of the World). For the Cathars a perpetual war was waged throughout all creation between these two irreconcilable principles, and the Roman Catholic Church was a tool the Evil God had set up for the purpose of
keeping human souls trapped in the material world.

This idea was connected with the legend of the Fallen Angels. Satan rebelled, and fell. The angels did not know what a woman was, so Satan showed one he had made to them. Many angels, inspired by lust, followed Satan, and fell. This refers to ideas in Genesis and the Book of Enoch where angels inflamed by lust for the daughters of men fell into materiality. We see a reflection of this in the change Bacon made to his source where the Clown seeks The Countess's good will to go to the world and marry. He wants to have issue of his body. The Countess demands why he will marry. He says his body requires it, that he is driven by the flesh, and he needs must go where the devil drives. This theme is continued later in the play where the Clown says to Lafeu, if I cannot serve you I can serve as great a prince as you are. When Lafeu asks who, he replies The Black Prince, sir; alias the Prince of Darkness; alias, the devil.

Although the King refuses to aid the Florentines, and his sympathies appear to be with the Senoys, he gives his gentlemen who want to see Tuscan service leave freely to take part on either side. In fact, he encourages them to go off to the war. Then he makes a statement (an addition to the source) that has a direct link with the legend of the Fallen Angels who were enticed by lust for the daughters of men. The King warns the Lords going off to war:

Those girls of Italy, take heed of them;
They say our French lack language to deny,
If they demand; beware of being captives
Before you serve.

But Bertram is no sooner in Florence than he is subject to lust. And he has a very significant object of his lust. The daughter of the widow who Bertram seeks to bed (unnamed in the source) is given the name Diana. Diana was the goddess of the moon, the regent of the sublunary realm, representing therefore the sphere of materiality into which Bertram has fallen. Therefore Diana symbolizes the daughters of men.

Satan is sometimes called the Lord of Lies, but ancient sources apply this title more appropriately to an evil being closely associated with Satan, Belial (worthlessness, the spirit of lies). According to the Dead
Sea Scrolls the power of Belial was destined to be annihilated forever in the impending final war between the forces of good and evil, and of Truth and Untruth, when Belial, the lieutenant of the God of Darkness, would be exposed for what he was.

Bertram is seduced by Parolles (a character Bacon adds in AWW), into leaving the court of the King of France and taking part in the war on the side of the Florentines. Parolles (‘words’) is depicted as a detestable and worthless character, despised by every one in the play except Bertram who also comes to despise him before the play ends. He seems to represent the arch tempter Belial. Belial means 'worthlessness', and this is how Parolles is depicted in the play. Lafeu says of Parolles that his master is the devil, and refuses to recognize him as a member of the human race.

The fallen angels were divine sparks that descended from the realm of fire and light above, thus in the addition to the source in AWW Parolles tells the Lords why Bertram does not go off to the war, "Tis not his fault, the spark." He says, and the second lord says, "O, 'tis brave wars!" Parolles urges Bertram to go off to the war. The Lords bid farewell as they go off to the war, and Parolles addresses them as good sparks. Parolles tells Bertram the lords, wear themselves in the cap of time; and though the devil lead the measure, such are to be followed.

Since James Frazer published "The Golden Bough" the theme of the dying god has become a common idea. But this is not dying god, this is God dying, an idea that conflicts with orthodox theology viewing God. The fistula seems to represent the portion of His body lost when the divine sparks were seduced into the dark world of matter below. God is the Fisher King who seeks to draw them back up from that dark world (represented by the water of the river of Samsara).

This idea that the supreme God should have an ailment from which He is dying is strange. The resolution to the conundrum seems to be, this is not God per se, but man's God. Millennia ago something happened to man's God that inflicted this ailment on Him. God and Goddess are one, but man's God became sterile because man separated Him from the Goddess. Only The Goddess can heal him, and bring the fallen spirits back from materiality. Nevertheless there is another aspect to this. In Gurdjieff’s book, Beelzebub’s Tales to His Grandson he says
that The Holy Sun Absolute became aware that it was shrinking (dying?) and instigated the stratagem whereby the souls undergo their cycle of manifestation and return to Him following that cycle - each bringing with it, as it unites with the Holy Sun Absolute, a minute portion that increases the volume of the Holy Sun Absolute.

From the most remote antiquity comes the story of The Goddess and her dying son, for whom she was, at the same time, virgin, mother, mistress and lover. Helena reveals her identity in the 'virginity' dialogue with Parolles, when referring to Bertram and to herself, she says:

There shall your master have a thousand loves,
A mother, and a mistress, and a friend.
A phoenix, captain, and an enemy,
A guide, a goddess, and a sovereign,
A counselor, a traitress, and a dear; Etc.

This summarizes the attributes of the Goddess. (See The Myth of The Goddess by Anne Baring and Jules Cashford, and also the speech of the Goddess when she appears to Lucius in the book by Apulieus, The Golden Ass.)

In the episode where Parolles is exposed a Florentine company drum has been captured by the Sienese. Parolles proposes to retrieve it single-handed. The drum symbolizes empty noise, the very essence of Parolles. The evil God is the shadow of the good God. Bacon said words were the shadow of things. In the scene (an addition to the source) where Parolles 'words' is exposed, meaningless words are the instrument of his exposure.

Accounts enumerate millions of Fallen Angels. 3 Enoch has references to the horses of these angels. Near the end of AWW we are told that the army of Florence is breaking up, and they have only five or six thousand horses left. It is significant that in All's Well the exposure of Parolles, the end of the war, and the return of the participants to France (free) all go together.

Bertram depicts the young fool of the Grail Romances, the 'proud, scornful boy' as the King calls him. His ultimate rejection of Parolles when he is forced to realize Parolles for what he is, is expressed with
juvenile spite, "I could endure anything but a Cat, and now he a Cat to me." Bertram should have embraced Helena and rejected the Parolles, but it is a "litmus test of his nature as young fool that he does just the opposite.

Endgame, after the war between the two principles ends, is The Final Judgment. Thus the last scene (in a complete change from the source) is a Judgment Day scene, wrapping up the symbolism of the overall allegory. The King accedes to the plea of the Countess that Bertram’s defection was a natural rebellion done in the blaze of youth, and says all is forgiven and all is forgotten. But suspicion of Bertram’s culpability in the death of Helena arises, charge and countercharge follows. The appearance of Helena resolves all. Helena says:

"I cannot reconcile my heart to Bertram; a man noble without generosity, and young without truth; who marries Helena as a coward, and leaves her as a profligate; when she is dead by his unkindness, sneaks home to a second marriage, is accused by a woman whom he has wronged, defends himself by falsehood, and is dismissed to happiness."

Bertram’s faults seem to tarnish Helena because she idolizes Bertram, and to tarnish the play because the unredeemable Bertram is redeemed. Critics clamor that both the ending and the play is a failure, and that All's Well That Ends Well does not end well. What they do not realize, because they are unable to follow the allegory, is that their objection has already been anticipated and overruled with unassailable logic, a reductio ad absurdum that leaves no ground for objection. The allegory depicts Bertram tried, judged, and exonerated in the higher court of God. To say the play fails because Bertram is redeemed is tantamount to saying God fails. The ending is a 'perceived problem' only, and results from the critic’s failure to understanding the allegory. Helena and Bertram with mutual pledges of love are united.

The ending problem, that sticks in the craw of our esteemed pundits, is Bertram. Dr. Johnson put it in a nutshell long ago:

"I cannot reconcile my heart to Bertram; a man noble without generosity, and young without truth; who marries Helena as a
coward, and leaves her as a profligate; when she is dead by his unkindness, sneaks home to a second marriage, is accused by a woman whom he has wronged, defends himself by falsehood, and is dismissed to happiness."

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*Aspect Of Knowledge From The Present*

The Oxfordians (people who believe Edward de Vere wrote the 'Shakespeare' plays) all agree that Bertram is Edward de Vere. And they are right. In the 1836, Histories of Essex, by Morant and Wright, T.J. Looney, the appropriately named fellow who first set them all baying off on the wrong track, found the following passage about the rupture between the Earl and Countess of Oxford:

"He forsook his lady's bed, [but] the father of Lady Anne by stratagem, contrived that her husband should unknowingly sleep with her, believing her to be another woman, and she bore a son to him in consequence of this meeting."

Having read this Looney penned the following loony words, "We would willingly be spared the penning of such matters", but for "its importance as evidence". Other facts matching those found in AWW, was that that de Vere, a martial type of exceptional fighting ability, forced by the monarch to marry Anne, the low-born daughter of Burghley, left Paris to seek military service in Italy. But the parallels between the detestable
character of de Vere and the character of Bertram are most pertinent.

Perhaps the most revealing window into the true character of Bertram in the play comes when, supposedly a changed man, after hearing of the death of Helena, he comes sauntering out, completely unfeeling, completely self-centered, and completely self-satisfied, and says to the Lord:

"I have to-night dispatch'd sixteen businesses, a month's length apiece; by an abstract of success: I have congied with the Duke, done my adieu with his nearest; buried a wife, mourn'd for her; writ to my lady mother I am returning; entertain'd my convoy; and between these main parcel of dispatch effected many nicer needs. The last was the greatest, but I have not ended yet." [The 'last' refers to bedding Diana]

The news that Helena was dead caused him to have a change of heart, to discover her worth and that he loved her? So how much time does he spend mourning her? Ten minutes? And he lumps her in with all those other matters, and furthermore says the greatest matter was his bedding Diana.

Harold Goddard says of Bertram:

"Moreover, he [Shakespeare] has blackened Bertram so utterly that, though we admit the general possibility of miracles, this particular combination of green boy, mettlesome animal, and arrogant young count seems to have placed him beyond the pale.... Cad! It is the word that seems to spring to almost every lip in the attempt to characterize this blackguardly young count with his precious 'honor'."

M.C. Bradbrook notes that:

"The Elizabethan code of honor supposed a gentleman to be absolutely incapable of a lie. In law his word without an oath was in some places held to be sufficient. To give the lie was the deadliest of all insults and could not be wiped
out except in blood. Honor was irretrievably lost only by lies or cowardice. These were more disgraceful than any crimes of violence. Alone among Shakespeare's heroes, Bertram is guilty of the lie."

Bertram returned from the war with a 'patch of velvet' covering one cheek. Such patches were used to cover scars won in battle, but also to cover syphilitic ulcers. The Fool (a character often used in the 'Shakespeare' works to pronounce unsavory truths) suggests Bertram's was used for the latter purpose. De Vere died in 1604 at the age of 54 of some mystery illness. It could very well have been syphilitic. Bacon would have known the real facts. The register of the Church of St. Augustine in Hackney where de Vere was buried, had the annotation "The plague", but this could have well been a cover up for his real illness.

These sordid characteristics of Bertram reflect Edward de Vere, 17th Earl of Oxford, like a mirror. The Oxfordians, detecting the play’s depiction of their hero (only God, or students of aberrant psychology have any hope of understanding why he is their hero) are absolutely certain that this means he was the author of the play. On the other hand, if not for that curious deficiency in reasoning power that characterizes all Oxfordians, it might occur to them that it would be totally preposterous that de Vere would have, as Goddard said, "blackened Bertram so utterly", since Bertram was de Vere himself, that same himself of which de Vere was vain beyond all measure.

Aspect Of Knowledge From The Future
The play certainly has an aspect of knowledge from the future demonstrating the operation of Bacon's discovery device in the inquiry into some particular in nature related to the compendium from the past, but the details of this would serve no useful purpose, and would make this study (already over long) even longer.

TWELFTH NIGHT: OR WHAT YOU WILL
The ascending path has led from the severity of The Merchant Of Venice, and shown that, just as love was lost in the second to last stage of the descent, so it is regained in the second from the first stage of the ascent (As You Like It). The ascent goes on to the mastery of the lower mind in The Taming of The Shrew; the mastery
of the higher mind and the faculty of the Third Eye in All’s Well That Ends Well. The Twelfth Night shows the twin souls are divided at the beginning of their cycle of incarnations in the earth and joined together again upon completion of the cycle. The choice of Twelfth Night for the theme of the play also allows Bacon to depict the completion of the cycle of the wheel of the Zodiac in this play. Normally we would expect to see the elements in Twelfth Night only in The Winters Tale, but the reason they are not in The Winters Tale is that The Winters Tales is given the role of depicting the ascent from the under world (that is from the earth realm).

According to various sources souls are divided into two at the beginning of their incarnations in the earth. They then spend their entire cycle in the earth divided, and are only joined together again at the end of that cycle. We see the twin infants Viola and Sebastian divided in a shipwreck. In the Symposium, Aristophanes, says souls were originally created globular in shape, then Zeus cut them in half just as you or I might cut an apple in two. When Antonio says of Sebastian and Viola:

"How have you made division of yourself?
An apple cleft in two is not more twin
Than these two creatures. Which is Sebastian?"

The dialogue is an to the allusion to the division of souls in Symposium. When the ship is wrecked and Viola and Sebastian are cast into the sea and separated from each other Bacon depicts the soul, which has been cleft in two like an apple, now setting forth on its cycle of incarnation in the world of material existence. Numerous sources, including the famous American Seer, Edgar Cayce, have endorsed this doctrine of twin souls.

Twelfth Night includes not only a character representing Francis Bacon, but other characters representing Pallas Athena, Bacon, Anthony Bacon, Lancelot Andrewes, and Toby Matthews.

Thanks to the entry in the diary of John Mannigham we know the play was performed in the hall of Middle Temple on February 2, 1602. Middle Temple was closely allied with Gray’s Inn, and many members of the audience would have known Bacon and his friends, and would have been amused by his depiction of Lancelot Andrewes and Toby
Matthew, and would have recognized his depiction of Anthony Bacon. This is doubtlessly one of Bacon’s reasons for including these characters in the play, but there is another reason. Why include Pallas Athena, and last of all why include himself, especially in the concealed fashion in which he is included?

Lancelot Andrewes was a tall man (Aubrey describes him as 'a great long boy' at 18 years old). He was master of many languages (a contemporary said he could have served as interpreter general at the confusions of tongues). He was sickly and pale from burning the midnight oil, indulging in so many years of continuous study. The character Sir Andrew Aguecheek in the play obviously represents Lancelot Andrewes. There is the similarity of the names Andrew and Andrewes. There is the height. We are told he is as tall as any man in Illyria. There are the languages. We are told that he "speaks three or four languages word for word without book". This was a parody. Actually Lancelot Andrewes was master of 21 languages. There is his pale complexion. Aguecheek reflects his pale and sickly complexion that came from so many years of study. Sir Toby, who says ‘it will not curl by nature’ and ‘it hangs like flax on a distaff’, refers to his straight hair. Andrewes was noted for his walking, this being his only physical activity, and Sir Toby tells Aguecheek, 'I did think, by the excellent constitution of thy leg, it was formed under the star of a galliard'.

"Twelfth Night" was a period of festival and revelry, of license in which people do what they will. Their appetites and passions were given full reign, and the ordinary social order was inverted. Cross-dressing was a feature of this inversion of the normal order of things; hence the cross-dressing of Viola. In accordance with this Twelfth Night logic of the play where everything is inverted, and in accordance with the entertainment requirements of the play, Aguecheek is represented as a fool. He says, "I would I had bestowed that time in the tongues that I have in fencing, dancing, and bear-baiting." In keeping with the theme of the play this is just the opposite to Andrewes who did bestow that time in the tongues, and who never gave a thought to fencing, dancing, and bear-baiting.
Sir Toby Belch in the play obviously represents Toby Matthew. He was not merely Toby Matthew, he was Sir Toby as his biography, "The Life of Sir Tobie Matthew" by his kinsman, Arnold Harris Mathew, tells us. And thereby hangs a tale. Arnold Mathew tells us Tobie Mathew was Knighted by King James at Royston in October of 1623. Prior to that time he was just Tobie Mathew, not Sir Tobie Mathew. Twelfth Night had no quarto printings. It first appeared in the 1623 First Folio edition of the collected works of Shakespeare. Printing was begun on the volume during the summer of 1623 and then discontinued. It was begun again a few months later and the first completed copy of the Folio was available for licensing and registration by November 8, 1623. And when this volume appeared (lo and behold) Toby has the title "Sir" before his name. This indicates obvious conclusions for those not too thick headed to listen.

Since Edward De Vere died in 1604 he is eliminated as the author. Furthermore, since William Shakespeare of Stratford on Avon died in 1616 he is also eliminated as the author. This leaves (guess who?) Francis Bacon. Surprise, surprise!

Arnold Mathew (Tobie Mathew's biographer) tells us that Tobie Mathew was a remarkable linguist. This is indicated in the depiction of the character of Sir Toby in the play. He constantly throws off foreign words, or phrases: Pourquoi", 'Castiliano vulgo', 'Deliculo surgere', and so on. In addition, it is well known that Tobie was a Roman Catholic. He was exiled from England for this reason. And Arnold Mathew tells us that he was both a friend of the Jesuits, and of Father Parson. Both of these are alluded to in connection with Sir Toby in the play.

Father Parson was a fellow Jesuit who traveled with Edmund Campion from Rome to France. The two separated to enter England and, for reasons of security, pursued their ministries in England individually. When Feste the Clown prepares to go to Malvolio, who has been shut up in the dark room, Sir Toby calls him Master Parson: "Jove bless thee, Master Parson." The clown answers:

"Bonos dies, Sir Toby: for, as the old hermit of Prague, that never saw pen and ink, very wittily said to a niece of King Gorboduc, "That that is is"; so I, being master Parson, am
master Parson; for, what is "that" but "that"; and "is" but "is"?

This is typical Jesuit equivocation. The old hermit of Prague alludes to Campion's last assignment before his mission to England. Nearly six of his less than nine years on the Continent were spent in Prague. He may be thought of as a hermit in either of two ways in that hermits were holy men who sought solitude in their quest for holiness, or that Campion's stay in Prague was considered to be an exile not only from England but from Englishmen. The reference to the old hermit of Prague being denied pen and ink alludes to an incident in connection with Edmund Campion, which occurred in the "conference" of September 24, 1581, the third of four such conferences, in which Campion was opposed by one Master Fulke:

"If you dare, let me show you Augustine and Chrysostom," he [Campion] cried at one moment, "if you dare."

Fulke: "Whatever you can bring, I have answered already in writing against others of your side. And yet if you think you can add anything, put it in writing and I will answer it."

Campion: "Provide me with ink and paper and I will write."

Fulke: "I am not to provide you ink and paper."

Campion: "I mean, procure me that I may have liberty to write."

Fulke: "I know not for what cause you are restrained of that liberty, and therefore I will not take upon me to procure it."

Campion: "Sue to the Queen that I may have liberty to oppose. I have been now thrice opposed. It is reason that I should oppose once."

Fulke: "I will not become a suitor for you."

Although Sir Toby was known as quite a learned man in his day, he never came anywhere near the prodigious learning amassed by Lancelot Andrewes. But in keeping with the parody of the play, Sir Toby is constantly portrayed in the play as more learned than
Aguecheek.

The name of the character Antonio, in the play, is a variant of the name Anthony. Anthony was Francis Bacon's brother, and the third member of the triad of his closest friends. Anthony was a homosexual. He was arrested in France on a charge of Sodomy, and only escaped the penalty of being burned alive by virtue of the fact that he was a close friend of Henri, the King of Navarre. In the play the love of Antonio for Sebastian is deliberately written to indicate it is of a homosexual nature. Antonio says to Sebastian, "If you will not murder me for my love, let me be your servant." Sebastian tries to free himself of Antonio's attachment by leaving Antonio, but Antonio follows him, and says to Sebastian, "I could not stay behind you: my desire, more sharp than filed steel, did spur me forth." In addition to this, Antonio (Act II, Scene 4) insists on giving Sebastian his purse. This is another significant designation of Anthony, since Anthony constantly supplied Francis with money.

If Antonio depicts Anthony Bacon this means Sebastian depicts Francis Bacon. Sebastian, whose name means 'august' tells Antonio that he is also known by the name of 'Roderigo'. Roderigo means 'renowned ruler', which designates Francis Bacon who, in his letter to Burghley, said he had taken all knowledge for his province. He is the noble ruler of the province of knowledge. Sebastian marries Olivia. We do not have to look far to find the connection. Francis Bacon took Pallas Athena for his muse. It is significant then that in Twelfth Night, Sebastian, the characters who represents Francis Bacon, marries Olivia who represents Pallas Athena. But there is an even more interesting allusion here. Viola is the identical twin of Sebastian. She is one half of the soul that is Sebastian. So Viola equals Sebastian. Now it just so happens that Olivia is an anagram for Viola. The letters of Olivia rearrange to spell: "I, Viola". This might be somewhat of a reach, but Bacon was careful to have the letters M.O.A.I. in the letter that Malevolio picks up, and to show Malevolio struggling to decipher an anagram from these letters. Leslie Hotson has speculated that "M,O,A,I" stands for Mare, Orbis, Aer, and Ignis, the four elements to which Malvolio so often refers. One rationale for the inclusion of the M.O.A.I. in the letter scene is that the reader will struggle along with Malevolio to make sense of the letters, and consequently should be alert for anagrams in the play. This being the case it might be expected that the reader
will find the anagram in Olivia. Therefore, if the name of Olivia was deliberately selected so it was an anagram of Viola, identifying Viola as Olivia, then Sebastian who is the twin soul of Viola is also the twin soul of Olivia who is Pallas Athena, and since Sebastian is Francis Bacon, Pallas Athena would be Francis Bacon’s twin soul!

There is evidence for an association of Bacon with Pallas Athena prior to his lifetime as Francis Bacon. Charles Leadbeater, a very exceptional psychic, was reputed to have the ability to trace the previous lives of individuals. According to Leadbeater Francis Bacon was Proclus the Neoplatonic philosopher in one of his past lives. Proclus possessed incredible intellectual powers. Ammonius Hermias said “that he possessed the power of unfolding the opinions of the ancients, and a scientific judgment of the nature of things, in the highest perfection possible to man.” Proclus was a devotee of Pallas Athena all his life. When the Christian removed the statue of Pallas Athena from the Parthenon, a very beautiful woman (Pallas Athena) appeared to Proclus in a dream and said, “Since they have removed me from my temple I will come to live with you in your house.”

One question presented by the allegory is why would Tobie Matthew be shown as being elder to Pallas Athena? We find the answer to this when we remember that Tobie was a Freemason. (The message at the beginning of The Tempest says, "F. Bacon, Toby, two alike, SOW", i.e. Sons of the Widow). In the legend of Masonry the origins of Masonry is placed far back. One legend says it originated with Noah, and another has it originating with Adam. In this sense it would be logical to have Mathew shown as the uncle of Pallas Athena. It may also be objected that Bacon would not have depicted his friends as drunkards and fools. But the context is that of carousing in the house of Pallas Athena, and that places their depiction in a whole new light.

"Twelfth Night, or What You Will" is the only Shakespeare play with an alternate title. It is recognized as one of his masterpieces. On the other hand, due to its complexity, it is generally viewed as lacking any unity of underlying theme, and has been dubbed, 'the most elusive of Shakespeare's comedies'. Many commentators (admittedly not the brightest lights on the Christmas tree) have even failed to perceive any trace of Twelfth Night in the play, arguing that the alternate title means no more than, "You may call my play what you
Actually Twelfth Night has a unity of theme that rivals that synthesis perceived by the scientific genius of Isaac Newton. Newton made four simple assumptions: his law of universal gravitation, and his three laws of motion. These assumptions enabled him to make an amazing synthesis of the world about him. With these simple assumptions Newton demonstrated that the most amazing results could be derived. Not only could all the movements of earthly bodies be explained, but all the movements of the heavenly bodies as well. All the phenomena of astronomy, the movements of the heavens, of the sun, of the moon, the very complex movements of the planets, all of which had baffled the acutest intellects since the dawn of history, suddenly tumbled together and became intelligible in terms of these few basic assumptions.

A comparable synthesis of Twelfth Night is present in the play. It has been there all along. Now is the time to seize it. CARPE DIEM! No, make that, CARPE BACON!

All of the very complex phenomena in Twelfth Night can be explained with the aid of two very simple assumptions. We need only assume that Francis Bacon was the author, and that the key to the meaning of the play is in his description of the myth of "Orpheus, or Philosophy" in his "Wisdom of the Ancients". With these two simple assumptions all the very complex phenomena of Twelfth Night tumbles into place and becomes an intelligible, coherent whole.

According to Classical Mythology Orpheus was the son of Apollo and the muse Calliope. While he was still a small child he was given a lyre (a kind of harp) by his father, Apollo. His skill with the instrument was astounding. Nothing could withstand the power of his music. Even wild beasts gathered round him with their fierceness tamed, spellbound by the magic of his music. Bacon (always concerned with the subject of human learning) says the story presents a picture of universal philosophy, and the magic power of the music of Orpheus represents the magical power of philosophy. The wild beasts drawn to Orpheus by the power of his music represents those who forget their unbridled passions and emotions as a result of the discipline of philosophy. The major themes of the play are based on these ideas:
music, love, and unbridled passion. The Orpheus connection introduces the idea of music. Philosophy, which literally means LOVE of knowledge, or love of wisdom, introduces the theme of love, and what better milieu than the Twelfth Night festival in which to depict unbridled passions?

Twelfth Night was the modern version of a festival from antiquity, The Saturnalia. Twelfth Night provided Bacon with the requisite foundation to use the Saturnalia as his face looking toward the past, which in turn provided a basis on which to construct an inquiry into the form of unbridled passion as his face looking toward the future.

In "The Golden Bough" Sir George Frazer says:

"We have seen that many people have been used to observe an annual period of license, when the customary restraints of law and morality are thrown aside, when the whole population give themselves up to extravagant mirth and jollity, and when the darker passions find a vent which would never be allowed in the more staid and sober course of ordinary life.

Of such periods of license the one which is best known and which in modern language has given its name to the rest, is the Saturnalia. This famous festival fell in December, the last month of the Roman year, and was popularly supposed to commemorate the merry reign of Saturn, god of sowing and husbandry." The Janus design with the two faces, one looking toward the past, and one toward the future was a constant feature of Bacon's plays. He described this design and stated his intent to use it in his "Masculine Birth of Time":

"Nevertheless it is important to understand how the present is like a seer with two faces, one looking toward the future, and the other towards the past. Accordingly I have decided to prepare for your instruction tables of both ages, containing not only the past course and progress of science, but also anticipations of things to come."

The Orpheus/philosophy connection, in addition to telling us why music and love have such a predominant role in the play, also tells us why the setting of the play is Illyria. Countries such as Albania, Morovia, India, and so forth, have the suffix 'ia', meaning that the preceding name is the name of the country, land, or realm. In the
Romance Languages 'il' means 'the'. Illyria, or Il'lyr'ia literally means 'the realm or land of the lyre'. In his essay "Of Love" Bacon says:

"This passion hath his floods, in very times of weakness; which are great prosperity, and great adversity"

Therefore, Illyria is depicted as a leisure society in a time of great prosperity, where the people, removed from the practical realities of urban life, are almost exclusively devoted to the pastimes of leisure, music, and especially love. In accordance with the Twelfth Night theme, Illyria is a place of unbridled passions where people do what they will.

Thanks to a diary entry by a law student, John Manningham, dated February 2, 1602, we know the first performance of 'Twelfth Night' took place in Middle Temple on Twelfth Night of that year. The play was written to be performed at the Inns of Court where Bacon is known to have taken the lead role in organizing and providing masques and entertainments. In fact, it had very many similarities with an entertainment Bacon provided for Gray's Inn a few years before. Moreover, two characters in Twelfth Night, Andrew Arguecheek and Sir Toby, are parodies of two of Bacon's closest friends: Lancelot Andrewes and Sir Tobie Matthew. These hilarious parodies were obviously designed to entertain Bacon's other friends at the Inns of Court who were acquainted with Andrewes and Matthew. Another character in the play was modeled on Bacon's brother, Anthony Bacon. One character was even modeled on Bacon himself, and in a context that shows he was the author of the Shakespeare plays. The music in the play is another link to Francis Bacon.

Bacon's friend, Ben Jonson, had recently written "Every Man Out of His Humour" and dedicated the play to his friends at the Inns of Court. Bacon had a boar on his coat of arms. In the play, at the same time as he ridicules the man from Stratford, Jonson shows the Stratford man was a front for Bacon by putting a boar's head on his coat of arms. A custom of the Twelfth Night feast (which took place preceding the performance of the play, or even while Bacon's friends were watching the play) was to bring out a boar's head held aloft on a platter. No doubt Bacon's friends in the audience would have seen the connection. But just to make the connection more obvious Bacon
incorporated many elements from Jonson's play in Twelfth Night.

When Viola comes ashore at Illyria, and asks the Captain, "who governs there", the Captain answers,

"A noble duke, in nature as in name."

One meaning of this is he has a noble nature and a noble name. The other less obvious meaning is - his nature is the same as his name. His name, Orsino, means 'bearlike', i.e., the ravenous devourer, the creature of the appetites. Orsinio is the wild beast tamed by the power of music. The name of Viola, who marries Orsinio at the end of the play, means 'violet', but it is also the name of a musical instrument. Moreover, this is not just any musical instrument. The viola has been described as "the ultimate consort instrument, ideally suited to the rich lugubrious music, full of the pangs of unrequited love, so beloved of the Elizabethan English." A further tip off is when Viola talks to the captain about her intention of entering the service of Orsinio. She says, "I can sing and speak to him in many sorts of music". The viola is the musical instrument ideally suited for the symbolism of the play. In short the very musical instrument that is playing as the play begins. This is emphasized when the music is equated with violets:

Duke. If music be the food of love, play on,
Give me excess of it, that, surfeiting,
The appetite may sicken and so die.
That strain again! It had a dying fall;
O, it came o' er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odour! Enough, no more;
'Tis not so sweet now as it was before.
O spirit of love, how quick and fresh art thou!
That, notwithstanding thy capacity
Receiveth as the sea, nought enters there,
Of what validity and pitch soe'er,
But falls into abatement and low price
Even in a minute. So full of shapes is fancy,
That it alone is high fantastical.
Curio. Will you go hunt, my lord?

We don't know anything about Viola when the play begins. But, in accordance with the curious design of the play, which follows the idea from Twelfth Night where the ordinary pattern of things is reversed, here at the very beginning we are presented with three allusions to Viola. The 'bank of violets' alludes to her name. The music alludes to her name. The 'receiving into the sea' also alludes to Viola. Before Viola comes to Illyria she is shipwrecked, received into the sea and in danger of drowning before her rescue. Why are the allusions to Viola in connection with music placed at the very beginning of the play? This can be understood in connection with the other clue that is given at the beginning of the play; the clue to the author of the play.

According to Bacon, the normal appetite of man should be the hunger for knowledge. All knowledge, he says, is a hunt. He referred to Literate Experience as "the Hunt of Pan." The office of Pan, he said, could not be more lively represented than by making him the god of hunters. So the Arts and Science have their particular end which they hunt after. For every natural action, every motion and process, is no other than a hunt. This idea is immediately brought in. Curio (a name derived from an abbreviation of curiosity, from the Latin word meaning a desire to learn or know) asks the Duke, "Will you go hunt, my lord?" and the following dialogue ensues:

Duke. What, Curio?
Curio. The hart.
Duke. Why, so I do, the noblest that I have.
O, when mine eyes did see Olivia first,
Methought she purg'd the air of pestilence!
That instant was I turn'd into a hart,
And my desires, like fell and cruel hounds,
E'er since pursue me.

As in the Twelfth Night revels where everything is inverted, so in the beginning passage we see the inversion of the normal appetite of man. Man, who should be the hunter, has become the hunted. He is prey to his passions. The allusion in the opening passage to the sea also points to Bacon. In the passage from his essay on love we have seen that he compares the passion of love to a flood, 'This passion hath his floods'. Throughout the play liquid, particularly water (as the
sea, or drowning, or even as rain) is equated with the idea of people being submerged by their passions.

Bacon always optimizes his symbolism. Because philosophy, means 'love of' wisdom Bacon weaves the theme of love into the plot of the play. The play deals with excessive love, love melancholy, self-love, love of friends, homosexual love, etc. When dealing with the subject of love in the renaissance all paths led to that great seminal work on the subject - the Symposium of Plato. In the Symposium, Aristophanes, describing souls as they were originally created, says they were globular in shape, then Zeus cut them all in half just as you or I might cut an apple in two. When Antonio says of Sebastian and Viola:

"How have you made division of yourself?
An apple cleft in two is not more twin
Than these two creatures. Which is Sebastian?"

The dialogue is a dead give away. The allusion is to the division of souls in Symposium. In the play when the ship is wrecked and Viola and Sebastian are cast into the sea, Bacon depicts the soul, which has been cleft in two like an apple, now descending into the world of material existence. In The Tempest, written nine years later, when the ship is wrecked and the people aboard the ship descend into the sea, the symbolism is also that of the souls descending into material existence. Bacon even uses almost the same words found in Twelfth Night. In The Tempest the Boatswain says:

"Heigh my hearts, cheerily, cheerily my harts"

Compare this with Twelfth Night:

"O, when mine eyes did see Olivia first,
Methought she purged the air of pestilence,
That Instant was I turned into a hart,
And my desires, like fell and cruel hounds,
E'er since pursue me."

Here we also find the explanation of the presence of Valentine in the play. This is an allusion to "The Two Gentlemen of Verona" which
was an allegory of the soul going forth into the material world. The presence of Valentine is a hint that tells us to look backward to "The Two Gentlemen of Verona". Significantly, Valentine is Orsinio's embassy to Olivia before Viola is given that role.

According to the renaissance ideas the soul was made up of the understanding, and the appetites, plus the intermediary between the two - the imagination. Bacon designed the play as a microcosm, both of the human constitution, and as a microcosmic society depicting the Twelfth Night revels. By doing this Bacon depicted an anatomy of man in accordance with the anatomy of the constitution of man arising from Jonson's 'humors' plays, and depicted an anatomy of a society modeled on the Twelfth Night entertainment in accordance with his own designs in the play. So in the play we see the House of Olivia (the understanding), the court of Orsinio (the appetites), and Feste (the imagination) who goes back and forth between the two. The house of Olivia is endowed with a special symbolism since it represents the understanding. Olivia literally means 'olive tree'. Bacon emphasizes this by having Viola make an allusion to the olive when she first sees Olivia:

"I bring no overture of war,
no taxation of homage.
I hold the olive in my hand.
My words are full of peace as matter."

This signals us to look for some particular allusion in connection with the 'olive tree'. We do not have to look far. In Greek mythology the olive tree originated as the result of a contest between Poseidon, god of the sea, and Pallas Athena, goddess of wisdom. The contest was for the purpose of determining who would be protector of a newly built city in Attica. It was agreed that the winner would be the one who offered the most valuable gift to the people of Attica.

Poseidon struck his trident on a rock and salt began to flow. Athena stuck her spear into the ground and it turned into an olive tree. The Olive tree was nourishing, useful for caring for wounds, useful as a defense against the cold, never died, and was judged the most valuable gift to humanity. Athena won the contest and the city was named Athens in her honor. The ancients believed Pallas Athena was originator of the olive tree, and this tree was always viewed as a
symbol for Pallas Athena. Pallas Athena was also the goddess connected with households. So the household of Olivia is the household of Pallas Athena. And it follows that Bacon would depict the goddess of wisdom as in mourning, since in his view human learning had suffered a shipwreck. Valentine tells Orsinio that Olivia intends to mourn for seven years. This is a symbolic period of time like the seven lean years of the Bible.

Francis Bacon eschewed the old nine muses, choosing instead for his inspiration a tenth muse (Pallas Athena) while he was still in his teens in France. A letter Bacon received in 1582, from Jean De la Jesse, personal secretary to the duc d'Anjou identifies his tenth muse. Jesse asserts that his own Muse has been inspired by "Bacon's Pallas":

"bien que votre Pallas me rende mieux instruit".
(Well that your Pallas has rendered me better instructed)

Pallas Athena Herself. Goddess of Wisdom. The Spear-Shaker. When she shook her spear the light of knowledge flashed forth, and all the darkness of ignorance fled away. This was the symbolic meaning behind the name Shake-Speare that Bacon used as his mask. Ben Jonson broadly hinted at this in his somewhat awkward introductory verse to The First Folio:

"In each of which he seemes to shake a lance,
As brandish't at the eyes of ignorance."

In view of all this, it is highly interesting that the character which is a depiction of Francis Bacon in the play is shown as marrying Olivia. It is interesting also that when Olivia is leading Sebastian to the chantry to marry him, Sebastian says, "'tis wonder that enwraps me thus." At the beginning of the Advancement of Learning Bacon says:

"for all knowledge and wonder (which is the seed of knowledge)"

Bacon's presence hovers over the play like the customary boar's head which was brought out held aloft over the Twelfth Night feast. Additional background on Bacon provides additional information about his connection with the play.
A Little Traveling Music

I would be remiss if I did not note in passing the musical links with Francis Bacon in the play. In 1599 the following book was published:

"The first booke of consort lessons", by Morley, Thomas, 1557-1603? [London] : Printed at London in Little Saint Helens by William Barley, the assigne of Thomas Morely, and are to be solde at his shop in Gratious-streete, 1599

This book contained the music for "O Mistress Mine", one of the songs in Twelfth Night. As I have already shown in my article "Was Francis Bacon a Masked Musician?", William Barley was a front man for Francis Bacon and published books containing his works. The following book, published in 1600, also contained quotes from a number of songs in Twelfth Night:

"The first booke of songes & ayres of foure parts with tableture for the lute", by Jones, Robert, fl. 1597-1615. [London] : Printed by Peter Short with the assent of Thomas Morley, and are to be sold at the signe of the Starre on Bredstreet hill, 1600

It is significant, bearing in mind Bacon's Masonic connections, that this work had the Masonic beehive emblem on the title page. In addition the book was dedicated to Bacon's friend, Robert Sidney, and the music was designed to be played on the viola. The following works by Robert Jones were marked with Bacon's "AA", or Archer emblem:


"Cantus The first set of madrigals, of 3.4.5.6.7.8. parts", by Jones, Robert, fl. 1597-1615. London : Imprinted by John Windet, 1607 ---no AA--Archer p2

And the following work was marked with the bear emblem, which Bacon used quite often:

"A musicall dreame. Or The fourth booke of ayres", by Jones,
Twelfth Night In Context

In 1607 Francis Bacon wrote a short work titled, "The Clue to the Maze". It began, "Francis Bacon thought in this manner." The phrase could not be more appropriate to the present study. When trying to understand the meaning of any 'Shakespeare' play exactly what is needed is to keep in mind the manner in which Bacon thought. Francis Bacon was a superman. Another superman would instantly recognize the author of Twelfth Night as one of his kind by the peculiar holoistic quality of the play. But these beings are very rare. If others exist they are like whales listening for other whales across a thousand miles of freezing ocean. In the consciousness of the superman everything is present at once. Patterns are seen that ordinary humans do not see because the data grasped in one perception by the superman is spread out over time in the linear consciousness of ordinary man. Imagine someone shown a likeness an artist had drawn, while another is only shown small portions of that same drawing over a period of days. The person who saw all of the drawing at once could recognize the person, but the person shown small portions over a period of time could not.

Bacon saw patterns we cannot see because we are not capable of that perception in which all is part of one whole. I emphasize this because although I have glimpsed the unity of theme in Twelfth Night, when I try to convey what I have glimpsed I will likely fall short in my attempt to show how much Bacon seamlessly blended together in the miracle of art he called, 'Twelfth Night'. And, of course, In addition to the manner in which Bacon thought we need to be familiar with those stock ideas which were a staple of his thought. I will just point out three of these:

(1) Bacon conveyed the information he wanted to convey through the mode of allegory, metaphor, and allusion. He tells us this in his preface to The Wisdom of the Ancients:
"And even to this day, if any man would let new light in upon the human understanding, and conquer prejudice, without raising contests, animosities, oppositions, or disturbance, he must still go in the same path [as the ancients], and have recourse to the like method of allegory, metaphor, and allusion."

(2) Bacon built a Janus design into the plays. Each play has two faces, one face looking toward the past, the other toward the future. One face looks at the course and progress of the ancients in some particular aspect of knowledge. The other, looking toward the future, contrasts Bacon's method with theirs and shows that his is better by demonstrating the operation of his discovery device in inquiring into the form of a related aspect of knowledge.

(3) Bacon also had a thread of topical allusion throughout the plays that dealt with people and events he had had personal contact with. Even a casual survey of the plays demonstrates this. Commentators have pointed to John Dee as the model for Prospero, William Cecil as the model for Polonius in Hamlet, Bacon himself as the model for Hamlet. Sir Walter Raleigh as the model for Othello; Robert Cecil as the model for Richard III, and a composite of Robert Cecil and Henry Howard as the model for Iago. As has often been noted, Bertram in 'All Well that Ends Well' is based on Edward De Vere, and Helena on Anne Cecil. In Twelfth Night Bacon depicts Lancelot Andrewes, Tobie Matthew, Anthony Bacon, and himself. But before I get into this, a little background on the genesis of Twelfth Night is in order.

Return with me now to those thrilling days of yesteryear. The year 1601 is nearing its close. The fabled masked man, shadowy and legendary figure, fastest pen in the West, is preparing to create another masterpiece. A fiery steed (Pegasus) with the speed of light. A cloud of ideas. A hearty shake of his spear. With his faithful muse, Pallas Athena, the daring and resourceful masked writer leads the fight for learning and light. The masterpiece he is about to create is Twelfth Night. He has agreed to write a play to be performed on Twelfth Night at Middle Temple.

In 1930 (Cambridge University Press, Sir Arthur Quiller-Couch and J.D. Wilson, eds., Twelfth Night or What You Will) Sir Arthur wrote, "It seems a reasonable guess that Shakespeare had written [this play]
for presentation on . . . Twelfth Night (Epiphany), 1602." Of course it seems a reasonable guess since the first record we have of the performance of the play tells us it was performed at the Middle Temple, which was particularly noted for their celebrations of Twelfth Night, and the record indicates the performance took place on Twelfth Night. An entry dated February 2, 1602, in the diary of John Manningham, a lawyer of the Middle Temple, is the first record of the performance of 'Twelfth Night'. He points to its first performance as taking place in the Middle Temple on Twelfth Night of that year:

"At our feast [i.e. our Twelfth Night feast] we had a play called Twelve Night, or What You Will, much like the Comedy of Errors or Menechmi in Plautus, but most like and near to that Italians called Inganni."

We can go a step further. Since we know Twelfth Night was first performed at Middle Temple on Twelfth Night (January 5/6) of 1602 we can plausibly conclude at the time Bacon began to write the comedy he had already agreed to write a comedy for the annual Twelfth Night entertainment in the Middle Temple, and we can conclude that this play was written specifically for that purpose. Why was Francis Bacon writing a play to be performed at Middle Temple?

From 1580 onward Bacon had a close connection with Gray's Inn. He was devoted to Gray's Inn. He became the dominant force there, and the ruling spirit in devising and organizing the masques and entertainments, which were such a feature of the life of the Inn. Beyond this still, he became the dominant force in all of the Inns of Court. There is a close connection between the play "Twelfth Night" he wrote for the Twelfth Night entertainment at Middle Temple for the 1602 entertainment, and the entertainment he designed for Gray's Inn for Christmas season of 1594.

Lady Anne Bacon had learned of the planned festivities at Gray's Inn early in early December of that year. On December 5th she wrote Anthony Bacon a letter filled with anxiety least her precious boys might go astray,

"I trust they will nor mum nor mask nor sinfully revel at Gray's Inn", 
and she added fretfully, "Who were sometime counted first, God grant they wane not daily and deserve to be named last."

Christmas season, 1594. So much for Lady Anne’s admonition. We might paraphrase Dickens. Francis Bacon knew how to keep Christmas well, if any man alive possessed the knowledge. For those who imagine Francis Bacon as too sober and serious a character to have a role in the midst of such frivolous goings on, it is well to bear in mind the remark by his friend Ben Jonson:

"Yet there happened in my time one noble speaker, who was full of gravity in his speaking. His language (where he could spare or pass by a jest) was nobly censorious."

The truth is Francis Bacon always had an irrepressible sense of humor. This is nowhere more apparent than in the play "Twelfth Night", and in the 1594 revels. Here it was Christmas season 1594 and the boys were going full tilt. This was not just any old Christmas celebration. It was one of the most elegant that ever took place at Gray’s Inn. An account of the entertainment was later printed in a publication titled, "Gesta Grayorum", i.e. "The Deeds of Gray". The entertainment was structured around the idea of the twelve days of Christmas.

This structuring of the twelve days of Christmas to correspond to the twelve months of the year is very significant. Bacon was a Freemason, and the great motif of the Masons was the idea of their lodge built on the pattern of the Temple of Solomon, which, in turn was modeled after the universe. In his Novum Organum Bacon said:

"We neither dedicate nor raise a capitol or pyramid to the pride of man, but rear a holy temple in his mind, on the model of the universe, which model therefore we imitate."

James Spedding, the recognized authority on Francis Bacon, demonstrated that the speech of the six Councilors in the Gesta Grayorum entertainment was written by Francis Bacon. This is generally accepted. This being the case it follows Bacon wrote the whole thing, and that he was in charge of the whole entertainment. Even at this early date Bacon had already established himself as the dominant force at Gray’s Inn, and at the Inns of Court. This is emphasized two years later in a letter Francis Bacon wrote to the Earl
of Shrewesbury:

"It may please your good Lordship,

I am sorry the joint masque from the four Inns of Court faileth; wherein I conceive there is no other ground of that event but impossibility. Nevertheless, because it falleth out that at this time Grey's Inn is well furnished of gallant young gentlemen, your Lordship may be please to know, that rather than this occasion shall pass without some demonstration of affection from the Inns of Court, there are a dozen gentlemen of Grey's Inn, that out of the honour which they bear to your Lordship and my Lord Chamberlain to whom at their last masque they were so much bounden, will be ready to furnish a masque; wishing it were in their powers to perform it according to their minds. And so for the present I humbly take my leave, resting Your Lordship's very humble and much bounden,

FR. BACON"

When Bacon says, 'their last masque' it is evident he refers to the Gesta Grayorum entertainment.

When Twelfth Night appeared, a few years later, it had the same device of twins and mistaken identities.

It dealt with the same festivity "Gesta Grayorum" had dealt with. It was performed at one of the Inns of Court just as "The Comedy of Errors" had been performed at one of the Inns of Court. And in the play Bacon's irrepressible sense of humor bubbled over just as it did in Gesta Grayorum. For we find the hilarious parody of two of his closest friend: Lancelot Andrewes and Toby Matthew. And, the play also depicts his brother Anthony Bacon, and even (in allegory and allusion), himself.

Additional background pertinent to the play, "Twelfth Night", has to do with Bacon' friend; Ben Jonson. In 1598 Jonson wrote his play, "Everyman in His Humour". Jonson harkened back to the old idea of the word 'humor' in the Galenic tradition. This tradition postulated the functioning of the human organism as having at it basis four humors (bile, phlegm, choler, and blood). In a sound constitution the four
humors were perfectly blended, but when one transgresses its proper boundaries a disorder results in the organism. In drawing his characters as depictions of the operations of the humors in the human organism Jonson adopted the later and more commonplace tradition of the bipolar scheme where the psychological disorders in the human organism were associated with choler and blood.

In 1599 Jonson wrote another play, "Every Man Out of His Humour", which was registered in 1600. He dedicated this play to the Inns of Court, noting that:

"when I wrote this Poeme, I had friendship with divers in your societies; who, as they were great Names in learning, so they were no lesse Examples of living."

The word 'temple' had its root in the word 'tempus' meaning time. Masonic scholars have demonstrated that the microcosmic design of most ancient temples, as well as The Temple of Solomon on which the Masonic Lodge is modeled, included the pattern of the annual cycle, a paradigm of time. Bacon designed the plays as stations, along the annual cycle. The writing of Twelfth Night occurred near the end of his cycle of comedies. Twelfth Night may not have been the twelfth comedy he wrote, but it was written near that point. When the First Folio was published in 1623, it was designed so Twelfth Night was clearly indicated as the twelfth play in the volume. It was actually the thirteenth, but the first play, The Tempest, was designed as a summary for the following twelve, and marked with a different ornamental heading than the group of twelve comedies of which Twelfth Night was the last. This indicated that Twelfth Night was actually designed as the twelfth in the group of comedies. The only comedy that was placed after Twelfth Night in the volume was The Winter's Tale. The Winter's Tale was designed to show the pattern of the entire volume (see my article on this play).

We should remember also that in connection with the 1594 entertainment, appeared the first recorded performance of a 'Shakespeare' play; "The Comedy of Errors". Two sets of twins in "The Comedy of Errors" set the stage for a situation comedy resulting from the confusions of mistaking one twin for another twin.
When Twelfth Night appeared, a few years later, it had the same device of twins and mistaken identities.

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"when I wrote this Poeme, I had friendship with divers in your societies; who, as they were great Names in learning, so they were no lesse Examples of living."

It is significant that Jonson dedicated the play to the Inns of Court. At this time Jonson had become a friend of Bacon's and had also become acquainted with others from the Inn's of Court. In "Every Man Out Of His Humour" Jonson showed that he was one of Bacon's insiders. It is obvious he knew that the man from Stratford was merely a mask Bacon was using. He mocked the pretentiousness of the man from Stratford at the same time as he showed Bacon was the true author.
of these writings. In Act iii, Scene I, the character Sogliardo (who represent the man from Stratford) is proud of his newly acquired coat of arms, and boasts about it in his conversation with Sir Puntarvolo and Carlo the jester: Sogliardo. Nay, I will have them, I am resolute for that. By this parchment, gentlemen, I have been so toiled among the harrots (heralds) yonder, you will not believe; they do speak I' the strangest language and give a man the hardest terms for his money, that ever you knew.

Carlo. But ha' you arms? ha' you arms?
Sogliardo. I' faith, I thank God. I can write myself a gentleman now; here's my patent, it cost me thirty pounds, by this breath.
Puntarvolo. A very fair coat, well charged and full of armory.
Sogliardo. Nay, it has as much variety of colours in it, as you have seen a coat have; how like you the crest, sir?
Puntarvolo. I understand it not well, what is't?
Sogliardo. Marry sir, it is your boar without a head, rampant.

After some more badinage about this ridiculous coat of arms, Sogliardo reads from a paper where it is described in heraldic language:
Sogliardo. On a chief argent, a boar's head proper, between two ann'lets sables.

Carlo. (to Puntarvolo). 'Slud, it's a hog's cheek and puddings, in a pewter field, this.
Sogliardo. How like you 'hem, signior?
Puntarvolo. Let the word be, 'Not without mustard': Your crest is very rare, sir.

Sogliardo is clearly identified with the Stratford man by the motto. "Not without Mustard" is a parody of the motto "Not Without Right" on Shakespere's coat of arms, (Non Sanz Droit), and the device of the Boar's head clearly signals that the real author behind the scenes was Bacon with his Boar coat of arms.

It is evident not only that Shakespere had trouble obtaining his patent, but that someone very clever intervened. The original draft of the grant of arms showed that it had been denied. It had written on it "non, sanz droit", i.e. "no, without right". Someone, by merely having the comma removed, reversed the entire meaning of the phrase to "non sanz droit", i.e. "not without right". (A photograph
of the original draft of the grant of arms can be seen in John Michell’s, "Who Wrote Shakespeare"). One imagines Bacon at the heralds office after the grant had been refused. The official insists the refusal is final - the notation "no, without right" has already been made, and it cannot be changed. Bacon smiles and suggests (as he extends some cash) that the comma was put in there by mistake, that what is actually written is "not without right". The cash changes hands, the official realizes the mistakes, and corrects it by writing the motto at the top of the draft in large, bold letters: "Non Sanz Droit", "Not Without Right."

Why does Jonson place the Boar's head in a pewter platter? Jonson alludes to an earlier event connected with Bacon. While Bacon was in France, in 1577, a version of Alciat’s Emblems was published in which, for the first time, Bacon's "light A-dark A" device appeared in the remarkable "In dies meliora [In better days] emblem below (the symbolism also showed a masonic connection):

Baconians have often made reference to this emblem, but in order to appreciate the full significance of the emblem it is necessary to compare
it with the original "In dies meliora" emblem that appeared in the earliest edition of Alciat's Emblems. This emblem was as follows:

The 'better days' of the original emblem with the boar's head on the pewter platter referred to a time of feasting, perhaps even to a Twelfth Night revelry. As already noted, a customary feature of the Twelfth Night feast was bringing a boar's head out held aloft on a platter. Bacon's emblem contrasted this by showing that the true 'better days' will come when man realizes there is 'more beyond' and ventures forth pass the pillars of Hercules of the Old World to find a New World of science along with the benefits this will bring to man. Also there was evident Masonic symbolism in the latter emblem. The dark and light "A" embodied the great Masonic motto, "From darkness to light." The two pillars reflected the familiar Masonic pillars, and the SOW the fact that every master Mason was a SOW, i.e. a Son Of the Widow. When the Gilbert Watts edition of the De Augmentis was published in 1640 the title page contained a wealth of Masonic symbolism. But one feature of the title page also showed a connection to the Bacon's 1577 Alciat emblem. On the base of the obelisks were the words, "Moniti Meliora", i.e. "Better Reminder", indicating that the De Augmentis was a still better reminder that mankind must look not to the time of feasting for 'better days' but to the future of science of which the De Augmentis gave such an outstanding preliminary foundation. The play, "Twelfth Night Bacon" alludes to all three instances of the Boar's head: the Boar's head in the original Alciat emblem; the customary Boar's head in
the Twelfth Night revelry. and the Boar's head in Jonson's parody of the actor Shakespere.

Bacon went far beyond Jonson in his presentation of the 'humors' element. In Jonson the humors are dead cartoon characters. Bacon constructed a dynamic representation of a living human organism by depicting two divisions in his house of Olivia, and his court of Orsino respectively, corresponding to the traditional renaissance divisions of the human soul: the Understanding and the sensitive soul (which included the faculties of the appetites), and by including the clown, Feste, as a symbolization of the imagination.

*The Local Reading Of Twelfth Night*

The scenes where Maria makes a fool of Malevolio and then has him shut up in a dark room as a madman needs further explanation. In order to understand this let's take a closer look at the figure of Malevolio.

Everything about Malevolio points to him as a personification of the Roman Catholic Church. The Church should be the logical steward of the House of Wisdom. A steward is the individual in charge of the affairs of a large household or estate. A person whose duties include supervision of the kitchen and servants, and management of the household accounts. But Malevolio, whose name means 'evil desire, or ambition', is so sick of self-love (as Olivia tells us and him) that he wants to rise above his station and become absolute master. Maria says sometimes he is a kind of Puritan. This applies to the priesthood of the Roman Catholic Church with its ideas of celibacy and so on, but Maria hits closer to the center of the target when she says he thinks himself so crammed with excellencies that it is his grounds of faith that all that look on him love him.

There is another allusion in the play that identifies Malvolio as symbolizing the Roman Catholic Church. In the play when Sir Toby and Andrew Arguecheek are engaged in their drunken carousing just before Malvolio enters to upbraid them for the noise they are making Sir Toby sings:

"O the twelfth day of December"
It is obvious he was trying to sing:

"On the twelfth day of Christmas"

and in his drunken state garbled the song. The reference, on the surface, would be that it alludes to the Twelfth Night which they were celebrating. But the song had another hidden allusion. The popular song "The Twelve Days of Christmas" is usually seen as simply a nonsense song for children. However, those who have looked beneath the surface say it is a song of Roman Catholic instruction dating to the 16th century religious wars in England, with hidden references to the basic teachings of the Roman Catholic Faith.

Catholics in England during that period were prohibited from any practice of their faith by law - private or public. To be a Catholic was to commit the crime of treason. "The Twelve Days of Christmas" was written in England as one of the "catechism songs" to help young Catholics learn the tenets of their faith. It served as a memory aid at a time when a Catholic caught with anything in writing indicating adherence to the Catholic faith was subject to conviction for treason, and the crime of treason had a ghastly penalty at that time.

The gifts in the song are hidden meanings pointing to the teachings of the faith. The "true love" mentioned in the song instead of referring to an earthly suitor, refers to God Himself. The "me" who receives the presents refers to every baptized person. The partridge in a pear tree is Jesus Christ, the Son of God. In the song, Christ is symbolically presented as a mother partridge which feigns injury to decoy predators from her helpless nestlings, as in the expression of Christ's sadness over the fate of Jerusalem: "Jerusalem! Jerusalem! How often would I have sheltered thee under my wings, as a hen does her chicks, but thou wouldst not have it so..."

The other symbols have been explained as follows:

2 Turtle Doves = The Old and New Testaments
3 French Hens = Faith, Hope and Charity, the Theological Virtues
4 Calling Birds = the Four Gospels and/or the Four Evangelists
5 Golden Rings = The first Five Books of the Old Testament, the "Pentateuch", which gives the history of man's fall from grace.
6 Geese A-laying = the six days of creation  
7 Swans A-swimming = the seven gifts of the Holy Spirit, the seven sacraments  
8 Maids a-milking = the eight beatitudes  
9 Ladies Dancing = the nine Fruits of the Holy Spirit  
10 Lords A-leaping = the ten commandments  
11 Pipers Piping = the eleven faithful apostles  
12 Drummers Drumming = the twelve points of doctrine in the Apostle's Creed

So that snatch of song placed at that particular point just before Malvolio appeared alludes to his personifying the Roman Catholic Church.

Twelfth Night provides another connection with the Church. During the fifteenth and sixteenth century, masques, disguises and the Feast of Fools (an ecclesiastic festival which involved an inversion of social hierarchy as members of the lesser clergy dressed up as their superiors to ridicule and mock the routine practices of the church) were closely associated with Twelfth Night.

We have already seen that the allusion connected to his imprisonment in the dark room was related to the Roman Catholic Church. There is a historical antecedent for the yellow stockings bit. Lacey Baldwin Smith in 'Henry VIII, The Mask of Royalty' described how:

"Word of Catherine of Aragon's death was celebrated with a masque, banquet and ball where Henry, cross-gartered in yellow hose, danced the night away with Anne Boleyn."

At first glance one might think this points to Malvolio as a personification of Henry VIII, but this particular incident in history was connected with the severance of the Roman Catholic Church from England just as the Malvolio yellow stocking incident was connected with the severance of Malvolio from the household of Olivia. So the allusion still points to Malvolio as a personification of the Roman Catholic Church. The question is, what does Maria represent?
What do we know about Maria? We know she has an antipathy for Malvolio. She says, "I can hardly forebear hurling things at him". She engineers the scheme where he is made out a fool and a madman and shut up in the dark room. We know that physically she is a small woman. We have another clue as to what she represents. When the clown Feste goes to talk to Malvolio where he is locked up in the dark room it is Maria who tells him to put on his gown and his beard and make Malvolio believe he is Sir Topas. Sir Topas was the hero of Chaucer's 'Rime of Sir Thopas', a parody of chivalric romances. In unraveling the mystery of Maria we must take all of these factors into account.

Perhaps the most important clue is the Chivalry clue. The Chivalry literature sprang from the body of literature dealing with the quest for the Holy Grail. The most knowledgeable author on the subject was Wolfram Von Eschenbach, who wrote, "Parzival". According to Eschenbach the Knights Templars were the guardians of the Holy Grail. Beginning with "Holy Blood, Holy Grail" by Michael Baigent, Richard Leigh, and Henry Lincoln which was published in 1982 there have been an entire literature of books claiming that Jesus Christ was actually married to Mary Magdalene, and as a result of this marriage his bloodline was continued down through the centuries. The "Holy Grail" is a translation of the term 'Sangreal' from the original French literature. 'Sangreal' also translates as 'Holy Blood' (Sang Real).

This claim is that the term refers to Mary Magdalene. According to tradition Mary Magdalene was a small woman, and the story is that she was pregnant at the time of the crucifixion and fled the Holy Land to secretly travel to France where she had her child who transmitted the holy bloodline.

According to this story the Knights Templar order was originated for the specific purpose of recovering the Sangreal documents from beneath Solomon’s Temple which furnished proof of the Holy Bloodline. Having accomplished this task they were then entrusted, as their primary duty, with the duty of guarding those of the bloodline who were in perpetual danger from the Roman Catholic Church. If the lineage was permitted to grow the secret of Jesus
and Magdalene might eventually surface and challenge the fundamental Catholic doctrine of a divine Messiah who did not consort with women or engage in sexual union. In accordance with their primary duty, the primary figure of reverence for the Knight Templar was Mary Magdalene. Since Tobie Matthew became a Freemason this is presumably the symbolism behind Sir Toby marrying Maria in the play.

Symbolically Mary Magdalene (Maria) not only had a great antipathy for the Roman Catholic Church, she also made fools and madmen of the Church and shut them up in the dark room of their concealed secret so their only recourse was pen and paper on which to issue their proclamations and Papal Bulls.

The Face Looking Toward The Past
"Twelfth Night, or What You Will" is the only Shakespeare play with an alternate title. Commentators have expressed the opinion that the alternate title means no more than, "You may call my play what you please." They are unable to see the hint contained in, "or what you will", but it is obvious. Before Twelfth Night, a number of annual festivals, all remarkably similar to Twelfth Night, were celebrated in various nations all the way back to the beginning of recorded history. The Celts called their festival Samhain. In ancient Rome the festival was called Saturnalia. Still earlier in ancient Persia it was Sacaea. Before that a similar festival was celebrated in ancient Babylon. Further back, some 4,000 or so years ago, the Ancient Egyptians had a similar festival celebrated beginning around the winter solstice to celebrate the rebirth of the sun. So the meaning of "What You Will" in the alternate title was that, since there are many examples of this type of festival back through history, instead of Twelfth Night you can call it what you will. And the alternate title contained still another meaning. The central idea of all these festivals was the celebrants did "what they will". All the ordinary constraints of society were removed, and all the ordinary mores of society reversed.

This also explains the curious design of Twelfth Night. In the play everything is reversed. It looks backward instead of forward. The first speech is actually the last, and it is retrospective, not only looking backward toward those festivals back through history, but also looking backward at the preceding comedies. Harold Goddard
"It is as if Shakespeare, for his last unadulterated comedy, summoned the ghosts of a dozen characters and situations with which he had triumphed in the past and bade them weave themselves into a fresh pattern. The Comedy of Errors, The Two Gentlemen of Verona, The Merchant of Venice, Henry IV, and even such recent successes as Much Ado About Nothing and As You Like It were laid under contribution."

Due to the fact that the Twelfth Night festival included the customary feature of the boar's head brought and held aloft to signify its rule over the feast, and to the episode with the boar's head in Jonson's 'humours' play, the play even looks backward to the original 'in dies merliora' emblem.

The commentators who were not able to recognize the hint in the alternate title, were also not able see any evidence of the Twelfth Night festival in the play. Let's look at the details of this festival and compare these with what is found in the play. Twelfth Night came at the end of a festival which lasted anywhere from 12 days to 3 months. Although the Lord of Misrule sometimes reigned for 12 days, he generally reigned for around three months in winter (from Allhallow Even, the thirty-first of October, the Eve of All Saints' Day till Candlemas, the second of February). Thus we see in the play when Orsinio asks Antonio when he came to Illyria, Antonio says:

"Today, my lord; and for three months before, no int'rim, not a minute's vacancy, Both day and night did we keep company."

So we know that both Sebastian and Viola had been in Illyria for around 3 months at the end of the play. The person elected to rule over the estival was the ABBOT OF MISRULE, or KING OF MISRULE. He was the official of the late medieval and early Tudor period in England, who was specially appointed to manage the Christmas festivities. The Lord of Misrule was responsible for arranging and directing all Christmas entertainment, including elaborate masques and processions, plays, and feasts. The lord himself usually presided over these affairs with a mock court and received comic homage from the revelers. The most familiar role the Lord of Misrule played
was that of fool or jester. Dressed in his gaudy and elaborate theatrical clothing he held court. He kept his subjects entertained with riddles, pranks and pantomimes. His spontaneous outbursts and lively antics kept his royal audience amused.

The character personifying the Lord of Misrule in the play is the clown is named "Feste". His name shows he personifies the spirit of the festival. Feste provides the songs and the jokes. In the play we are told that Feste is the 'allowed' fool. The play is divided between the court of Duke Orsino and the house of Olivia, and Feste is at home in both places, as befits the Lord of Misrule.

"Twelfth Night", the twelfth night of the Christmas celebration, fell on the night of January 5/6. In Shakespeare's day, this holiday was celebrated as a festival in which everything was turned up side down; much like the upside-down, chaotic world of Illyria in the play. Illyria is depicted as a leisure society in a time of great prosperity, where the people, removed from the practical realities of urban life, are almost exclusively devoted to the pastimes of leisure, music, and especially love. In accordance with the Twelfth Night theme, Illyria is a place where people are ruled by the appetites and do what they will. Illyria is an entire society modeled on the Twelfth Night festival. Reference is made to Twelfth Night in the play by Aguecheek, who says to Sir Toby, "I'll stay a month longer. I am a fellow o' th' strangest mind I' th' world; I delight in masques and revels sometimes altogether', and by Sir Toby also, when he sing, 'O he twelfth day of December.'

A peculiar feature of the festival was the election of the King of the Bean. On the day of the festival a great cake was baked with a bean in it. The cake was carefully divided into equal pieces, one for each person who was present, and the person who got the piece with the bean in it was elected "Rex Fabarum" i.e. "King of the Bean" and was in charge of the feasting and revelry. The name of one of the characters in the play is Fabian, which derives from a Latin root associated with beans, possibly 'one who grows beans'.

Since the normal social order was reversed another feature of the Twelfth Night festival was cross dressing. This is depicted in the play by the cross
dressing of Viola. The festival was much given to drinking and revelry and in the play we have Sir Toby and Andrew Arguecheek who spend their time in drinking and merriment. At one point Sir Toby sings, "On the twelfth day of December" which could imply an attempt in the midst of his drunken stupor of singing "On the twelfth day of Christmas" which was the Twelfth Night of the festival.

Some themes were repeated year after year. The Lord of Misrule always led a long procession into the Banquet hall. The Yule Log was also brought in with a procession and a song "Ye Yule Song." Next, the Boar's Head entered, held aloft and accompanied by a song. The tables were usually decorated with brown paper and greenery, and in the center of the Banquet Hall, atop a dais sat the Lords and guests at the main table. Not only songs, but also dances were a part of the festivities.

While mostly known as a British holiday custom, the appointment of a Lord of Misrule came from antiquity. In ancient Rome, from the 17th to the 23rd of December, a Lord of Misrule was appointed for the feast of Saturnalia, in the guise of the good god Saturn. During this time the ordinary rules of life were turned topsy-turvy as masters served their serfs, and the offices of state were held by slaves. The Lord of Misrule presided over all of this, and had the power to command anyone to do anything during the holiday period. During the holiday, restrictions were relaxed and the social order inverted. All restraints of law and morality were set aside. Class distinctions were abolished. The Feast of Fools had begun. The community selected one person to be King of Saturnalia. This mock king directed his subjects to get drunk, dance, carouse and be blatantly lewd and lascivious. Saturnalia and related festivals of its day were ruled by a mock king, chosen by bean ballot.

The primary sources for this ritual are Macrobius' Saturnalia (Bk. I, Chps. 7, 8, 10, 11) and Scullard's Festivals and Ceremonies of the Roman Republic (pp. 205-7). (There is additional information available on the Saturnalia, Consualia and Opalia; see De Saturno & Jano Tractatus for background information on Saturn.)

According to the anthropologist James Frazer, there was a darker side to the Saturnalia festival. "Of this gloomy side of the god's religion", although he says, "there is little or no trace in the
descriptions which ancient writers have left us of the Saturnalia", he goes on to say:

"We are justified in assuming that in an earlier and more barbarous age it was the universal practice in ancient Italy, wherever the worship of Saturn prevailed, to choose a man who played the part and enjoyed all the traditionary privileges of Saturn for a season, and then died, whether by his own or another's hand, whether by the knife or the fire or on the gallows-tree, in the character of the good god who gave his life for the world."

We see this hint in the play where Orsino believes Cesario (Viola) has become the lover of Olivia and says:

"Why should I not, had I the heart to do it, Like to th' Egyptian thief at point of death, Kill what I love? - a savage jealousy That sometimes savors nobly. But hear me this: Since you to non regardance cast my faith, And that I partly know the instrument That screws me from my true place in your favor, Live you the marble-breasted tyrant still. And this your minion, whom I know you love, And whom, by heaven I swear, I tender dearly, Him will I tear out of that cruel eye Where he sits crowned in his master's spite, - Come, boy, with me. My thought are ripe in mischief. I'll sacrifice the lamb that I do love To spite a raven's heart within a dove."

Although Frazer thought the hint of the sacrifice of the Lord of Misrule indicated the practice belonged to those cases where a man, representing either a king or a god, was sacrificed after a certain period of rule, there is very scant evidence of this element in the festival, and it seems Frazer may have been mistaken. The presence of the sacrifice in the festival was an anomaly. It may have resulted from the fact that for the farmers of old, it was not possible to keep their entire herds alive though the winter, so only the minimum breeding stock was maintained, and the rest was slaughtered after being given exception treatment where they were feasted and fattened for the slaughter. This may be why Bacon merely
shows a hint of the sacrifice in the play, without depicting an actual death.

The Face Looking Toward The Future
For his face looking toward the future Bacon has a model of his discovery device inquiring into the form of unbridled passions. In accordance with the overall theme of Twelfth Night the unbridled passion depicted in the play is love. Orsinio, the ruler of Illyria, depicts the central case of unbridled love. Orsinio is subject to love melancholy.

Bacon not only possessed what was probably the greatest intellect that has ever been on this planet, he also possessed unparalleled psychic powers. The form of unbridled passions that he arrives at is also an indication of his psychic power. In order to make this clear I will cite a personal experience. In my book "Secrets of the Shakespeare Plays" I described a psychic experience I had as a result of a deep and continued study of The Tempest. I seemed to have momentarily tuned into Bacon's mind, and had the experience where I saw the play as he saw it. As a residual ability, following that experience, I found from time to time a psychic faculty would spontaneously manifest while I was talking to someone that caused me to experience all the thought and emotions of that person as if I was inside their head. On one occasion when this happened I was talking to a person who became very angry. The faculty suddenly manifested itself and I had an interior of awareness of that person. It was very strange. The surge of anger was exactly like a surge of water flooding into a balloon causing the balloon to expand, only in this case it was the surge of emotion flooding into the emotional body of the person and causing it to swell. The form of unbridled emotion that Bacon finds in Twelfth Night is drowning. The emotions flood into the emotional body of that person and while the flood of emotions are present that person experiences a condition that is akin to drowning. In his essay on Twelfth Night in "The Meaning of Shakespeare" Harold Goddard says:

"The theme of the main plot as well as that of the enveloping action, we suddenly see, is rescue from drowning: drowning in the sea, drowning in the sea of drunkenness and sentimentalism. (There is a reason why with the exception of The Tempest the word 'drowned' occurs oftener in this play than any other of Shakespeare's.)"

Goddard caught a glimpse of an important feature of the play, but because he did not have the Baconian key, he was unable to apply it. At the
beginning of the play Orsinio is subject to the flood of passion. The play shows characters being rescued from drowning in the flood of their passions. And, at the end of the play, Orsinio, the ruler of Illyria marries Viola. That is, he becomes subject to the discipline of philosophy.

The Tie That Binds

In antiquity the celebration of Saturnalia was immediately followed by the festival of the sun (Sol Invictus). The correspondence to this in Twelfth Night was the Epiphany which immediately followed Twelfth Night. Epiphany means "to show" or "reveal". The Magi who brought gifts to the infant Jesus were the first to "reveal" Jesus as the incarnate Christ. The child Jesus was "a light for revelation to the Gentiles" (Luke 2:32). Epiphany was merely a modified version of the pagan Sol Invictus celebration.

All the paraphernalia of the pagan sun mythology was carried over into Christian theology. The holy day of the Christians was Sunday (the sun's day). Jesus said of John the Baptist, "he will decrease while I will increase." John the Baptist was born at the summer solstice when days had reached their maximum length, from that point days became successively shorter; the power of the sun decreased. Jesus was born at the winter solstice when days were shortest, from that point days became successively longer; the power of the sun increased. Jesus had twelve disciples corresponding to the twelve signs of the zodiac. The path of the ecliptic crosses the path of the equator forming a cross. On the equinoxes the sun was positioned at the point of the juncture of this cross, and symbolically was crucified. Actually there two crucifixions. One was a philosophical theme.

In ancient sun mythologies two annual periods were of premier important: a three day period, and a three month period. Both were based on an astronomical foundation. Following the autumnal equinox (when days and nights were equal) nights became successively longer by a few minutes each day until the Winter solstice, three months later, when the nights were longest and the days shortest of anytime in the year. In the mythology, the sun god was said to have died at this point.

Solstice means to stand still. The length of the days and nights stood still for three days until, on midnight of December 24 (just at the beginning of December 25th), the little sun god was born again.
From this point the days began to become longer and longer again. The three month period, and the three days period were the time when, according to the ancient mythology, the power of darkness prevailed over the earth. The Saturnalia festival, and the other similar festivals, were a form of sympathetic magic through which, by simulating a reversal of the normal pattern of things there was an attempt to reverse the period of darkness and bring back the light. The feasting and jollity were companion attempts to bring back the good days.

Both periods are alluded to in Twelfth Night. In act I, scene 4, Valentine tells Cesario (Viola):

"If the Duke continue these favors towards you, Cesario, you are like to be much advanced. He hath known you but three days and already you are no stranger."

When Orsinio asks Antonio how long he has been in Illyria, Antonio says:

"Today, my lord; and for three months before, no intrim, not a minute's vacancy, Both day and night did we keep company."

The captain, describing Olivia to Viola in the play, says:

"A virtuous maid, the daughter of a count That died some twelvemonth since, the leaving her In the protection of his son, her brother, Who shortly also died."

Zeus, the father of Pallas Athena, died. He only lived in the mind of men to begin with, and he died with the last of his votaries. Her brother, Apollo (the sun), died, as he always does within each twelvemonth period. But Apollo is also the god of light. And the applicability of all this to Bacon's theme of the love of wisdom falls into place when one bears in mind Bacon's view of light. In Bacon's metaphoric mentality knowledge was always equated with light. In his essay "Of Truth" he said:

"The first creature of God, in the works of the days, was the light of the sense; the last was the light of reasons; and his Sabbath
work ever since, is the illumination of his Spirit. First he breathed light upon the face of the matter or chaos; then he breathed light into the face of man; and still he breatheth and inspireth light into the face of his chosen."

The corresponding idea symbolized in Twelfth Night is also light, but it is the light of enlightenment. When the passions have finally become exhausted, man will turn to philosophy. This is the basis for the satiety which a number of commentators have noticed as being an important feature of the play. In the book, "Anatomy of Melancholy" which Baconians have shown to be one of Francis Bacon's works, we find a description of the malady of Orsinio under the heading of Love Melancholy, and we are told that the best cure for love melancholy is satiety.

At the end of the play Orsino marries Viola. Symbolically, his unbridled passions becomes subject to the influence of the discipline of philosophy. This also gives a rationale for the song at the end of the play, which has often been viewed as meaningless, and out of place. The song Feste sings is as follows:

When that I was and a little tiny boy,
With hey, ho, the wind and the rain,
A foolish thing was but a toy
For the rain it raineth every day.
But when I came to man's estate,
With hey, ho, the wind and the rain,
'Gainst knaves and thieves men shut their gate
For the rain it raineth every day
But when I came, alas, to wife,
With hey, ho, the wind and the rain,
By swaggering could I never thrive,
For the rain it raineth every day.
But when I came unto my beds,
With hey, ho, the wind and the rain,
With tosspots still had drunken heads,
For the rain it raineth every day.

A great while ago the world begun,
With hey, ho, the wind and the rain,
But that's all one, our play is done,
And we'll strive to please you every day.

Wind and rain symbolize the passions. The song says the passions will always be present, "the rain it raineth every day." This is the natural order of things. To subdue these passions is to reverse the natural order of things. This is why the theme of the Twelfth Night festival conforms to the Orpheus/philosophy theme - Twelfth Night is a festival in which the natural order of things is reversed. The discipline of philosophy is a reversal of the normal order of things because it teaches man to struggle against and overcome his passions. In accordance with this principle the play itself has a peculiar construction. It looks backward to the preceding plays, and even looks backward on itself. The beginning is the end, and if we look at the back at the beginning we see the end of the discipline of philosophy. The play begins as follows:

Duke. If music be the food of love, play on,
Give me excess of it, that, surfeiting,
The appetite may sicken and so die.
That strain again! It had a dying fall;
O, it came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odour! Enough, no more;
'Tis not so sweet now as it was before.
O spirit of love, how quick and fresh art thou!
That, notwithstanding thy capacity
Receiveth as the sea, nought enters there,
Of what validity and pitch soe'er,
But falls into abatement and low price
Even in a minute. So full of shapes is fancy,

That it alone is high fantastical.
Curio. Will you go hunt, my lord?
Duke. What, Curio?
Curio. The hart.
Duke. Why, so I do, the noblest that I have.
O, when mine eyes did see Olivia first,
Methought she purg'd the air of pestilence!
That instant was I turn'd into a hart,
And my desires, like fell and cruel hounds,
E'er since pursue me.

One meaning of this opening passage is that, as in the Twelfth Night revelry where everything is inverted, we see the inversion of the normal appetite of man. Man, who should be the hunter, has become the hunted. He is prey to his passions. But Bacon was a master of the double statement. Take the following statement for example:

For if I profess that I, going the same road as the ancients, have something better to produce, there must needs have been some comparison of rivalry between us (not to be avoided by any art of words) in respect of excellency or ability of wit, and though in this there would be nothing unlawful or new (for if there be anything misapprehended by them, or falsely laid down, why may not I, using a liberty common to all, take exception to it?) yet the contest, however just and allowable, would have been an unequal one perhaps in respect of the measure of my own power."

The passage has two opposite and diametrically opposed meanings. One is the overt meaning that the contest would be an unequal one because the power of Bacon was not equal to that of the ancients. The other covert meaning was that the contest would be an unequal one because the power of the ancients was not equal to that of Bacon.

The opening passage in the play has this same kind of double meaning. We now see that Orsinio's passion is for Pallas Athena (Olivia, the olive tree). This expresses a delivery from the flood of passions. Being familiar with the remainder of the play we have seen Sebastian/Viola delivered from the flood of the sea, cast up on the shores of Illyria. It would not have been lost on Bacon that the very first mention of the olive tree was in the context of deliverance from a flood. Noah sent out a dove. The dove returned with an olive leaf (Gen. 8:10,11). The opening passage in the play is one of Bacon's double statements that reads both ways. Read this way we see Orsinio, due to satiety has been delivered from the flood, or sea, of passion and become a devotee to Pallas Athena; the goddess of wisdom.
THE WINTER’S TALE
While The Merry Wives of Windsor deals with the descent of souls The Winters Tale is at the far end of the cycle where the soul once again makes it ascent after the fall. The play incorporates the myth of Persephone. Sallust, On the Gods and the World says that:

“The season of the ritual is evidence to the truth of these explanations. The rites are performed about the Vernal equinox, when the fruits of the earth are ceasing to be produced, and day is becoming longer than night, which applies well to spirits rising higher(At least, the other equinox is in mythology the time of the rape of Kore, which is the descent of the souls.)

Sallust refers to the abduction of Persephone which dealt with the descent of souls, however the descent in the myth took place in winter. The episode dealing with Perdita, who corresponds to Persephone, that takes place in the spring portrayes the flower festival in connection with Perdita. That is, in the play the scene is identified with the Anthesteria (flower festival of the ancient Greeks). Jane Harrison in her Prolegomena To The Greek Religion showed that this festival was connected with the rising of spirits from the underworld. In other words, this scene in The Winters Tale is not the descent of souls, but the ascent of souls. So this scene in The Winters Tale is the direct opposite to the Merry Wives Of Windsor. Sallust said the story of Persephone was a sacred myth regarding the descent of souls, but that was only half of the story, the other half was the return of Persephone from Hades. The Anthesteria set in the spring deals instead of the fall of souls, with the ascent of souls.

The Winter’s Tale completes the account of the ascent of the soul that began with The Merchant of Venice. The basic story is that Perdita is Persephone who was abducted to the underworld (the earth in ancient mythology) and then ascended back out of the underworld at the end of her six months of abduction. This ascension completes Bacon’s account of the ascent of the soul since Persephone depicts the soul.

The scene in the play that depicts Perdita in the flower ceremony represents the Anthesterion, or blossoming month, because it was then that most of the things that blossom from the earth spring forth
and flowers were offered at the festival. This was the time when spirits came froth from the underworld and when Persephone ascended from the underworld.

The Winter's Tale has many of the elements of a good mystery yarn. The clues are there. The one vital element missing is the denouncement at the end of the story that gives the reader the solution of the mystery. The play is like the card game Eleusis. In this game one player is God (the role of the author in the play) and makes up a set of rules that, in the universe of the game, correspond to the Laws of Nature. The name of the card game Eleusis was derived from the Ancient Mystery Cult at Eleusis, near Athens. Scholars have had a difficult time with Eleusis. Initiates were bound by an oath of secrecy whose violation was punishable by death. Scholars trying to reconstruct what went on in the ceremony had only the most meager hints to go on, but the greatest intellects of antiquity took part in these rites, and were awed by them. It followed from this that their content was governed by an internal logic satisfying the most exacting intellects, and scholars trying to deduce their internal content from their external hints could rely on the integrity of the internal logic of the rites.

A similar situation exists with the case of the Shakespeare Plays. The author of the Plays is lauded by universal acclaim as at the very pinnacle of the greatest intellects in history. Whatever impression a play may give on the surface, we can rely on the integrity of its internal logic. A meaning that will satisfy the most exacting intellect is there, if only we can uncover it.

Very few people have shown any real insight into the true nature of the Plays. According to one of these, W.F.C. Wigston, The Winter's Tale was based on the central myth at Eleusis - the story of Proserpine. I think this was a valid conclusion, and the reader will endorse my conviction, once the clues, which I will present, have been digested. Furthermore, this view of the play ties in with Francis Bacon's avowed purpose of constructing two faces in each play, one looking toward the past, and the other toward the future. It is time to do some sleuthing. I take you back now to those days of yesteryear. Not the ones where there is a cloud of dust, and a hearty, "Hi yo Silver!"; but the other one, where it is a bitterly cold and frosty winter morning, and Watson is wakened by a tugging at his shoulder, and the
familiar call:

"Come, Watson, come! The game is afoot!"

familiar call:

"Come, Watson, come! The game is afoot!"

In the face that looks toward the past I will present twelve clues. I invite the reader to examine these clues, and see if they do not give an endorsement to Wigston's viewpoint.

The Face Looking Toward The Past

On the surface all the play has in common with the myth of Proserpine is that the play and the myth both deal with the story of a daughter separated from and then restored to her mother. However, a careful examination of the play reveals certain features that establish a much closer relation between the two narratives.

The first clue is the title of the Play. Winter's Tale has two possible meanings. The first is that of a tale told while away on a winter's evening. The type of tale the common Elizabethans, who huddled by the fireplace, in their little thatched roofed cabins, and told tales, while the bitter winter wind shrieked outside, would have been well familiar with. This is the kind of tale the boy Mamillius wants to tell before his father enters the room:

A sad tale's best for winter. I have one
Of sprites and goblins,
"Come on," His mothers says, taking him up:
and do your best
To fright me with your sprites; you're powerful at it.

Mamillius begins:
There was a man...
Dwelt by a churchyard. I will tell it softly;
Yon crickets shall not hear it.

This dialogue serves the purpose of letting us know that it is winter. It also points to the second meaning of the title which is a tale dealing with winter. For the story we read in the play (or at least the first half of it) takes place during the winter.

In his book, "Wisdom of The Ancients" Bacon tells the story of
Proserpine as follows:

"They tell us, Pluto having, upon that memorable division of empire among the gods, received the infernal regions for his share, despaired of winning any one of the goddesses in marriage by an obsequious courtship, and therefore through necessity resolved upon a rape. Having watched his opportunity, he suddenly seized upon Proserpine, a most beautiful virgin, the daughter of Ceres, as she was gathering narcissus flowers in the meadows of Sicily, and hurrying her to his chariot, carried her with him to the subterranean regions, where she was treated with the highest reverence, and styled the Lady of Dis. But Ceres, missing her only daughter, whom she extremely loved, grew pensive and anxious beyond measure, and taking a lighted torch in her hand, wandered the world over in quest of her daughter,—but all to no purpose, till, suspecting she might be carried to the infernal regions, she, with great lamentation and abundance of tears, importuned Jupiter to restore her; and with much ado prevailed so far as to recover and bring her away, if she had tasted nothing there. This proved a hard condition upon the mother, for Proserpine was found to have eaten three kernels of a pomegranate. Ceres, however, desisted not, but fell to her entreaties and lamentations afresh, insomuch that at last it was indulged her that Proserpine should divide the year betwixt her husband and her mother, and live six months with one and as many with the other."

Bacon continues:

"The second article of agreement, that of Proserpine's remaining six months with her mother and six with her husband, is an elegant description of the division of the year; for the spirit diffused through the earth lives above-ground in the vegetable world during the summer months, but in the winter returns under ground again."
So the first clue, the play as a Winter’s Tale, gives us an analogy with the story of Proserpine which was also a winter’s tale.

The second clue concerns the modification of sources. The source for the play was Pandosto: The Triumph of Time, written in 1588 by Robert Greene. One of the modifications Bacon made to this source was to transfer to Sicilia the action of the first half of the play that, in Greene's play, was located in Bohemia. So Perdita is in the court of Leontes in Sicily, when she is removed, taken away, and abandoned in the wilderness of Bohemia. This modification to the source makes the location correspond with the myth, since the place where Proserpine was abducted was Sicily. With only two clues the wind is already beginning to blow in Wigston's direction. The myth of Demeter and Proserpine was a tale dealing with the separation and restoration of a daughter to her mother; it was a winter's tale, and has the additional agreement that the abduction of daughter took place in Sicilia.

The third clue has to do with the structure of the Play. Harold Goddard says the author has so divided the interest in the play that "many have called it two plays tied by the slenderest of threads rather than one." It is to be further noted that (if one excludes the recognition scenes) these two plays, or two halves of the one play, are of almost identical length, with the first set in winter, and the second in summer. Non-Stratfordians among you may remember that the story of Proserpine was equally divided between Winter and Summer. Of course, Stratfordians would remember, because they have trouble remembering their own names.

The fourth clue also has to do with the modification of the sources. In the myth of Proserpine, Ceres (Demeter) symbolized the earth. In Pandosto the role, which corresponds to Demeter in the Winters Tale, was the character Bellaria. In The Winter's Tale her name is changed to Hermione which means "earthy."

The fifth clue has again to do with the modification of the sources. In Pandosto Greene has the prototype of Hermione indulge in imprudent behavior that gives an obvious motivation to Leontes jealous anger. In The Winter’s Tale, Bacon depicts a sudden jealous anger that is extreme and akin to madness since it is almost without any trace of actual behavior for its basis. If one follows the allegory, Bacon's motive for doing this is obvious. The name Hermione means "earthy"
She obviously represents

the earth, and this is further supported by the fact that just as the earth is frozen and seemingly lifeless during winter, Hermione is shown as becoming lifeless at first, and transformed into a statue. The name Leontes has a close resemblance to the name for the astrological sign Leo, ruled by the sun, and Leontes symbolizes the sun. The play depicts the separation of Leontes and Hermione as symbolizing the separation of the earth and the sun during winter. In THE MYTHS OF THE SUN, by William Tyler Olcott, the sun is depicted as subject to sudden, irrational rages, and to fits of madness. Tillyard says Leontes' obsession of jealousy is so terrifying in its intensity it reminds us not of other Shakespearian tragic errors, but of the god-sent madness of Greek drama such as the madness of Hercules. This is a peculiarly apt analogy since Hercules is a sun myth, and is an example of the irrational rages, or madness to which the sun is subject in the sun myths. In the play Paulina says that the king is mad.

In the sun myth in the Gospels there are two suns. John the Baptist is born on June 24th, i.e. at the summer solstice when days are longest. Christ is born on December 25th, at the winter solstice when days are shortest. From the birthday of John the days will continually get shorter, and from the birthday of Christ the days will continually get longer. Therefore we find Christ saying of John the Baptist in the Gospels, "He will decrease while I will increase." In The Winters Tale Leontes is the sun of the winter half of the year, while Polixenes is the sun of the summer half of the year. They are shown as being alike as "twinn'd lambs that did frisk i' th' sun" in childhood. They are both subject to their fits of madness. Leontes rages against Hermione until she "dies" and would actually have had both Hermione and Perdita burned. When Polixenes finds out that his son intends to marry Perdita he flies into a fit of madness in which he says to his son:

"I am sorry that by hanging thee I can but shorten thy life one week."

And to Perdita he says he will have her beauty scratch'd with briers and made more homely than her state, and he will devise a death as cruel for her as she is tender. The sons of both Leontes and Polixenes represent the sun also. It is significant that Bacon stresses each are a replica, an exact copy of the father.
Furthermore Florizel was born in the very same hour as Mamillius, a fact shown by Paulina's reminding Leontes of this. Mamillus dies, symbolizing the sun that, in the sun myths, dies at the beginning of the winter solstice. Florizel, the son of Polixenes is shown as the sun by direct reference to him as Apollo:

"Apprehend nothing but jollity. The gods themselves humbling their deities to love, have taken the shapes of beasts upon them: Jupiter, became a bull, and bellow'd; the green Neptune a ram, and bleated; and the fire-robed god, Golden Apollo, a poor humble swain, as I seem now."

The sixth clue is the association of Perdita with flowers. According to the Homeric Hymn, when she was abducted, Proserpine was gathering flowers that grew in a soft grassy meadow: roses, lilies, crocuses, beautiful violets, irises, and hyacinths when she saw a magical, glowing narcissus. In the first scene where Perdita appears after the scene in the palace, when she was an infant, she is associated with a profusion of flowers, and she says:

"O Proserpina, for the flowers now that, frightened, thou let'st fall From Dis's wagon!"

The seventh clue is given by Florizel. He says to Perdita:

"This your Sheep-shearing
Is as a meeting of the petty gods,
And you the queen on't."

The "petty gods" are in contrast to the great gods of Olympus, and are the gods of the underworld. Since Proserpine was queen of the gods of the underworld this would equate Perdita with Proserpine.

The eighth clue concerns the character Autolycus who is actually the one who returns Perdita to Leontes and subsequently to Hermione. In the Homeric Hymn, which tells the myth of Proserpine it is Mercury who, sent by Zeus, returns Proserpine to Demeter. Autolycus is very closely associated with Mercury. He has many of his traits. According to Ovid he was the son of Mercury. And Bacon is careful to bring out this association in the play. He has Autolycus say:
"My father named me Autolycus, who, being, as I am, littered under Mercury."

The ninth clue (you didn’t think I was going to stop when I’m on a roll did you?) is that in the myth of Demeter and Proserpine, Demeter goes into seclusion where she is shut away from the world just as in The Winter's Tale Hermione is shut away from the world in the prison, and just as winter reigned throughout the earth, while Demeter was shut away from the world, so winter reigned throughout the earth while Hermione was shut away from the world.

The tenth clue is that the mystae, who in the rite personified Demeter, underwent an apparent death, just as Hermione does in The Winter's Tale.

The eleventh clue occurs at the point where Perdita returns to her father, and brings life to her mother, Leontes exclaims:

"Welcome hither
As is the spring to the earth."

The reunion of the lost Proserpine with her mother in the myth represented the return of spring to the earth.

The twelfth clue is the scene where Leontes, Polixenes, Florizel, Perdita, Camillo, Paulina, Lords, and Attendants, enter the chapel and see the statue of Hermione. In the Eleusenian Mysteries the Mystae conducted a night long search for Proserpine, and at the end of their search, entered a temple where they saw a statue of Demeter which then, apparently, came to life just as did the statue of Hermione, for the statue of Demeter rose in the air and hovered above the mystae.

The Face Looking Toward The Future

Since the story of Perdita is obviously the story of Proserpine why didn’t Bacon show her as an adult as she was in the myth? The change to make her an infant at the beginning of the play achieves only one significant feature in the play. It allows the passage of time that is noted in the middle of the play. In the middle of the play the speech of Time, that slender thread which connects, the two disparate parts of the play, tells us that 16 years have passed since the events which occurred in the
first part of the play. It is apparent the major change in the story was made to allow the 16 year period to be brought in. Obviously it is important. What does it mean? Why this specific period of time? Why 16 years?

The answer can be revealed by giving a little thought to the speech of time in the middle of the play. The period of 16 years applies to both the winter half, and the summer half of the play. Logic tells us this, but Bacon does also, when he has time say, "I turn my glass" implying the two halves of the play are analogous to the two halves of an hour glass. With this realization, the realization that two periods of 16 are Bacon's Intellectual Compass with its 32 directions is obvious. This context divides compass into two parts: Winter, the dark or negative part, and Summer, the light or positive part. In the play Bacon has created a model of his Intellectual Compass. We may visualize this model by imagining a circle in which half of the circle is dark, and half of the circle is light, and the 32 compass directions are arranged around the circle; realizing at the same time that the circle represents the circle of the year. The play merits much more attention then I can give here, since it hides many of the secrets of Bacon's system.

It is important to note that the itemization of the prerogative instances in the Sylva Sylvarum indicates Bacon's intellectual compass was divided into two parts: a negative, and a positive part.

Bacon's Intellectual Compass was composed of those basic qualities included in his Alphabet of Nature. But apparently it was made up only from those select ones that he referred to in his Norvum Organum as the "Prerogative Natures with Respect to Investigation."

These were the natures needed for directions while navigating on his Intellectual Globes. They were not published until after his "death" in experiment 846 of his SYLVA SYLVARUM.

"The differences of impressible and not impressible; figurable and not figurable; mouldable and not mouldable; scissible and not scissible; and many other passions of matter, are plebeian notions, applied unto the instruments and uses which men ordinarily practise; but they are all but the effects of some of these causes following, which we will enumerate without applying them, because they would be too long. The first is the cession or not cession of bodies into a smaller space or room, keeping the outward bulk, and not flying up. The second is the stronger or weaker appetite in bodies to continuity, and
to fly discontinuity. The third is the disposition of bodies to contract, or not contract, and again, to extend, or not extend. The fourth is the small quantity of great quantity or the pneumatical in bodies. The fifth is the nature of the pneumatical, whether it be native spirit of the body, or common air.

The sixth is the nature of the native spirits in the body, whether they be active and eager, or dull and gentle. The seventh is the emission or detention of the spirits in bodies. The eighth is the dilation or contraction of the spirits in bodies, while they are detained. The ninth is the collocation of the spirits in bodies; whether the collocation be equal or unequal; and again, whether the spirits be coacervate or diffused.

The tenth is the density or rarity of the tangible parts. The eleventh is the equality or inequality of the tangible parts. The thirteenth is the nature of the matter, whether sulphureous or mercurial, watery or oily, dry and terrestrial, or moist and liquid; which natures of sulphureous and mercurial, seem to be natures radical and principal. The fourteenth is the placing of the tangible parts in length, or transverse (as it is in the warp and woof of textiles); more inward or more outward, &c.

The fifteenth is the porosity or imporosity betwixt the tangible parts, and the greatness or smallness of the pores. The sixteenth is the collocation and posture of the pores. There may be more causes; but these do occur for the present."

In his exposition of the myth of Proserpine Bacon said Proserpine denotes the spirit which "diffused through the earth lives above-ground in the vegetable world during the summer months, but in the winter returns under ground again." It is significant that in Bacon's itemization of the 32 qualities in the Slyva Slyvarum, eight of these: 2 and 22; 7 and 23; 8 and 24; and 9 and 25 has to do with spirit.

What is also highly interesting about this listing is that not only does it give 32 (16 dualities), it also gives 24 (12 dualities) since six through nine (and 22 through 25) of these deals with spirits. Thus it combines
24 and 32. By combining the 24 and 32 Bacon was able to combine the alphabet (his alphabet of nature) and compass. In addition, his bi-literal cipher used 24 out of 32, so he could combine these also.

The second half of the play is the opposite, or reverse of the first half, just as are the qualities in the 32 prerogative instances. It is significant that in the second half, in Perdita's presentation of flowers, time runs not forward but backwards:

"to fetch the age of gold, from winters herbs to August's carnations and striped gillyflowers, to the June marigold that goes to bed with the sun..."

And so back to the spring flowers she would give Florizel. In the first half the movement is from court to country and from kings to shepherds. In the second half this reversed, and the movement is from country to court and from shepherds to kings. These instances are repeated in many other less obvious ways.

Although we may have difficulty perceiving what is presented here because of our linear consciousness, it is obvious that the play is the product of an aeonic consciousness in which the entire play was present in the consciousness in one moment of perception.

There are 24 hours in the diurnal period, which is composed of the dark half and the light half, and which in Bacon's system corresponds to the Winter and Summer half of the annual cycle. Bacon has a peculiar symbolism in the play which apparently relates to the diurnal period. Perhaps the most famous of all stages directions is "Exit, pursued by a bear", where Antigonus lays Perdita down and then is pursued and slain by a bear. This is followed by the Clown with the peculiar stress on the differentiation between the drama taking place in the sea and on the shore:

"Clown:
I have seen two such sights, by sea and by land! I am not to say it is a sea, for it is now the sky: betwixt the firmament and it you cannot thrust a bodkin's point."
Shepherd:
Why, boy, how is it?
Clown:

I would you did but see how it chafes, how it rages, how it takes up the shore—but that's not to the point. O, the most piteous cry of the poor souls! Sometimes to see 'em, and not to see 'em: now the ship boring the moon with her mainmast, and anon swallowed with yeast and froth, as you'd thrust a cork into a hogshead. And then for the land-service: to see how the bear tore out his shoulder bone, how he cried to me for help, and said his name was Antigonus, a nobleman. But to make an end of the ship: to see how the sea flap-dragoned it; but first, how the poor souls roared, and the sea mocked them; and how the poor gentleman roared, and the bear mocked him, both roaring louder than the sea or weather."

In "Hamlet's Mill" Santillana and Dechend say, "First, what was the "earth"? In the most general sense, the "earth" was the ideal plane laid through the ecliptic. The "dry earth," in a more specific sense, was the ideal plane going through the celestial equator. The equator thus divided two halves of the zodiac which ran on the ecliptic, 23 1/2 degrees inclined to the equator, one half being "dry land" (the northern band of the zodiac, reaching from the vernal to the autumnal equinox), the other representing the "waters below" the equinoctial plane (the southern arc of the zodiac, reaching from the autumnal equinox, via the winter solstice, to the vernal equinox). The terms "vernal equinox," "winter solstice," etc., are used intentionally to angular measures, and not with tracts in space."

What the above drama from the play seems to depict, becomes evident if you divide the globe vertically into the night and day half, and horizontally into the halves of the northern and southern hemispheres, allowing for the slightly skewed declination of the ecliptic. Antigonus is right at the division between the night half and the day half. Ursa

Major (the Great Bear) is on dry land (the northern hemisphere) and Argo Navis, the Ship, is near shore, since Argo Navis is located near the beginning of the southern hemisphere. Argo Navis is particularly appropriate in connection with a shipwreck since it appears to have no bow and in the poem by Aratos is depicted as near shore:
"Stern forward Argo by the Great Dog's tail Is drawn; for hers is not a usual course, But backward turned she comes, as vessels do When sailors have transposed the crooked stern On entering harbour; all the ship reverse, And gliding backward on the beach it grounds."

Since there are 24 sidereal hours in the period of a year, Bacon also included the annual period in his symbolism. Here we begin to penetrate into the inner recesses of Bacon's symbolism. I have tried to demonstrate in my articles on the various plays that by crafting two faces in each play; one looking toward the past, and one toward the future, Bacon was following the intent he had expressed in his very early work, the "Masculine Birth of Time":

"Nevertheless it is important to understand how the present is like a seer with two faces, one looking toward the future, and the other towards the past. Accordingly, I have decided to prepare for your instruction tables of both ages, containing not only the past course and progress of science, but also anticipations of things to come. The nature of these tables you could not conjecture before you see them. A genuine anticipation of them is beyond your scope, nor would you be aware of the lack of it unless it was put into your hands. It is a compliment reserved to some of the choicer spirits among you whom I hope to win thereby. But generally speaking Science is to be sought from the light of nature, nor from the Darkness of Antiquity."

It is necessary to follow everything Bacon says very closely. He is giving notice here of his intention to construct the plays so each has two faces; one looking toward the past, and one toward the future. But he is also adopting the god Janus as the symbol of his plays and it is important to understand everything that this implies. Janus was said to be father of all the gods. He was also the god of the year. January is the month of Janus. From his position at the beginning of the year Janus looks backward to the past, and forward to the future. Janus held in his hands a key and numbers signifying the 365 days of the year. It appears that Bacon has constructed both the plan of the plays, and of his discovery device on the pattern of the annual cycle, and that by his figure of Janus he insinuates this provides the key to the metaphoric construction of the plays, and that this construction is connected with the annual cycle.

We have some hint of this in the play Love's Labour's Lost. Here is a model of The Academy, and a play which apparently contrasts learning
and loving, with the palm going to loving. But the scenes concerning loving are filled with those conventionalized and specialized devices of the trattati d'amore, and the two songs at the end of the play make direct identification of learning with winter, and loving with spring or summer.

Many commentator have noted that The Winter's Tale has some connection with the idea of the dichotomy between Nature and Art. We have seen how The Winter's Tale is almost exactly divided between Winter and Summer. In the Winter half Hermione becomes a statue which only comes back to life in the summer half, directly illustrating Bacon's comments:

"...philosophy, like a statue, is surrounded by crowds of worshippers but never moves."

In the entire cycle of the plays in the First Folio there are traces of a pattern constructed on a plan whereby all of the plays fit into an annual cycle. If plays with more than than one part are counted as one, the number of plays in the catalogue add to 32. Furthermore, various plays take place at various times during the annual cycle.

W.F.C. Wigston says that the sonnets contain the creative principles of the plays. There certainly does seem to be some indication of this in the design of The Winter's Tale. We find the following dialogue in the play where Perdita presents flowers to her guests:

"Perdita: Sir, the year growing ancient,  
Not yet on summer's death, nor on the birth  
Of trembling winter, the fairest flowers of the season  
Are our carnations and streak'd gillyvors,  
Which some call nature's bastards: of that kind  
Our rustic garden's barren; and I care not  
To get slips of them."

Pol. Wherefore, gentle maiden
Do you neglect them?

Perdita: For I have heard it said
     There is an art which in their piedness shares
     With great creating nature."

Perdita: O Proserpina!
     For the flowers now, that frightened thou let'st fall

     From Dis's waggon! daffodils,
     That come before the swallow dares, and take
     The winds of March with beauty; violets dim
     But sweeter than the lids of Juno's eyes,
     Or Cytherea's breath; pale primroses,
     That die unmarried, ere they can behold
     Bright Phoebus in his strength—a malady
     Most incident to maids; bold oxlips and
     The crown imperial; lilies of all kinds,
     The flower-de-luce being one!"

And the sonnets seems to be referring to the same two periods in the year in sonnets 97 and 98:

     How like a winter hath my absence been
     From thee, the pleasure of the fleeting year!
     What freezings have I felt, what dark days seen—
     What old December's bareness everywhere!
     And yet this time removed was summer's time,
     The teeming autumn, big with rich increase,
     Bearing the wanton burden of the prime,
     Like widowed wombs after their lord's decease.
     Yet this abundant issue seemed to me
     But hope of orphans and unfathered fruit,
     For summer and his pleasures wait on thee,
     And, thou away, the very birds are mute;
     Or if they sing, 'tis with so dull a cheer
     That leaves look pale, dreading the winter's near.
From you have I been absent in the spring,
When proud-pied April, dressed in all his trim,
    Hath put a spirit of youth in everything,
That heavy Saturn laughed and leaped with him.
Yet nor the lays of birds, nor the sweet smell
    Of different flowers in odour and in hue,
Could make me any summer's story tell,
Or from their proud lap pluck them where they grew.
    Nor did I wonder at the lily's white,
Nor praise the deep vermilion in the rose;
They were but sweet, but figures of delight,
Drawn after you, you pattern of all those.
Yet seemed it winter still, and, you away,
As with your shadow I with these did play.

What does this all mean? Why the constant depiction of the opposition between winter and summer? Bacon said, "Strife and Friendship in Nature are the spurs of motions, and the Keys of Works." He seems to be presenting in these passages the very principles of his scientific system, just as Wigston said. It is to be noted that Harmione in the play, the character around which all the other action centers is a variant of the name Harmonia. Harmonia was the daughter of Venus and Mars, the two antagonistic powers of Love and Warfare (or Strife and Friendship as Bacon terms it). Wigston says, "It is the orderly conflict or antagonism of these two, alternating with Winter or Summer (which is the alternate triumph of one over the other), that constitutes the year. It would appear that the secret at the very core of Bacon's system of science had to do with the application of this principle, and that he embodies the principle in The Winter's Tale along with a model of his Intellectual Compass.

In the first 32 speeches in the play one finds only harmony; in the second 32 speeches one finds strife and discord. In the demonstration of the operation of his discovery device in The Winter's Tale Bacon seems to be saying that the "form" of harmony is the two opposites, strife and friendship, or Love and Warfare just as is embodied in the myth of Harmonia or Hermione who was the daughter of Venus and Mars. He seems to point back to the theme in The Tempest where the same ideas are expressed which are expressed in
the Vedanta. That is, since everything in the universe is the product of
maya and the intrinsic quality of maya is the presence of opposites, so,
harmony is composed of friendship and strife and these two are, in fact,
the two parts of one whole which is harmony, just as the two parts of the
year winter and summer are two parts of one whole.
THE HISTORIES

King John
King Richard II
King Henry IV
King Henry V
King Henry VI
King Richard III
King Henry VIII

KING JOHN
The Histories deal with “matters political”, i.e., with matters relating to government, rule, or as Bacon titled it in his essay: Of Empire. In matters of empire the study centers on the king since the king is the sun of the empire. In King John, however, we find that, oddly enough, the play ultimately centers on The Bastard. The question is why? What does this mean? Why should this be?

In King John Bacon made an inquiry into the “form” of the true greatness of empires. In the final analysis the true greatness of any empire resides not in the king, but in the fighting spirit of the people. The bastard in the play is the illegitimate offspring of the warlike Richard the Lion Hearted, and has inherited his warlike spirit. And as the play unfolds we see that the true greatness of the empire is not in King John, but in the bastard. It is he who is the saving force; who against great odds preserves the Kingdom so that it may eventually pass on to Henry, the son of John.

Under what conditions does the true greatness of any empire manifest itself? The play demonstrates the answer - under the conditions where any kingdom is subjected to the ultimate threat - a threat to its continued existence. This
is why the full title of the play was, “The Troublesome Reign of King John.” The empire is subjected to a number of threats. As the play begins a French ambassador informs King John that the true title to the kingdom belongs to Arthur, and that if he does not give it up the French army is prepared to use war to take it from him. King John goes to war, but finally settles the matter, but not through victory,

but through an expediency whereby he gives up a part of the kingdom. He next must allow the control of the Church in or to keep the kingdom. He then faces civil strife. And lastly war again with the French. In all of these the bastard supports him, until finally it is the bastard who takes charge and fights on alone to save the Kingdom even after King John is dead. At the end the kingdom is saved, and the bastard hands it over to Henry. The last speech in the play is not given to the king as would be customary, but to the bastard who personifies the fighting spirit of the people, which is the true greatness of the kingdom.

**KING RICHARD II**

Two dukes who are in contention appear before the king. One, Henry, accuses the other, Thomas, of treason. They claim the right to try their contention by a duel under the laws of chivalry. The king does not disagree at this point, but when the day comes, just at the point when the duel is about to begin, he refuses to let them duel, and instead decrees that they shall both be banished from the kingdom: Henry for 10 years; and Thomas for life. Shortly thereafter he changes Henry’s sentence to 6 years.

Time pass and Henry’s old father Gaunt is on his deathbed. When the king appears, Gaunt reviles him harshly because by banishing his son he has bought Gaunt into the decline of grief, which has brought him to his deathbed. Gaunt then dies, and the king immediately confiscates his estate.

Following this Henry returns to England, and a sufficient number of people rally to his support so that he is able to take over the kingdom. The wife of Richard learns that the kingdom has been lost through her gardener who tells her he must lop off the heads of some of the flowers that have grown above the others else they will take over the kingdom of the garden as Henry has taken over Richard’s
Richard is imprisoned in the tower. Executioners who believe they are following Henry’s wishes murder him. At the end of the play Henry has those among the nobility who are his principal enemies beheaded.

In this play Bacon inquires into the “form” of dealing with those who come to great power in a kingdom, or with dealing with the nobility. We see that in the beginning two have gained the highest power short of actually becoming king. These are two dukes. Richard seems to condone the duel at first, but then changes his mind. We are not told his reason. Perhaps he thinks if Thomas is guilty of treason, and kills Henry in the duel, then he will have a high placed traitor in his kingdom. Whatever his reason he decides on the alternative of banishing both men. This is a good alternative since it keeps both men at a distance, promoting the safety of the king. It seems to work.

However, the king then makes a serious mistake. Apparently both men have accepted their sentence, but when the king confiscates Gaunt’s estate he depresses Henry to the point that he returns and attempts to take by power what is his. Moreover, he is not only successful in this, but he also takes the entire kingdom.

The form of the inquiry is shown through the gardener. The essence of dealing with nobility is to crop those who have become so great that they constitute a threat to the crown. This example comes from an episode in Aristotle’s Politics that Bacon was fond of quoting. At the end of the play we learn Henry has learned the lesson he needs for dealing with dealing with nobility. He has his principal enemies beheaded.

**KING HENRY IV**

A man has a profligate son. His son associates with thieves, and in general is a prodigal. On the other hand Hotspur, the son of one of the nobles seems to the king to exhibit all the qualities that a noble should have, and the king wishes that Hotspur had been his son instead.

When the king dies, however, and the time comes that the king’s son must take the burden of the throne, he seems to become an entirely different man. He puts off all his old habits, and his old unsavory
companions and becomes a very good king. The “form” of a prince is the ability to be a different man when he sits in state.

**KING HENRY V**

In the First Folio King Henry V is presented with a special éclat. An entire page headed with the “AA” device, listing the names of the characters in the play, precedes the play. And this is followed by the famous prologue:

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O, for a muse of fire, that would ascend
The brightest heaven of invention,
A kingdom for a stage...Etc.
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Throughout history, and especially in ancient times, it has been customary that kings were viewed as representing the sun. In Richard II Bolingbroke compares the king to the sun:

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“See, see, King Richard doth himself appear,
As doth the blushing discontented sun
From out the fiery portal of the east,
When he perceives the envious clouds are bent
To dim his glory and to stain the track
Of his bright passage to the occident.
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We have seen that King Henry V is cast in the position of the sun in the First Folio. And in the play he is cast in the role of the “form” of a king; that is he is the sun. Sun, or not, we soon see some unsavory attributes in connect with Henry. He decides to go to war with France, and then he sets about to fabricate a justification for this. He puts his head together with the Archbishop and they come up with an outrageous justification of Henry’s title to the French Throne. Henry rests his claim on the fact that his great-great-grandmother was the daughter of Philip IV of France. In his Novum Organum Bacon says:

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“And for things that are mean or even filthy things which (as Pliny says) must be introduced with an apology,-such things, no less than The most splendid and costly, must be admitted into natural history. Nor is natural history polluted thereby; for the sun enters the sewer no less than the palace, yet takes no pollution.”
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In the great battle at Agincourt Henry had fifteen thousand men and the French king had forty thousand men and all were the flower of his country while his army was reduced, dispirited, and ailing, “even as men wrack’d upon a sand, that look to be wash’d off the next tide.” The Chorus tells us:

The confident and over-lusty French
Do the low-rated English play at dice;
And chide the cripple tardy-gaited night
Who like a foul and ugly witch doth limp
So tediously away. The poor condemned English,
Like sacrifices, by their watchful fires
Sit patiently and inly ruminate
The morning’s danger; and their gesture sad
Investing lank-lean cheeks and war-worn coats
Presenteth them unto the gazing moon
So many horrid ghosts. O, now, who will behold
The royal captain of this ruin’d band
Walking from watch to watch, from tent to tend,
Let him cry ‘Praise and glory on his head!’
For forth he goes and visits all his host;
Bids them good morrow with a modest smile,
And calls them brothers, friends, and countrymen.
Upon his royal face there is no note
How dread an armyt hath enrounded him;
Nor doth he dedicate one jot of colour
Unto the weary and all-watched night;
But freshly looks, and over-bears attaint
With cheerful semblance and sweet majesty;
That every wretch, pining and pale before,
Beholding him, plucks comfort from his looks;
A largess universal, like the sun,
His liberal eye doth give to every one,
Thawing cold fear, that mean and gentle all
Behold, as may unworthiness define,
A little touch of Harry in the night.

**KING RICHARD III**

In his essay on deformity Bacon said all deformed persons are extreme bold, but in his essay on boldness he said boldness is an ill
keeper of promise and that boldness is ever blind for it sees not danger and inconveniences. In Richard III Bacon inquires into the form of boldness matters of Empire. In his essay on deformity he said such persons are commonly even with nature; for as nature has done ill by them, so do they by nature; being for the most part void of natural affection; and so they have their revenge of nature. This is the basis for King Richard III.

King Edward VI is ill and is dying. He has two sons: Edward, Prince of Wales, who becomes King Edward V after his death, and Richard Duke of York. He also has two brothers: George, Duke of Clarence, and Richard, Duke of Gloucester, who later becomes King Richard the Third after he has young Edward and his brother murdered. Other characters in the play include: Elizabeth Queen to King Edward IV and mother to his two sons; the Duchess of York, mother to King Edward IV; Margaret, widow of King Henry VI; and the beautiful Lady Anne, widow of Edward, Prince of Wales, son to King Henry VI, and Henry Tudor, Earl of Richmond, afterwards King Henry VII.

The deformed and bitter Duke of Gloucester (later King Richard III) resolves to get even with nature for the ill that nature has done by him. He says:

I—that am curtail’d of this fair proportion,
Cheated of feature by dissembling nature,
Deform’d, unfinish’d, sent before my time
Into this breathing world scarce half made up,
And that so lamely and unfashionable
That dogs bark at me as I halt by them—
Why, I, in this weak piping time of peace,
Have no delight to pass away the time,
Unless to spy my shadow in the sun
And descant on mine own deformity.
And therefore, since I cannot prove a lover
To entertain these fair well-spoken days,
I am determined to prove a villain
And hate the idle pleasure of these days.

The man is a monster. His inner deformity is as great as his outer deformity. But has a plan, and he depends on boldness to carry out his plan. He begins by arousing the hatred of King Edward IV against
his brother George, Duke of Clarence. When Clarence is arrested he lays the blame upon Lady Grey, the King’s wife, promises to secure his brother’s release as soon as possible, but instead has him murdered.

Richard intends to marry the beautiful Lady Anne, the daughter-in-law of Edward’s murdered predecessor, King Henry. The corpse of King Henry the Sixth is being borne through the street of London accompanied by Lady Anne along with other mourners. Richard who orders them to set down the corpse confronts them. Richard killed King Henry VI, and Anne knows it. He also helped kill Anne’s young husband, the king’s son, at Tewksbury, and Anne knows that also. Her hate for him has no limits. She says she does not blame the attendants for trembling because mortal eyes cannot endure the devil. She says this lump of foul deformity has made the happy earth his hell. But with a boldness, that is almost unbelievable, Richard openly makes love to her on the London Street, and little by little wears her down. He bares his breast to her, hands her his sword and says all that he has done has been for love of her, and if she cannot forgive him that he humbly begs death upon his knee. He actually gets her to accept an engagement ring thereby sealing her death warrant. Anne believes Richard has repented of all the evil actions of his past, but once he is alone, Richard feels nothing but contempt for her weakness.

Next Richard visits the court where Edward lies ill, braves the curses of Queen Margaret, is cursed by Queen Margaret, but by complaining of his wrongs, succeeds in convincing Derby, Hastings, and Buckingham that Queen Elizabeth and her allies have poisoned the mind of the King against Clarence. Then he sends two assassins to murder Clarence.

Two sons of King Edward IV: Edward, Prince of Wales, and Richard, Duke of York are in line for the throne. When King Edward IV dies, Edward, Prince of Wales becomes King. Arriving in London with the young Prince of Wales, Richard contrives to get the boy’s brother, the Duke of York, away from his mother, and with a great show of affection and courtesy has them lodged in the Tower, as if in preparation for the coronation. But then at the earliest opportune moment he engages Sir James Tyrrel to murder them. Richard has won over the beautiful Lady Anne, but now we are shown a parallel scene. He has the extreme boldness to ask his brother’s widow, Queen
Elizabeth, mother of the two boys he has just had murdered, to give him their sister, her daughter, as his bride. But the scene with Queen Elizabeth is the precise opposite to the scene with Lady Anne. In the scene with Lady Anne Richard wraps Lady Anne around his finger. In the scene with Queen Elizabeth although he apparently wraps her around his finger actually it is Queen Elizabeth who wraps him around her finger by pretending an outward assent while harboring an inner dissent and hate for him. Here Bacon is presenting evidence for his statement that boldness is ever blind for it sees not danger and inconveniences. Richard thinking he has accomplished his purpose, kisses the Queen as she goes out, and then says to himself:

Relenting fool, and shallow changing woman!

Immediately, as if in comment on these words, a messenger enters announcing that Richmond has landed with a mighty army at Milford on the western coast. Richard falls into a panic. The two armies meet on Bosworth Field, but the night before, while the two leaders are encamped side by side, the ghosts of all of Richard’s victims appear to him in a dream, and their terrifying visions prophesy his defeat, but at the same time the “fairest boding dreams” bring assurances to Richmond. Richard is soon reduced to crying “A horse, a horse, my kingdom for a horse”, but instead of a horse what he gets is personal combat with Richmond and well deserved death.

TROILUS AND CRESSIDA
The setting of the Iliad is in the starry heavens. The characters personify stars and constellations. During the 1930s the young daughter of a Kansas farmer spent night after night watching the stars and planets wheel across the vast prairie sky. Later as a teacher in England, she combined her devotion to astronomy with a passion for Homer. After years of study it became clear to her that the battles in the Iliad between the Greeks and the Trojans mirrored the movement of stars and constellations, as they appeared to fight for ascendancy in the night sky. Her discovery lay buried in her notes until her daughter Florence Wood inherited her papers in 1991. Florence Wood was joined by her husband Kenneth Wood in the enterprise of creating the book "Homer’s Secret Iliad", published in 1999, which depicts in detail the astronomical symbolism in the Iliad. The fall of the stars in the Iliad symbolism depicts the fall of souls. The ancient astral mysticism universally depicted the
souls, which came into the earth as falling from the starry heaven above, sometimes even equating them with stars. The Odyssey deals with the microcosm, i.e., with the individual soul, since the wanderings of Odysseus around the Mediterranean Sea actually depicts the story of the individual soul through its cycle in the earth. (Porphyry informs us that Homer associated the element of water with the material universe as opposed to the immaterial reality.)

In a fragment from The Styx, a lost work of the Neoplatonist, Porphyry, preserved by Stobaeus, we are told that Homer presents the whole cyclical progress and rotation of transmigration under the allegory of the witch, Circe. "The urge for pleasure makes them long for their accustomed way of life in and through the flesh", says Porphyry, "and so they fall back into the witch's brew of genesis. Proclus who says that Pythagoras, in his obscure language, called the Milky Way "Hades" gives additional information about the descent of souls and "a place of souls", for souls are crowded together there. These souls, he tells us, have been contaminated for he says that among some people libations of milk are offered to the gods that cleanse souls. Thus we saw with the witches in The Merry Wives of Windsor the allegory of the fall of souls. The town in the play was actually located in the heavens. When Slender talked with Anne (the moon) her name comes from the original name of the goddess Diana (Di = goddess + Anna) who represents the moon mention was made of bears in the town referring to Ursa Major and Ursa Minor. Falstaff, along with the soiled clothing, was thrown into the river Thames, referring to the contaminated souls cast into the river of the Milky Way. At the end of the play Falstaff was made to join the witches in the circle dance around the great oak tree, referring to the dance of souls around the World Tree of the earth before they fell into incarnation in the earth. And, lastly, Falstaff was fitted with stag horns.

Troilus and Cressida is a reflection of the drama in The Merry Wives of Windsor, with the difference that this time the fall of the soul takes place not into the intelligible realm, but into the sensible realm of the earth. Cressida who leaves the people in the city of Troy to join the Greeks who are assaulting Troy represent the soul that fall into the earth realm.

The Merry Wives of Windsor is paralleled by Troilus and Cressida,
which, dealing with the siege of Troy also deals with the fall of souls. Of the great Neoplatonic philosopher, Proclus, Thomas Taylor, adept in this area of knowledge, says that the eulogium given by Ammonius Hermias,

"that Proclus possessed the power of unfolding the opinions of the ancients, and a scientific judgment of the nature of things, in the highest perfection possible to humanity,' will be immediately assented by every one, who is an adept in the writing of this incomparable man'.

Almost casually, in the second part of his essay on the Republic, Proclus gave the key to the meaning of the Iliad in the broadest sense, and an interpretation of the myth of the Trojan War. Proclus says

"The myths want to indicate, I believe, through Helen, the whole of that beauty that has to do with the sphere in which things come to be and pass away and that is the product of the demiurge. It is over this beauty that eternal war rages among souls, until the more intellectual are victorious over the less rational forms of life and return hence to the place from which they came."

**CORIOLANUS**
The Tragedies are the reflected shadow of the Comedies, and each respective Tragedy is a reflection of each respective Comedy. Coriolanus is the shadow of Measure For Measure. Thus we have an advantage as we begin our study of the play. Measure for Measure dealt with the fallen angels, and was followed in The Comedy of Errors by the fall of souls. This gives the clue to the true nature of Coriolanus. Caius Marcus, later awarded the title of Coriolanus, because of his feats, is a warrior of almost supernatural ability. Coriolanus is a warrior angel. The name of his mother is Volumnia. This is akin to “voluminous”. One meaning of “voluminous” in the Oxford English Dictionary is “extremely full.” The clue to the allegory is in the Gnostic System of Valentinus. According to this system The Pleroma, or Divine Fullness was the source within the Godhead, from which everything was born that existed subsequently in the created universe on a lower plane. Angels were born directly from The Pleroma. Therefore this is depicted as the mother of Coriolanus. The allegory of Measure For Measure shows human souls as
first descended from the fallen angels and grown through the subsequent series of incarnations in the earth. Thus we see Valeria, a friend of Virgilia, the wife of Coriolanus, describing the son of Coriolanus as follows:

“I saw him run after a gilded butterfly; and when he caught it he let it go again, catch’d it again, and over and over he comes”

Psyche of Psyche and Cupid myth in classical literature Psyche is the soul, but psyche is also a butterfly. Bacon habitually concealed additional meaning to the surface meaning in the passages in his plays. This passage describes the series of rebirths of the soul following the descendant into the earth of the angels.

When the play begins the citizens rebel against the patrician senate, and especially against Caius Marcus a haughty general. Menenius Agrippa tries to appease them, but Marcus has only contempt for them and upbraids them for their presumption. Then while he is in the midst of his speech to the people he is summoned to battle against the Volsces, who are bringing siege against the city. During the battle the Romans are being defeated at first, until Marcus, cursing his craven troops, all alone drives the Volsces out and pursues them as they flee him. Spurred on by his incredibly heroic deeds, the Romans rally and retake the city. Then in their enthusiasm for their modest leader, who refuses praise, and refuses a share of the spoils, they crown him with the oaken garland and bestow on him the title of “Coriolanus.”

Coriolanus returns triumphant to Rome. The Senate nominates him to the office of Consul in recognition of his services distasteful as it is to him. Coriolanus bows to the custom that requires candidates stand in the Forum, display their wounds and humbly beg the votes of the citizens. His obvious contempt repels the people, but nevertheless he gains their support. While he is changing the candidates robes for garments more to this liking, the tribunes Sicinius and Brutus, who hagte him convince the fickle plebeians that Coriolanus as consul would deprive them of their liberties, and plebeians hurry to the Capitol to repent their election.

Enraged by the ingratitude of the rabble Coriolanus is so outspoken he is labeled a traitor by the tribunes; Menenius prevents his being torn to pieces in the streets only with the greatest difficulty. They demand
their general’s death, but Menenius undertakes to have him make amends. At the urging of his friends Coriolanus makes a humble appearance before the people, but the malicious accusations makes him forget his promises, and he tactlessly loses his temper again. As a result he is banished from Rome, and cursing Rome he leaves it defenseless before its threatening enemies.

Coriolanus takes leaves of his family and friends outside the city gates. Disguised as a beggar he goes to Antium where his rival, Aufidius, is raising a new army against Rome. Amazed that Coriolanus should be so undervalued by his country Aufidius shows him every outward sign of friendship and makes him an equal in command with himself, and together they advance upon Rome. Aufidius dislikes Coriolanus’ assured manner and envies his popularity with the troops because Coriolanus is over-shadowing his own greatness. So he begins to bid his time for vengeance upon his old rival.

When the army reaches the gates of Rome, first Comenius and then Menenius go out to plead for the city, but Coriolanus refuses to listen to all the entreaties. He only relents when his mother, accompanied by Virgilia, Valeria and his young son kneel before him. Coriolanus relies on Aufidius, who was present at the interview, to justify his actions with the Volsces, and withdraws the troops and returns to Corioli. But when he gets there Aufidius calls him a traitor and accuses him of cheating the Volsces out of a victory, and, in the confusion arising out of Coriolanus’ tactless remainder to the crowd of the havoc he once wrought in Corioli, he is stabbed by hired conspirators. But once his rival is dead, Aufidius is struck with sorrow and resolves to do honor to the greatness of his enemy.

**TITUS ANDRONICUS**

Andronicus is composed of two parts. The first part, Andro, comes from a Greek root meaning Man, implying mankind in general. Titus Andronicus symbolizes Everyman.

To be understood the play must be put it in context. The descent from the heavens began with Troilus and Cressida; Coriolanus took the descent further down to the earth. Titus Andronicus takes it into the earth. But what is the earth? To the ancients the earth was the underworld, since in their view anything under the realm of the moon.
was the underworld. In ancient cosmology the planets were viewed as tiers in a series of concentric circles:

![Diagram of concentric circles representing ancient cosmology](image)

The play begins with the soul plunged into matter, but also into hades. Plotinus gives us the key. In his Enneads he said:

“For the soul to be plunged in matter, is to descend into Hades, and there fall asleep.”

The play takes place in Hades. The ancients viewed the realm in which we live as Hades, and numerous mystical sources have viewed human existence as taking place in a state of sleep.

Classical literature depicts things that take place in Hades as curiously like those that take place in sleep. Here we see Sisyphus at his never ending task of rolling his huge stone up to the steep hill top, but each time he almost reaches the it falls down again and he begins his task all over again. Here hungry people are seated at a table with food before them, but just when they start to eat the food is all snatched away and the whole process begins again. Here a man stands parched with thirst in water up to his chin, but each time he tries to drink the water ebbs away and the whole process begins all over again.

As the play begins Saturninus and Bassianus, sons of the deceased
Roman Emperor, both claim the succession. However, Titus Androninus, who is returning from his wars with the Goths, is the people's choice. As is the custom for victorious Roman commanders, Titus appears in triumph with the rulers of those he has conquered. In this case, he has as captives, Tamora, the Queen of the Goths, her sons; and the Moor Aaron. Titus is urged by his brother Marcus to become a candidate for the throne, but instead, persuades the people to accept Saturninus.

Titus has brought with him for burial one of his sons who has fallen in battle. In accordance with Roman custom, he has given up his sons to the service of their country, and, with the death of this son he has lost 21 sons who have died in the service of his country. In accordance with Rome custom also, he selects Alarbus, eldest son of Tamora, proudest prisoner of the Goths, as most suitable that his limbs may be hewed to pieces, and on a pile Ad manes fratrum [to the spirits of the brothers] be burned so the shades of the brothers be appeased.

Tamora pleads for the life of her eldest son, but Titus says the religious custom must be followed. The four sons who remain to Titus exit with Alarbus and soon return with their swords all bloody, proudly proclaiming how they have performed the Roman rites, and Alarbus' limbs have been lopped and his entrails fed to the sacrificing fire whose smoke like incense perfumes the sky.

In gratitude for Titus' support Saturninus promises to marry Titus' daughter, Lavinia. Titus is pleased. But Saturninus sees Tamora and is attracted to her. In addition, Bassianus suddenly seizes Lavinia, who has been betrothed to him, and carries her off. Titus' sons assist Bassianus, and Titus kills his son Mutius for preventing the pursuit. Resentful, Saturninus forgets his debt to Titus and determines to marry Tamora. After the marriage rites, Saturninus threatens to make Bassianus and the Andronici suffer for the abduction of Lavinia, but Tamora pretends to make peace, assuring her husband privately that she will find a way to destroy all the Andronici.

This is the beginning of a pageant of ghastly horror. By now it is customary for critics to voice their dislike of Titus Andronicus. One of these is Harold Bloom who, according to the blurb at the beginning of his
book, "SHAKESPEARE The Invention of The Human", spent most of his life "reading, writing about, and teaching Shakespeare." Bloom says, "Titus Andronicus is ghastly bad. I can concede no intrinsic value to Titus Andronicus." Certainly, the play is set in the mold of the Senecan revenge tragedy, and even has a number of references to specific plays of Seneca. This type of play was typically filled with blood and gore, but Titus Andronicus makes that additional effort, and goes that additional step.

Since it is custom that set off this sequence of horrors it might be useful to see what Bacon had to say about custom. Bacon says:

> Men’s thoughts are much according to their inclination, their discourse and speeches according to their learning and infused opinion, but their deeds are after as they have been accustomed. And therefore as Machiavel well noteth (thought in an ill-favoured instance,) there is no trusting to the force of nature nor to the bravery of words, except it be corroborate by custom.’

He goes on to say:

> “...the predominancy of custom is every where visible; insomuch as a man would wonder to hear men profess, protest, engage, give great words, and then do just as they have done before; as if they were dead images, and engines moved only by the wheels of custom.”

So Bacon describes human custom as in great part an automaton programmed into certain patterns of behavior, and he finishes by saying;

> “...custom is the principal magistrate of men’s life.”

Titus Andronicus takes place in Tartarus, what we call hell today. But how can it be hell if the devil is not there? In fact, the devil is there. The devil is the black man, the Moor, Aaron. That Aaron was the source of all the villainies he confesses himself. Aaron says to Lucius:

> Twas her two sons that murdered Bassianus; They cut thy sister’s tongue, and ravish’d her
And cut her hands, and trimm'd her as thou sawest.....
And bid the owners quench them with their tears.
Oft have I digg'd up dead men from their graves,
And set them upright at their dear friends' door

Then he goes on to say that all this arose from him:

Indeed, I was their tutor to instruct them.
That codding spirit had they from their mother,
As sure a card as ever won the set;
That bloody mind, I think, they learn'd of me,
As true a dog as ever fought at head.
Well, let my deeds be witness of my worth.
I train'd thy brethren to that guileful hole
Where the dead corpse of Bassianus lay;
I wrote the letter that thy father found,
And hid the gold within that letter mention'd
Confederate with the Queen and her two sons;
And what not done, that thou hast cause to rue,
Wherein I had no stroke of mischief in it?
I play'd the cheater for thy father's hand,
And, when I had it, drew myself apart
And almost broke my heart with extreme laughter.
I pried me through the crevice of a wall,
When, for his hand, he had his two sons' heads;
Beheld his tears, and laugh'd so heartily
That both mine eyes were rainy like to his;

This is extreme villainy indeed, but when Aaron goes on we begin to realize there is something more than villainy in him. Lucius asks him, "Art thou not sorry for these heinous deeds?" And Aaron says:

Ay, that I had not done a thousand more.
Even now I curse the day-and yet, I think,
Few come within the compass of my curse-
Wherein I did not some notorious ill:
As kill a man, or else devise his death;
Ravish a maid, or plot the way to do it;
Accuse some innocent, and forswear myself;
Set deadly enmity between two friends;
Make poor men's cattle break their necks;
Set fire on barns and hay-stacks in the night,
Tut, I have done a thousand dreadful things
As willingly as one would kill a fly;
And nothing grieves me heartily indeed
But that I cannot do ten thousand more.

These are not the words of a man, but of the devil, and Lucius indicates this when he says:

Bring down the devil, for he must not die
So sweet a death as hanging presently.

Aaron is further indicated as the devil by his name. Lucifer is a translation of the Hebrew word helel, and means The Shining One. Bacon selected a Hebrew word which was as near in meaning to this as he could find for his name. Aaron means illumined. The punishment of Aaron at the end of the play is that he is buried in the earth, just as was the Fallen Angels (which included Lucifer among their number) in the legends of the Fallen Angels. When the nurse comes to Aaron and tells him Tamora is brought a-bed (with his son). He Says, "Well, God give her good rest! What hath he sent her?" The nurse replies, "A devil." Aaron says, "why, then she is the devil's dam; a joyful issue." To the typical Elizabethan the color black symbolized evil. The similarity of the afflictions of Titus with those of Job has been noted on numerous occasions, and the character corresponding to Aaron in the Book of Job was the devil. But the most telling point of all is when Marcus kills the fly because he says the fly reminds him of Aaron. One of the titles of Beelzebub, who was equated with the devil, was the `Lord of Flies.' And this scene of Marcus killing the fly symbolizes to us that Aaron was the devil.

Having determined that Aaron symbolizes the devil, but what we need to do next is to dig a little deeper to determine what the devil symbolizes. Bacon constantly symbolizes various aspects of the inner being of man. The best place to look for an answer is some place where a meditative tradition exists, and where a goodly number of people have spent extensive time engaged in the inner disciplines. What better place than a Buddhist Monastery?
In his book "The Empty Mirror" Janwillem Van DeWetering describes how he entered a Zen Monastery to experience the discipline of meditation practiced there. The Zen Master authorized his entry into the monastery; however, he told him that he would first like to tell him a short story. The head monk poured some tea, passed around sugar cakes from an ornamental box, and the Zen Master then proceeded to tell the following odd story:

"Some two hundred years ago a gentleman, who lived by himself in a large house not far from here, saw a devil in a cage when he was visiting the market: a devil with a tail, yellow skin, and two long sharp fangs—he was about the size of a large dog. The devil sat quietly in a strong bamboo cage and gnawed on a bone. Next to the cage a merchant was watching the crowd and the gentleman asked him if the devil was for sale.

`Of course,' the merchant said. "Otherwise I wouldn't be here. This is an excellent devil; strong, diligent and able to do anything you want him to do. He knows how to do carpentry, he is a good gardener, he can cook, mend clothes, read you stories, chop wood, and what he doesn't know he can learn. And I don't ask much for him, if you give me 50,000 yen (50 pounds) he is yours."

The gentlemen didn't haggle and paid in cash. He wanted to take the devil home at once.

`One moment,' the merchant said. `Because you haven't bargained with me I want to tell you something. Look here, he is a devil of course, and devils are no good, you know that don't you?'

'And you said he was an excellent devil," The gentleman said indignantly.

`Sure, sure,' the merchant said, `And that's true as well. He is an excellent devil, but he is not good. He will always remain a devil. You have made a good buy, but only on the condition that you keep him going all the time. Every day you'll have to give him a routine, from this time to that time; you have to chop wood; and then you can start preparing the food; and after dinner you can rest for half an hour, but then you really have to lie
down and relax; and after that you can dig in the garden, etc., etc. If he has time to spare, if he doesn't know what to do, then he is dangerous.'

`If that's all,' the gentleman said, and took the devil home. And everything went beautifully. Every morning the gentleman called the devil who would kneel down obediently. The gentleman would dictate a daily program and the devil would start his chores and work right through the day. If he wasn't working he rested or played, but whatever he did, he was always obeying orders.

Than, after some months, the gentleman met an old friend in the city, and because of the sudden meeting and the thrill of seeing his old buddy again he forgot everything. He took the friend to a cafe, and they started drinking sake, one little stone jar after another, and then they had a very good meal and more to drink, and they landed up in the willow quarter. The ladies kept the two friends busy and our gentleman woke up in a strange room, late the next morning. At first he didn't know where he was but gradually it all came back to him and he remembered his devil. His friend had gone and he paid the bill to the women, who looked quite different now from what he remembered the previous evening, and rushed home. When he reached his garden he smelled burning and saw smoke coming from the kitchen. He stormed into his house and saw the devil sitting on the wooden kitchen floor. He had made an open fire and was roasting the neighbor's child on a spit."

If we delve a little deeper in the Buddhist tradition we see that followers of Buddha were those who fought sleep. In the legend of Buddha when he had achieved illumination, Gautama went to the city of Benares where he preached his first sermon-forever remembered as The Sermon At Benares. When he finished, according to legend, one monk asked him:

"Are you a god?"

"No." Answered Gautama.

"Then, are you a saint?"

"No." came the prompt reply.
"If you are not a god and not a saint, then what are you?"

"I am awake", answered Gautama. From that day forth his disciples and followers called him The Buddha, which means The Awakened.

In their discipline of meditation the buddhist monks were seeking to shake off that hypnotic sleep under which mankind slumbers. They were trying to escape the mechanical, automatic, stream of associative thought consciousness, which they considered as sleep.

To the way of thinking of the Zen Master, sleep was the devil. The devil could be very useful. The state of automatic consciousness was a good servant. Many of the chores of everyday living could be performed very efficiently in this state. But it was a very dangerous state also. People who live in the state of waking-sleep are like the old story of the frog that is told in biology classes. You can put a frog in a tub of hot water and it will make every attempt to escape. But put it in the same tub with the water cool, but with the tub over a low flame, and the frog will swim around placidly as the temperature of the water gradually rise, until it eventually boils to death.

People in the state of waking-sleep will react adversely if confronted with something horrible that has an immediate contrast with their ordinary, everyday life. But, in a situation of gradual escalation, the same people can arrive at the stage where they will do the most horrible things. There is a story of a Jew at the trial of Adolf Eichmann, who, while Eichmann was on the stand, suddenly emitted a strange cry, and then keeled over, in a dead faint. When he was brought to, and asked what had happened. He explained that he had watched Eichmann on the stand. And had suddenly realized that, instead of being a monster as everyone thought, Eichmann was really an ordinary person, no different from him or any of the other people in the room, and the realization had been too much for him.

This, then, is the devil we are dealing with in Titus Andronicus. The afflictions of Titus arise from custom, a particularly insidious affliction of sleep. It was custom that caused him to bring Tamora, her sons, and Aaron with him to display in his triumph. It was in accordance with custom that Alarbus was sacrificed ad manes fratum. These were the two events from which the horrors of the story arose. It was custom, also, that caused him to kill his raped and mutilated daughter. Titus
refers to L. Virginius who had killed his daughter to prevent her being raped, and thus to the custom established by that event, before he kills for this custom Bacon selected the root of the most egregious of all Roman atrocities,—the sacrifice "ad manes".

The soul that leaves its own realm to incarnate in the earth realm it loses its power of speech and action as a soul. Thus, the scene in the play of Lavinia with Tamora’s sons. They have raped her, cut her tongue out, cut off her hands, and gloat at her, saying now lets see if you can tell anyone who ravished you. They leave her there in the forest where the brother of Titus, Marcus, discovers her.

The Emperor of the play’s kingdom is Saturninus. According the Neoplatonist, Olympiodorus, there was a Saturnian Tartarus. We are shown scenes reminiscent of Tartarus. King Tantalus was in Tartarus after he cut up his son Pelops and served him as food when he was invited to dine with the gods. And in the play we see Titus agree to provide a feast for Tamora and Saturninus when they come to his house, which "Revenge" promises to arrange. She slyly suggests that Lucius be invited, and Titus sends Marcus to invite him. When Tamora departs to make arrangements, Titus has her sons bound. As Lavinia holds a basin with her stumps to catch their blood, Titus cuts their throats, planning to have their blood and bones ground into a paste upon which he will feast their mother.

Saturninus and Tamora duly arrive and are greeted by Titus, who then kills Lavinia, referring to Virginius' slaying of his daughter to spare her shame. He maintains that Demetrius and Chiron are really responsible for his daughter's death and, when asked where they are, points to the pie of which Tamora Lavinia so (he says), she will no longer have to live with her shame. Bacon said, "...custom is the principal magistrate of man's life.." and he had noted the iron rule that custom has over men. So we must ask what relation does custom have to the devil symbolized in Titus Andronicus. The answer is obvious. Custom is the external projection of the internal waking-sleep consciousness. If most people exist for 90 percent of their time in a state of total mechanical, automatic associative, waking-sleep consciousness, custom represents an island of 100 percent in the midst of this 90 percent sea. It is no accident that it was custom that led to Titus' afflictions.
In Titus Andronicus Bacon caricatures horror because he wants to show the extremes that can arise in our realm of illusion and sleep.

The Senecan revenge type of tragedy established a proven popularity with the Elizabethan audiences. In fact, the play Titus Andronicus was itself extremely popular with Elizabethan playgoers. It would be easy to assume the author was catering to popular taste, and that the play has no further intrinsic value. However, people presumptuous enough to criticize the works of the greatest writer who ever lived have an obligation to examine these works very attentively. Anyone who reads Titus Andronicus attentively cannot fail to note the episode in Act III, scene 2, where Marcus kills the fly because, as he says, "It was a black, ill-favored fly" that reminded him of Aaron, the queen's Moor. Bacon never presented a scene such as this unless it had some significant meaning in relation to the play as a whole. This scene certainly does, and it puts a different face on the whole matter. The devil is in the details, and, in some instances, more literally than in others. Furthermore, in the play the king's name is Saturninus. This name is derived from Saturn, the titan in mythology who (as the symbol of time) ate his children. Saturninus does not eat his children in the play, however, his wife, the savage Tamora does. In the myth Saturn has two aspects, the benevolent and the savage aspect. On the one hand his reign was said to have been the golden age of innocence and purity, and on the other he was described as a monster who devoured his children. This inconsistency arose because the Saturn of the Romans was merged with the Grecian deity Cronos (time). If one examines the play closely, a number of flip-flops between these two aspects can be discerned, and it is his savage half that eats the children. Does anyone believe this is a coincidence? I would note one further point before we jump into the deep end of the swimming pool.

Saturninus outwardly feigns forgiveness and agrees to join a hunt that Titus proposes for the next morning.

The morning of the hunt the scene opens upon Aaron who is gloating over the fortunate position of Tamora and his dominance of her. He voices his intention to "wanton" with Tamora, and to see the shipwreck of Saturninus and his commonweal. Tamora's sons Chiron and Demetrius enter wrangling over which of them will win the favor of Lavinia, whom both desire. Aaron suggests that the forest offers
many secluded spots where Lavinia may be raped and urges them to seek their mother's advice as to the best plan to achieve their desire.

Later we see Aaron bury a bag of gold under a tree in a lonely part of the forest and learn that this is part of a plot he has hatched. When Tamora greets him amorously, he declares that his mind is occupied with vengeance. Bassianus and Lavinia appear on the scene and taunt Tamora about her illicit love for Aaron. In retaliation, Tamora falsely accuses them of threatening her, and Demetrius and Chiron stab Bassianus. Tamora's move to kill Lavinia is stopped by Demetrius, who tells her that they have other plans. When Lavinia realizes what they have in mind, she pleads with Tamora to show mercy by killing her. Tamora tells her sons that Titus rejected her pleas for her own son's life, and that they will best please her by giving Lavinia the worst possible treatment. Demetrius throws Bassianus' body into a nearby pit, and he and Chiron drag Lavinia away to rape her. In the meantime, Aaron has lured Titus' sons to the spot and Martius falls into the pit. In the attempt to rescue his brother, Quintus falls in also. Before they can get out Aaron appears with Saturninus. Tamora also arrives, with Titus. She gives Saturninus a letter that Titus found, which reveals a plan to murder Bassianus; it mentions buried gold for the murderer's fee. This forgery by Aaron is accepted by Saturninus as proving the guilt of Titus' sons. He refuses Titus' petition to let them be bailed, and Martius and Quintus are dragged off to prison to wait until Saturninus can devise some never-heard-of torturing pain for them before executing them.

In scene Three, the Judges, Tribunes, and Senators, with Titus's two sons Martius and Quintus bound, pass on the stage to the place of execution, and Titus goes before them pleading for the lives of his sons. When they will not heed him he falls upon the ground and says if they will not hear he will tell his sorrows to the stones. His son, Lucius, appears before him with his sword drawn, and says that he has attempted to rescue his two brothers from their death, and, as a result, the judges have pronounced upon him the everlasting doom of banishment. At this point Marcus appears with Lavinia, and Titus learns what has happened to her. Just when his devastation has reached the point where it seems it cannot become more extreme, Aaron appears. Aaron says that the Emperor has sent word that if Titus will chop off one of his hands and send it to the Emperor he will return both of the sons alive to Titus. Titus allows Aaron to chop off
and take one of his hands. Aaron leaves, and soon afterwards, a messenger appears with the heads of his two sons, and with his hand, that the messenger says is sent in scorn back to him.

In his sorrow and rage Titus instructs his son Lucius to go to the Goths and raise and army there so that he may return with them and they may take their revenge. There follows the scene where Marcus kills the fly because it reminds him of Aaron. Next Lavinia turns over the pages of a book of Ovid's Metamorphoses with the stumps of her arms to the tragic tale of Philomel that treats of Tereus' treason and his rape of Philomel. Then she takes a staff in her mouth and guides it with her stumps to write the names "Stuprum-Chiron-Demetrius" in the sand. The meaning of stuprum was rape, and so Titus learns that it was Chiron and Demetrius, the two sons of Tamora who raped and mutilated his Lavinia. `Magni Dominator poli, tam lentus audis scelera? Tam lentus vides?' Titus says, paraphrasing a line from Phaedra a revenge play of Seneca, i.e. "Great ruler of the heavens, are you so slow to hear of crimes and to observe them?"

In scene four a messenger appears at the court of Saturninus announcing the imminent approach of Lucius with an army of Goths, determined to destroy the city. Tamora convinces Saturninus that she will be able to persuade Titus to intercede with his son. She sends a message to Lucius requesting a parley at his father's house.

In Act V, Lucius, encamped near Rome, receives from his soldiers the captured Aaron and his child. He is about to have Aaron hanged when the Moor dissuades him by promising to reveal the villainous deeds he has done on the condition that his child's life is spared. Lucius swears by his gods that he will spare the child, and Aaron reveals the names of the ravishers of Lavinia and the truth about Bassianus' murder. A messenger brings Saturninus' request for a parley, and Lucius agrees to the meeting on condition that hostages are left with Titus.

Tamora plans to fool Titus, whom she believes mad, by assuming a disguise as Revenge, accompanied by her sons disguised as Rape and Murder. She hopes that the deception will enable her to trap Lucius. Titus recognizes the trio but pretends to accept their false identities. He stabs Tamora. Saturninus stabs him. Lucius, in turn, kills Saturninus. Marcus and Lucius address the Roman populace, relating the whole story of the injuries done their family. They ask the people...
to judge whether they havedone wrong to avenge such villainies. The people hail Lucius as Emperor. Lucius condemns Aaron to be set in the earth, buried up to his chest, and starved. Since Aaron represents the devil within us he must be buried deep within us, not feed, and not allowed his freedom.

For this custom was the root cause that led to the infamous Roman Games. Two brothers, Marcus (now we know why Bacon selected Marcus for the name of Titus' brother) and Decimus Brutus, wanted to have a particularly spectacular "ad manes" for their father's funeral. The usual processions, sacrificed animals, and prayers were not enough for them, so Marcus came up with an idea.

There was an old custom, dating back to prehistoric times, of having a few slaves fight to the death over the grave of some great leader. Why not revive this custom to show how much they revered the memory of their father? So three pairs of slaves fought to the death, and not only was the spirit of the father appeased, but the brothers became the most popular men in Rome for having put on such a good show.

The custom took on a life of its own, and began to escalate. In 264 B.C. it was only 3 pair of slaves. In 216 B.C. it was 21 pair. In 174 B.C., at Flaminius' games in honour of his father, 74 men fought and killed each other during a display lasting three days. As time passed popular figures found staging these spectacles one of the best ways to ensure their continued popularity. Eventually gladiatorial entertainments became a wholly indispensable feature of the services a ruler had to provide in order to keep his popularity and his job. Always they grew larger and larger.

In 2 B.C. Augustus organized a naval battle in which over 6,000 gladiators took part. The games had attained the magnitude of artificial wars and were still growing. A continual stream of men, beasts, and even women, slaughtered each other for the public entertainment of the "sleeping" masses. In the early years of the christian era Claudius staged a contest on the Fucine Lake in which over 19,000 combatants took part, and there was over 500,000 spectators. The records show that nearly all the Roman people wallowed unrestrainedly in blood-lust. They were as monstrous as their emperors.
As I have already pointed out, the symbolism in Titus Andronicus operates on three levels. One of these is the level of the entire Roman Empire. On this level Bacon answers a question that has plagued scholars for centuries. What caused the fall of the Roman Empire? There has been any number of speculations about this: everything from bribery to the lead pipes they used for their plumbing. But Bacon's answer is even more bizarre. What he says, in effect, is that they fell asleep at the wheel of the greatest empire in the ancient world. Bacon has another idea in the play. This may be the weirdest idea of all. Titus Andronicus, who symbolizes mankind, selects Saturninus to be his emperor. What this implies is that we select time as our ruler. The idea seems too bizarre. However, I would direct the attention of the reader to the introduction of the book, "Mysticism and the New Physics" by Michael Talbot, where he points out that the implications of the New Physics is that, in some bizarre manner, it is our consciousness that selects the reality we experience.

One notes that as the play ends we are left with two sons. Lucis, the son of Titus whose name Lucis means light, and the black child of Aaron whose color means darkness. As he does both in his acknowledged works, and throughout his unacknowledged works-the plays, Bacon adheres to the doctrine of the Persian Magi.

The Face Looking Toward The Future
The particular which is present in the Table of Presence in the play (the first 32 speeches), and which is absent in the Table of Absence (the second set of 32 speeches) is custom. In Titus Andronicus Bacon's discovery device arrives at the form of Custom. The form that is shown in the play is a decline and fall leading to eventual total annihilation. This happened to the Roman Empire. It happens to every empire that falls asleep. It happens to individual humans, and it will eventually happen to mankind if mankind reaches the state of total sleep. You will know that the time of the end is near when, instead of dark clouds and super-cells, the cluster of customs begins to gather and darken the human horizon.

ROMEO AND JULIET
No one who has compared Arthur Brooke's, "Tragicall Historye of Romeus and Juliet" to Shakespeare’s "Romeo and Juliet", can doubt that the author of the later work had the ability to turn base metals
into gold. However, only if one realizes Francis Bacon was the author, and is familiar with his customary practice, can one realize that, as regards to this particular play, the ability to turn base metals into gold is true in a much deeper sense.

Because, in addition to fashioning an entertaining story on the surface of his plays, Bacon crafts two faces in the underlying allegory; one looking toward some aspect of ancient knowledge; and the other demonstrating the operation of his discovery device in inquiring into the form of some related aspect of future knowledge. And the underlying allegory of the face that looks toward the past in "Romeo and Juliet" deals with nothing less than the secret of how to transmute a base metal into gold.

**The Face Looking Toward The Past**

The face looking toward the past in "Romeo and Juliet" combines the elements of astrology and alchemy to comprise the more comprehensive science of Natural Magic. The key to this aspect of the knowledge concealed in "Romeo and Juliet" is Mercutio. Like Charles Dicken's Christmas Carol where the fact that "Marley was dead" had to be distinctly understood at the beginning, or nothing wonderful could come of the story, in "Romeo and Juliet" the fact that Mercutio is Mercury must be distinctly understood at the beginning, or nothing wonderful can come of the study of the Play.

The word Mercutio means Mercury. Since Mercury was the Roman god of eloquence, it also means eloquent, quick-witted, lively, loquacious, and all those other qualities that make Mercutio one of the most memorably witty and lively characters in Shakespearian drama. Mercurio is also the Italian word for quicksilver.

The fact that Mercutio represents Mercury can be accepted as a given. Joseph A. Porter wrote a 280 page book, "Shakespeare's Mercutio" in which he demonstrated in exhausting detail that Mercutio in the play is actually Mercury. Moreover, Porter demonstrated that Mercutio comprises three aspects: He is the god Mercury; He is the planet Mercury; and he is the metal mercury. These facts already established, there is no need to re-invent the wheel. The business at hand is, with Mercury as premise, to see where the logic
leads.

A very significant point (in view of the fact that Bacon said he would use allusion to convey information he wished to conceal) is that the other suitor for Juliet's hand is Paris. Paris was the shepherd in the Trojan War myth to whom was entrusted the task of judging who was the most beautiful among Minerva, Juno, and Venus, and to whom was also entrusted the golden apple that was to be given to the winner. The golden apple was a gift of Eris, the goddess of discord, and when Paris choose Venus as the most beautiful, his choice set off a chain of events which led to his elopement with Helen, and eventually to the Trojan War. According to Ovid it was Mercury who carried the golden apple to Paris.

The Quarto versions of the play of "Romeo and Juliet" contained a prologue:

Chorus. Two households, both alike in dignity
in fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blook makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-crossed lovers take their life;
Whose misadventured piteous overthrows
Doth with their death bury their parents' strife.
The fearful passage of their death-marked love,
And the continuance of their parents' rage,
Which, but their children's end, naught could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

The quartos referred to Romeo and Juliet as "an excellent conceited tragedy." The First Folio is missing both this, and the prologue, a fact that obscures the sense of the play. In Elizabethan days "Conceited" meant some theme, device, or idea was concealed in the play. The chorus lets us in on the secret: "Two opposing houses"; "star-crossed", "two hours traffic." These are all astrological references. A horoscope, in astrology, is divided into 12 houses. The houses directly opposite each other are called "opposing houses." "Star-crossed" applies to planets in opposing houses. The 12 houses of a
horoscope comprise the 24-hour daily cycle, so each house represents two hours. In the preceding play, Titus Andronicus, we saw that human are automatons controlled by custom. Romeo and Juliet goes a stop beyond that: it says humans are also automatons controlled by astrological influences.

It is significant that the setting of Romeo and Juliet is in Verona. This is the same Verona already seen in The Two Gentlemen of Verona, and that I have already described. Escalus, the prince in Romeo and Juliet, was seen before in "Measure for Measure", and I have described his meaning in the, "Duke of Dark Corners." His name derives from della Scala, that is, of the ladder, and he represents that hierarchy of powers which maintains the balance of forces in the universal framework of nature. The background on the relation of all this in the play can be better understood by reading Bacon's, "Thoughts on the Nature of Things", and, "Of Principles and Origins."

In his description of The Intellectual Globe, Bacon says,

"Besides the sun manifestly has Venus and Mercury as its satellites."

And we see in the play Mercutio and Benvolio as companions of Romeo. Although it is unusual to symbolize Venus as a man, Benvolio is given all the astrological characteristics of Venus in the play. Benvolio means well wishing, benevolent. By repeatedly trying to act as a peace-maker Benvolio shows his character is not only consonant with his name, but with the astrological attributes of Venus that represents benevolence and peace-making as well as love. (Benvolio is probably symbolized as a man because in the other, "alchemistic", symbolism of the play, where the trio represents the three basic alchemistic elements of salt, mercury, and sulphur, salt is an active, or masculine element.)

Romeo is depicted in the play as addicted to love. Before becoming captivated by his first sight of Juliet he was obsessed with the fair Rosaline.

There are indications in the play that Benvolio and Mercutio are very close. In Abraham Fraunce's, "The Third Part of the Countesse of Pembroke's Yuychurch" we are told that:
"If...at any mans birth, there be a coniunction of Venus and Mercurie, it maketh him neither man nor woman, both woman and man, giuen to inordinate and vnnaturall lust...For these two planets are so repugnant, that they can neuer be well conioyned sith Venus is all for the body, and Mercury onely for the minde."

Caesar’s statement to Brutus not withstanding, the fault is not in Romeo, but in the stars that he is addicted to love. We know from astronomy Mercury is the planet closest to the sun, and Venus is next. In a horoscope Mercury is never more than one sign away from the sun. Mercury and Venus are never more than 76 degrees apart. But astrology has a weird idea. It says that if Mercury gets too close to the sun, it becomes "combust" and its influence is "killed." In the play Mercutio is killed at the point where he is nearest Romeo.

The Italian noun Romeo means "pilgrim." This comes from the idea that he "roams" just as a pilgrim does. John Florio’s 1598 dictionary translated it as "palmer", a pilgrim whose palm leaf shows he has visited the Holy Land. And the scene, in which Romeo and Juliet have their first exchange of dialogue, develops elaborately the apt conceit that Romeo is a pilgrim or palmer visiting a shrine or beseeching a saint. This idea, both of one who roams, and of a pilgrim, applies to the sun that roams, or makes his pilgrimage across the sky above the earth each day. The idea of the pilgrimage of the sun is an allegory often used in medieval and Renaissance works. Montague comes from the Italian Montecchi. That is, Monte+chi (mount+who), i.e. one who mounts, just as the sun mounts upward each day. The event where Romeo first sees Juliet is described as "an accustomed feast", and, "an ancient feast." The seasonal celebration which would fit the time frame of the play is the Summer Solstice on June 21. At this point the sun is at the pinnacle of his splendour, but it follows that the day after is the beginning of his decline, and the downward path that leads to his death.

The idea that Romeo is the sun seems to be contradicted in the play where Romeo sees Juliet and exclaims:

"What light through yonder window breaks?  
It is the East, and Juliet is the sun."
However, Bacon consistently employs the conventions of the "trattato d'amore", (Love Treatises), that literary genre which began with Marsilio Ficino's commentary on the Symposium of Plato. In this convention the beloved becomes the lover. So rather than contradicting the idea that Romeo is the sun, this passage actually supports it.

The next point is to identify Juliet. In Brooke's narrative poem Romeus first sees Juliet at a party during the Christmas season. In Romeo and Juliet, the party where Romeo first sees Juliet takes place either in late June or early July. The name Juliet means "born in July", and we are told by the nurse that Juliet was born on Lammas' Eve, i.e. on July 31. But her birthday is not a birthday, it is a birthnight. The nurse says, "on Lammas Eve at night shall she be fourteen." so Bacon not only intentionally changes her birthday to conform with her name, he ensures we are aware she was born on July 31, and at night. The question is why? Lammas day was a harvest festival formerly held in England on August 1, when bread baked from the first crop of wheat was consecrated at Mass. If we seek to determine which of the astrological luminaries would be associated with a harvest festival there is no question that it would be the moon. In addition it is to be noted that Juliet's birth date puts her in the astrological sign of Leo. In Ancient Egypt the moon was referred to as the eye of the cat.

This idea that Tybalt is a cat is also supported by his character in the play. The "Tibalt" in Bacon's source, "Romeus and Juliet" ("Teobaldo" anglicised) was as fiercely aggressive as his counterpart in Bacon's play; but a new development is that Bacon's exploits the feline associations of the name. "Tybalt" was traditionally a cat's name. Bacon's contemporary, Thomas Nashe (one of Bacon's masks?) refers to "Tibault....Prince of Cattes"; and hence Mercutio refers to Tybalt as "More than Prince of Cats:, "Good King of Cats" and "a cat, to scratch a man to death." Since Juliet was born in the sign of Leo, her house would be occupied by the sign of Leo. Consequently, Tybalt a member of her house would be in the sign of Leo. This is borne out by the fact that Mercutio's name for Tybalt as "King of Cats" associates him with the lion "the king of beasts" (and of cats) which is the animal associated with the sign of Leo, and which retains the idea of the cat associated with Juliet, and points to her identity as the moon. Tybalt is evidently cat-like in his lithe energy, predatory vigilance and relish for territorial combat. In the play looking for
conflict with the Montagues is referred to as "going mousing." While Tybalt retains his cat association he is warlike and probably represents the planet Mars.

Once we entertain the idea of Romeo as the sun, and Juliet as the moon the symbolism unfolds in a clear and plausible fashion. All those night scenes, in which Romeo encounters Juliet, become significant. The moon is encountered at night.

In addition, the fact that the moon is in opposition to the sun means that it is a full moon. This is also supported by the fact that Juliet is almost 14 years old (and it is 14 days plus odd days to her birthday). From the birth of the moon at New Moon it is 14 days to full moon, and in astrology a year corresponds to a day. Juliet (as the full moon) is in the full splendour of her glory when Romeo first sees her. The word "capulet" as a covering for the head, implies Aries which rules the head. Since Juliet is born in the sign of Leo the sign occupying her house cannot be Aries.

However Aries, and a rising full moon in the first house means her physical persona is augmented because it implies someone of considerable physical attractiveness rule the first house. This also means Romeo would be in the seventh house, which has to do with marriage. It would follow that since the seventh house is in opposition to the first house, it is in opposition to the marriage partner in the first house, and the marriage is afflicted.

Juliet (the moon) is directly opposite the location of Romeo, i.e. directly on the other side of the earth from the sun. The next significant point in the symbolism relates to the monthly cycle of the moon. Today we can become all confused with the idea of the 27.32 days of the sidereal period of the moon, and the 29.5 days of the synodic period of the moon. In Bacon's day things were simpler. They used the 28 day period. That is what you get if you actually count the days from one full moon to the next. And this is the period you get if you use an ephemeris to verify to the nearest whole day the time it takes for the moon to circle the zodiac and return to its beginning sign and degree in the zodiac. In the play the nurse says it is a fortnight (14 days), and odd days, until Juliet's birthday when Juliet will be 14 years old. In using each day as corresponding to a year, in progressing horoscopes, astrologers frequently refer to the passage in the Bible in Ezekiel, Chapter 4, verse 6 where God says to Ezekiel:
"I have appointed thee each day for a year."

This number, 14, is stressed in relation to Juliet in the play because, from the full moon which marks Juliet’s beginning position in opposition to Romeo, to the location of conjunction or union with Romeo (the sun) it would take exactly 14 days for the moon to circle the zodiac to reach the point where Romeo (the sun) is located and where a solar eclipse and the death of Romeo could take place.

In addition, if we examine the altitude of the moon in relation to it's monthly cycle, we find that at the full moon the moon is elevated at an altitude which is well above the horizon. In the monthly cycle the moon actually has a high point of about 66 degrees above the horizon and a low point of about 66 degrees below the horizon. Hence the balcony scenes between Romeo and Juliet (with Juliet at full moon) has her elevated at her window, or on her balcony, to represent the 33 degrees of altitude of the full moon above the horizon. But, as the monthly cycle of the moon continues, the moon sinks lower and lower until she is below the earth. So we find that Juliet, when she is given the portion by the Friar which puts her in the deathlike state, is put into the vault below the ground. This represents the location in the monthly cycle of the moon, of the moon at the beginning of the New Moon phase which is about 33 degrees below the horizon. At this point the moon is located below the earth. What comes next in the astrological symbolism of "Romeo and Juliet" is the symbolism of a solar eclipse. During the New Moon phase the moon is in close alignment with the sun so that the sun shines on the half of the moon which is away from the earth, leaving the half facing the earth in shadow so the moon remains invisible during the phase. This covers a period of several days. The Friar says his portion will put Juliet in a deathlike state for 42 hours. This does not cover the entire period of the New Moon phase. However, if you assume a solar eclipse as part of the New Moon phase than this time period as the span from the beginning of the new moon phase, up to the solar eclipse, fits very well. If the moon is in exact alignment with the sun (something which happens very rarely) a solar eclipse occurs. Ancient belief or symbolism was that the sun died during this event and that the new sun which was born afterwards was another sun, quite different from the sun that died. (The Implication of the symbolism in Romeo and Juliet implies that this new sun is a disk of gold).
It is to be noted also that, in total eclipse, the sun disappears completely. As the shadow of the moon moves away from the sun a crescent appears as if the moon has been brought back to life. This crescent then disappears as if the moon has died again. This is the astrological symbolism which Bacon has set out in "Romeo and Juliet" with Juliet in her deathlike trance. Romeo comes and sees her, and thinking she is dead, kills himself. Then Juliet awakens, and seeing Romeo dead before her, kills herself.

One could terminate the exegesis at this point. A superficial appraisal would indicate the symbolism has been satisfied. That the face looking toward ancient knowledge in the play deals with astrology. However, there are two or three points in the symbolism which are still hanging out, twisting in the wind. A closer examination of these makes it possible to peel another layer away from Bacon's intellectual onion, to reveal a still deeper level of meaning.

At the vault in which Juliet is interred Romeo has a fight with Paris and kills him. Then we are told there will be gold statues of both Romeo and Juliet. Why Paris at this point? In mythology he had one feature in common with the ending of the play. He was, at one time, possessor of the golden apple. This golden apple not only represents an analogy to the golden statues at the end of the play, it has another association, which is very interesting. It is associated with strife and discord, and this takes us to a deeper level of the symbolism.

In the De Augmentis Bacon includes Natural Magic as a part of metaphysics, and says,

"We here understand magic in its ancient and honorable sense- among the Persians it stood for a sublimer wisdom, or a knowledge of the relations of universal nature, as may be observed in the title of those kings who came from the East to adore Christ. And in the same sense we would have it signify that science, which leads to the knowledge of hidden forms, for producing great effect, and by joining agents to patients setting the capital works of nature to view."
Then he goes on to add,

"And here we may properly observe, that those sciences which depend too much upon fancy and faith, as this degenerate magic, alchemy, and astrology, have their means and their theory more monstrous than their end and action. The conversion of quicksilver into gold is hard to conceive, though it may much more probably be effected by a man acquainted with the nature of gravity, color, malleability, fixedness, volatility, the principles of metals and menstruums, than by one who is ignorant of these natures, by the bare projection of a few grains of the elixir."

I suppose his statement, "as may be observed in the title of those kings who came from the East to adore Christ," refers to their title of "The Wisemen". Tradition says that their names were Balthasar, Caspar, and Melchior. It is significant that the name of Romeo's man in the play is Balthasar. This is part of Bacon's practise of employing allusion, and lets us know he is dealing with the science of the Magi, or Natural Magic in the play.

In the introduction to "The History of the Sympathy and Antipathy of Things" Bacon has a fragment which is very suggestive. He says:

"Strife and friendship in nature are the spurs of motions and the keys of works. Hence are derived the union and repulsion of bodies, the mixture and separation of parts, the deep and intimate impressions of virtues, and that which is termed the junction of actives with passives; in a word, the MAGNALIA NATURAE. But this part of philosophy concerning the sympathy and antipathy of things, which is also called Natural Magic...."

Not only is it highly significant for Bacon's system of knowledge that he designates this as "the keys of works", but it is also highly significant that this deals with the same subject matter that we see in the play. If we look at the works of Robert Fludd, who, I believe, was one of Bacon’s masks, we are told that there are three primary elements; darkness, light, and the waters. And the Fluddean philosophy teaches that these three primary elements: darkness, light, and the waters are the true origin of the four qualities of the ancients since darkness and cold, and light and heat are related, and
between these extremes there is a need for a humid mean. Caroline Spurgeon, who made an extended study of the imagery in the plays, said that in Romeo and Juliet:

"The dominating image is light, every form and manifestation of it; the sun, moon, stars, fire, lightning, the flash of gunpowder, and the reflected light of beauty and of love; while by contrast we have night, darkness, clouds, rain, mist and smoke."

All of this shows the mental canvas on which Bacon painted his symbolism in Romeo and Juliet. Natural Magic combines both Astrology and Alchemy, and we must next seek some background in alchemy before considering the alchemical allegory in the play.

Alchemy was called the "black art." It was black in the sense that it was kept religiously secret and dark. And it had two divisions. One was the secret art of how to transmute baser metals into gold. The other was the philosophic and exact science of the regeneration of the human soul from its present sense-immersed state into the perfection and nobility of that divine condition in which it was originally created.

I will not go into the latter of these two divisions since "Romeo and Juliet" appears to deal with only the first. The records of Alchemy appear to present a number of instances in which the transmutation of baser metals into gold was apparently actually effected. One particular base metal was normally utilized for this transmutation. That metal was mercury or, as it was sometimes called, quicksilver. The story of Nicholas Flammel and his wife Pernelle is very interesting in this regard. They were both of humble origin, but had a sudden accumulation of wealth of which they made a charitably distribution. Their eminent piety and the mystery of their lives, attracted great attention in their own country. According to his own story Flammel was a Scrivener, living in Paris around the year 1399. He relates that there fell into his hands by chance a gilded book, very old and large, which cost him only two florins. It was written with strange characters of letters which he did not understand. He poured over these characters for years until, after much study and fruitless toil, their meaning was explained to him by a Jewish stranger. Still for more than three years afterwards he
wandered in a labyrinth of errors, doing nothing but studying and laboring, until finally he found what he desired. After this he transmuted a quantity of Mercury into pure gold.

Another instance that appears to deal with a genuine transmutation is that of John Dee and Edward Kelly. According to this story, in John Dee's diary, Kelly transmuted an ounce and a quarter of common mercury producing almost an ounce of pure gold. In her chapter entitled "Theory of Transmutation" in her book "Hermetic Philosophy and Alchemy" Mary Ann Atwood says:

"The theory of Alchemy, though arcane, is very simple; its basis indeed may be comprehended in that only statement of Arnold di Villanova, in his Speculum,- That there abides in nature a certain pure matter, which being discovered and brought by art to perfection, converts to itself proportionally all imperfect bodies that it touches."

Not only does Mercury, as well as the sun and the moon, play a significant part in this process, but a lion is also frequently used as a symbol. I have before me a copy of "The Hermetic Museum." On one page is a symbolic picture showing Mercury standing in the center with the sun on one side of him and the moon on the other side. On another page is a symbolic picture of two women, each sitting on a lion, and each holding the symbols of the sun and moon in their hand. And here in a copy of the Theatrum Chemicum Britannicum of Ashmole is a symbolic picture showing two dragons intertwined with the sun on one side, and the moon on the other side. Symbols of this type occur throughout the alchemical texts.

In "Shakespeare's Mercutio" Joseph Porter shows various items identifying the god Mercury with the metal Mercury in the play, and says:"Mercury's uniquely uniform nomenclature accords well with the fact that, while gold is the common aim in alchemy, mercury is central and preeminent for achieving that aim during the millennium from the fifth to the fifteenth century, 'Mercury, either as quicksilver or as the metallic 'essence,' invariably appeared as a central figure'. Mercury's centrality derives from its liquidity (the characteristic Shakespeare highlights in his two references to the metal as quicksilver in 2 Henry 4 and Hamlet) and consequent ability to seem to dissolve other metals by forming alloys. Alchemical theory derives the centrality of
mercury as a catalyst in the transmutation of baser metals into gold from Aristotle and other authorities, and holds that the constituents of all metals are mercury and sulphur (to which Paracelsus adds salt as a third essential constituent). Distinction is often made between the familiar metal and 'our mercury' of the alchemists, a conveniently elusive substance that could at once be the same as and different from the metal.

To look forward, all this suggests an alchemical underpinning for the action of Romeo and Juliet, where the titular heroes are transmuted into statues of 'pure gold'-in Brooke the tomb is of marble, and no statues are mentioned. And in that transmutation Mercutio plays a key catalytic role."

In this symbolism, Mercutio's death is part of the ongoing transmutation process where symbolically, at some point the Mercury dies as it is transmuted into gold. The death of Juliet and Romeo are a part of the final stage of transmutation where the opposites symbolically die as the transmutation is effected. Alchemy is a definite part of the symbolism in the play, but Bacon derides the efforts of the alchemists, and instead utilizes Natural Magic, the science of the Magi, where he applies the "strife and friendship" found in universal nature as the "spurs of motions and the keys of works." His science works by the "junctions of actives with passives." There is a great deal of other symbolism in the play along these lines, but to go further in this matter would, to quote Bacon:

"open that which I think good to withdraw. So I will omit."

The Face Looking Toward The Future

The allegory of the operation of Bacon's discovery device in the play shows that the "form" found by the inquiry is "transmutation." The particular in nature which, when analyzed is reduced to the "form" of transmutation is present in the first 32 speeches (the table of presence), and absence in the next 32 speeches (the table of absence). It is necessary to examine these two sets of speeches very carefully in order to detect the particular. From the aspect of astrology we are dealing with the opposition of the two houses, and this opposition is present in both the first 32 speeches, and the next
32 speeches.

From the aspect of Alchemy and Natural Magic, however, there is one peculiar particular present in the first 32 speeches which is absent in the second set of 32 speeches.

The distinction between the table of presence and absence in this play is that in the first there is present that "First Matter" of the alchemists which is described by Arnold di Villanova, in his Speculum:

"That there abides in nature a certain pure matter, which, being discovered and brought by art to perfection, converts to itself proportionally all imperfect bodies that it touches."

Mary Ann Atwood says of the Alchemists,

"It is not species that they profess to transmute; nor do they ever teach in theory that lead as lead, or mercury as mercury specifiecate, can be changed into gold, any more than a dog into a horse; a tulip into a daisy, or vice versa, in this way, anything of unlike kind; but it is the subject-matter of these metals, the radical moisture of which they are uniformly composed, that they may be withdrawn by art and transported from inferior Forms, being set free by the force of a superior ferment or attraction."

In his works at various places Bacon restricts this and implies that only mercury can be transmuted into gold. In its common state the "First Matter" is said to be everywhere and is called a "thing vile and cheap." Vaughan says it is:

"the very love and seed of nature, the mixture and moisture of heaven and earth." So in the first 32 speeches the "first matter" that "thing vile and cheap" yet mighty, is appropriately expressed by Samson the lowly servant man. His dialogue in the first 32 speeches is constructed so it expresses that mysterious "enabling agent" which must be present in order to transmute mercury into gold. As Mary Ann Atwood says;
"without this nothing, with this everything."

Before the reader runs out and buys some mercury, however, I would add the caution that the symbolism indicates certain astrological configurations as well as indicating that a certain period of time is involved in the process, and that, lastly, without a knowledge of the "first matter" nothing can be effected.

TIMON OF ATHENS

Timon of Athens is the corresponding play in the Tragedies to Love’s Labor Lost in the Comedies. Timon considers the people associated with him as his good friends, and he is extremely generous to all of them. On the other hand, Apemantus, ridicules Timon and warns him against his friends. Timon’s steward, Flavius, worried because of his master’s unbridled extravagance, also tried to warn him. But Timon is consumed by the joy of giving and continues his extravagant ways.

It is not long before several of Timon’s wealthy creditors become fearful of his solvency and send their agents to collect their loans. This at length forces Timon to listen to his faithful servant Flavius, who shows him that he owes more than twice what he possesses. Knowing that he has given unwisely, but not ignobly, Timon refuses to believe his friends will desert him. He dispatches servants to Lucullus, Lucius, and Sempronius whom he has showered with gifts, and to Ventidius, whom he once rescued from debtors’ prison, with requests for small loans. Timon’s first premonition of the ingratitude he may expect comes when Flavius reports his ill success.

One by one, Timon’s "friends" all desert him. Lucullus tries to bribe the servant to say he was out, Lucius regrets the ill-chance that finds him unprovided with means to help, and Semptonius professes to be hurt that Timon should apply to him only after others have refused. His eyes opened at last to the worthlessness of these parasites, Timon resolves to invite them to one more banquet. When they all appear with faint excuses for denying his messengers, Timon serves them with covered dishes of warm water, which he throws in their faces, and drives them out of his house with curses. With bitter curses against all mankind, the now misanthropist, Timon, leaves Athens and goes into exile in a cave near the sea. And it is in this cave that Timon dies.
JULIUS CAESAR
Francis Bacon sent his works, as he wrote them, to his close friend, Tobie Matthew, to read. A letter from Matthew to Bacon about one work said, “I will not return you weight for weight but Measure for Measure.” Thus, when Matthew said in another letter referring to Bacon’s “Felicity of Elizabeth”, “At that time methought, you were more willing to hear Julius Caesar than Elizabeth commended”, the obvious conclusion is that Bacon wrote Julius Caesar. But the evidence for Bacon’s authorship of ‘Shakespeare’s’ Julius Caesar is far from resting on that one instance. There is extensive evidence in the play that demonstrates Bacon was the author. Julius Caesar holds a mirror up to the world, but anyone familiar with Bacon’s ideas can see Bacon in that mirror also. The examples are so numerous and so unmistakable that the play provides conclusive evidence of Francis Bacon’s authorship.

In Thoughts and Conclusions Francis Bacon described his amazement that no one had ever conceived the idea before of inventing an art for discovering new arts and sciences; he said he had invented this art, and in his Novum Organum, published in 1620, he provided evidence for this by using heat as his subject, and showing how through the use of four tables (Presence, Absence, Variance, and Exclusion) the ‘form’ or essential law that made heat different from all other particulars in nature could be determined. This was not the complete version of his discovery machine; he said that due to the constraint of circumstance he was forced to keep this secret. In Thoughts and Conclusions also while emphasizing the need for a Philosophy of Invention, Bacon said that after long thought he had decided to put forth Tabulae Inveniendi (Tables of Invention, or Discovery). Then he added a curious statement:

“But when these Tabulae Inveniendi have been put forth and seen, he does not doubt that the more timid wits will shrink almost in despair from imitating them with productions with other materials or on other subjects; and they will take so much delight in the specimen given that they will miss the precepts in it. Still, many will be led to inquire into the real meaning and highest use of these writings, and to find the key to their interpretation, and thus more ardently desire, in some degree at least, to acquire the new aspect of nature which such a key will reveal."
His description paints these writings as entertaining; concealed; and consisting of tables like those described in his Novum Organum. Since they were concealed, it is not surprising that they cannot be found under Bacon’s name. Orthodox scholars, with their almost perfect track record for induction into the cretin hall of fame, either are as blissfully unaware as a warthog is of a beauty parlor of anything having to do with the Tabulae Inveniendi, or dismiss the idea of their existence out of hand. In his 1620 Great Instauration Bacon described his Tables of Discovery as models of inquiry and invention. He said they would deal with the noblest subjects of inquiry. In an undated letter to Tobie Matthew, probably written around the latter part of 1621, Francis Bacon said:

“And therefore, not now at will, but upon necessity it will become me to call to mind what passed: and, my head being then wholly employed about invention, I may the worse put things, upon the account of mine own memory.

This shows that at some time Bacon’s attention had been so totally focused on creating these writings that he was unaware of what was going on around him. This proves these writings exist. So where are they? There is ample evidence in the Shakespeare plays that they are actually Bacon’s Tabulae Inveniendi. The first play in the First Folio (The Tempest) is signed with Bacon’s name, and has messages at the appropriate places in the text showing that each of the initial four sets of 32 speeches represents one of the respective four tables used by Bacon in his Novum Organum (see my Bacon 101–4 article). Although the information Bacon gave about his concealed writings are scattered through various short passage in various short works he was candid about these in the short passages that do exist. In The Wisdom of The Ancients he expressed his intent to use allegory, allusion and metaphor in his concealed writings. In The Masculine Birth of Time he said his Tabulae Inveniendi would deal with the past, present, and future at the same time. The past would have some notable aspect of knowledge from antiquity; the present some aspect of contemporary knowledge, and the future a model of the operation of his discovery machine. I will demonstrate these are all present in the play. This alone is conclusive evidence of Bacon’s authorship, but there is much more. The aspect of knowledge from the past in Julius Caesar deals with the Dying God myth. The aspect of knowledge from the present deals with the furor in England over the calendar implemented by Julius Caesar in 45 BC, which
was still used in England. The aspect of knowledge from the future displays Bacon’s Discovery Machine inquiring into the ‘form’ of mending bad souls.

Although Julius Caesar first appeared in print in the 1623 First Folio it was first staged in 1599. In his impressive book, SHAKESPEARE’S MYSTERY PLAY The Opening of the Globe Theatre 1599 Steve Sohmer puts forth persuasive evidence that it was the first play performed at the opening of the Globe Theater on June 12, 1599. Since the June 12 date was the date by the Julian calendar still in use in England at the time, the date according to the Gregorian calendar now in use was June 21. Therefore the date fell on the beginning of the Summer Solstice, the three-day period called midsummer by the Elizabethans. The play provides evidence in addition to Sohmer’s evidence for the midsummer opening date. The play opens with allusions to three things: (1) an apron, (2) a rule, and (3) a festival. The apron and the rule are two of the best-known symbols of freemasonry, and the annual Masonic festival was on St. John the Baptist day at midsummer.

The Globe Theater was a model in miniature of the earth. When it burned down in 1613 Bacon’s friend, Ben Jonson, wrote a poem about the event in which he said, “See the world’s ruins.” The idea of the Globe Theater was that it was the theater of the world, on its stage was depicted all the human drama that is played out on the world stage. Julius Caesar is a written version of the Globe Theater, it not only depicts the world; it also depicts the theater of the world, and depicts the essence and rationale of all human drama on the world stage. This latter depiction is intimately related with the seasons of the planet.

Here again we see Bacon reflected in this mirror of the world that he created. The basic metaphor Bacon used in his system of thought was his concept of his Intellectual Globe. As God had created the great globe, the world, so Bacon created the Intellectual Globe. The Intellectual Globe was a replica in the human mind of the globe of the world. In his Novum Organum Bacon said, “I am building in the human understanding a true model of the world,” and ended his Advancement of Learning with the words, “And now we have finished our small globe of the intellectual world.” Bacon even gave an unpublished version of his Advancement of Learning, that he wrote in 1612, the title, “A Description Of The Intellectual Globe.” The Globe Theater was a wooden version of Bacon’s Intellectual Globe. Julius Caesar is a written version
of Bacon’s Globe Theater. One way Bacon depicted the earth was through his allusion to festivals. The earth’s biography is written every year in the change of seasons. The cast of characters in this biography includes the zodiac, the moon and the sun—principally the sun in Julius Caesar because the calendar of Julius Caesar replaced the lunar-based calendar with a solar-based calendar. The ancients chronicled the biography of the earth in festivals that marked out the seasons of the earth. Bacon used festivals in the play to allude to the earth. Thus Julius Caesar opens with an allusion to an ‘invented’ festival. Julius Caesar also opens on the festival of the Lupercal. Bacon changed his sources to conflate the festival of the Lupercal with the time of Caesar’s triumph. The Lupercal was celebrated on February 15, exactly one month before the assassination of Caesar on March 15, thus alluding in passing to the moon, but the Lupercal has another more important allusion that emphasizes the importance of festivals in the drama. Lupercal, “wolf day,” was one of the most ancient Roman festivals. It was a fertility rite relating to both individuals and to the entire earth. It was held in honor of Lupercus, the Roman equivalent of the Greek nature god Pan, so called because he protected the flocks from the wolves. Pan, according to Bacon symbolized universal nature, and therefore the earth.

Why did Bacon select Julius Caesar as the first play to be performed in the Globe Theater? The allusions to the seasons that Bacon used as one of his device in depicting the globe of the earth were related to the motif of time, and this motif was one that, in connection with Julius Caesar, was (may I say it?) quite ‘timely’ when the play was written. Julius Caesar was a hot topic at the time because the calendar he implemented in 45 BC was the subject of bitter controversy in England. Religion was a basic part of these people’s lives. In ancient Rome, as in England at the end of the sixteenth century, holy feast days had an astronomical basis, anchored on the equinoxes and the solstices. Julius Caesar new calendar realigned the holy days with the equinoxes and solstices, but by 1599 the Julian calendar was a full 10 days out of sync. What is more, most Elizabethans knew their religious days were being celebrated at the wrong time. In Elizabethan England almanacs were universal, and were even included at the beginning of their Bibles.

The play begins with a reference to the ‘mending of bad soles’ generally acknowledged to imply the ‘mending of bad souls’. This is the subject of Bacon’s secret doctrine in the play. Bacon’s takes his theology from the Eleusinian
Mysteries originated by Orpheus, and the Orphic theology relating to the drama of humans in the earth was well expressed by Empedocles, the sage of Sicily (c490-430 BC) in his Katharmoi (Purifications):

There is an oracle of Necessity, and ancient decree of the gods, eternal, sealed fast with broad oaths, that when one of the divine spirits whose portion is long life sinfully stains his own limbs with bloodshed, and following Hate has sworn a false oath—these must wander for thrice ten thousand seasons far from the company of the blessed, being born throughout the period into all kinds of mortal shapes, which exchange one hard way of life for another.

Bacon used myths of the ancients that dealt at the same time with the seasonal changes of the earth and with the incarnation of souls in the earth for his allegory of the mending of bad souls. Thus he melds this with his overall allegory. Souls that need mending, according to his allegory, are souls out of sync with the natural cycle of the planet, just as the calendar of Elizabethan England in 1599 was out of sync with the natural cycle of the planet.

The date of the opening of the Globe Theater, according to Sohmer, was on the new moon and on St. Alban’s day. The allusion to the Freemasons, and the opening of the Globe Theater on St. Albans day, are both additional reflections of Bacon, and additional evidence of his authorship of the play. St. Albans in Hertfordshire was Bacon’s hometown, located a mere 2 miles away from his mansion at Gorhambury. In 1621 when Bacon was created Viscount he selected the title Viscount St. Albans. Much has been written about Bacon’s connection to the Freemasons. The 3rd century martyr St. Alban, according to old manuscripts preserved by Freemasons was a patron of, and introduced Masonry into England. There is an allusion to Freemasonry at the beginning of Julius Caesar. St. Alban was born near the town of Verulanium. When Bacon was created Baron in 1618 he selected the title Baron of Verulam.

There is specific evidence of Francis Bacon’s connection with Freemasonry. One example is the October 19, 1616 letter from Edmund Bacon to Francis Bacon. In the letter Edmund says:
“I am bound both to you for your favors to myself, as also by those to my nephew, whom you have brought out of darkness into light”

In the Masonic ritual the Senior Deacon introduces the candidate for initiation with the words, “Mr. ___ who has long been in darkness, and now seeks to be brought to light.” The passage in the letter obviously refers to the Masonic initiation, and to Bacon as the Worshipful Master who initiated Edmund Bacon’s nephew. There is specific evidence Bacon was the person who formulated the original ritual used in the Masonic initiation. One of the old Masonic manuscripts contains a variance from the contemporary ritual of Freemasonry. In the contemporary ritual the following exchange takes place:

- Worshipful Master: I hail.
- Senior Warden: I conceal.
- Worshipful Master: What do you conceal?
- Senior Warden: All the secrets of Masons in Masonry...

But the old document manuscript had:

- Worshipful Master: What dothe the maconnes concele and hyde?
- Senior Warden: Thay concele the arte of ffyndinge neue artes...

Since Bacon invented the “arte of ffyndinge neue artes”, the indication is that he also formulated the original Masonic ritual.

There is an intriguing possibility that the design of the Masonic lodge may have had its source in the Elizabethan theaters, and in the Globe Theater specifically. The Globe Theater had the features of the Masonic lodge. The original Masonic lodge was called the blue lodge because it was open at the top to the blue sky just as was the Globe Theater. The Globe Theater had two large ornate pillars, one on either side of the stage, just as the Masonic lodge at its entrance. The Masonic lodge is a symbol of the world just as was the Globe Theater. Masonic lodges are rectangular, their greatest length being from east to west, while their breadth is from north to south. Following the Masonic ritual instruction was given the initiate who stood in the Northeast corner of the lodge as he listened to the lecturer who stood at the center of the lodge. Due to the elongated shape of the lodge the direction from the lecturer to the
initiate was in a line approximately 48 degrees East of North. The orientation from the stage to the audience in the Globe Theater was in a direction approximately 48 degrees east of north. The correlation is not exact, but Bacon was following his practice of using allusion. The Globe Theater was designed with the idea that the plays were a lecture to the theatergoers analogous to the lecture given to the initiate in the Masonic lodge.

In her scholarly work, “Theatre Of the World” Frances Yates argues London’s public theaters in general and especially the Globe were adaptations of the ancient theaters, in particular of the Roman theaters. There is a specific connection with Julius Caesar in the 1612 description by Thomas Heywood in his Apology for Actors. Referring to Julius Caesar’s ‘gorgeous amphitheatre’ in Rome. Heywood said:

“…the covering of the stage, which wee call the heavens (where upon any occasion their gods descended) were geometrically supported by a giant-like Atlas, whom the poets for his astrology feigne to beare heaven on his shoulders…”

Over the entrance to the Globe Theater a sign depicted Atlas (some say Hercules as a temporary replacement) bearing the world on his shoulders. The motif of Atlas was not quite as straightforward as it seems on the surface. Hesiod had Atlas bearing the heavens on his shoulders. This burden was later amended to the celestial globe. Later during the renaissance this was amended again so it was sometimes the celestial globe and sometimes the terrestrial globe. This is an additional connection to Freemasonry. At the entrance to the lodges of Freemason were two pillars, one supporting the celestial globe, and the other the terrestrial globe. Moreover, this is also additional evidence that points to Bacon, since Bacon alludes to both. In His Novum Organum he says:

“For I am building in the human understanding a true model of the world, such as it is in fact, not such as a man’s own reason would have it to be”

And in another passage:
“We neither dedicate nor raise a capitol or pyramid to the pride of man, but rear a holy temple in his mind, on the model of the universe, which model we imitate.”

Bacon’s model of the world included the universe and the earth at the same time, and this is additional strong evidence of his connection with the Globe Theater, and with Julius Caesar.

In the Folio text (2.1) Brutus’ in his flawed judgment and failure to connect with the cycle of the planet is exhibited as a man out of step with time. Brutus, pacing in the garden on the morning of the Ides of March (i.e. March 15), mutters, “I cannot, by the progress of the stars, /give guess how near to day’, and a moment later has an afterthought, asking Lucius, “Is not tomorrow, boy, the first of March?” Lewis Theobald in 1733 emended the ‘error’ to make the text read ‘Is not tomorrow, Boy, the Ides of March?’ In one more of the many instances where editors have done their brain-damaged best to destroy the meaning in the text, most editors since have adopted Theobald’s amendment. In one sense the passage alludes to contemporary England and the Julian calendar conflict in England. England still used the calendar implemented by Julius Caesar in 45 BC at the time the play was written. By then the Julian calendar was out of sync with the tropical year by 10 days. In another sense the allusion is to Brutus’ flaw. It has been suggested the play would have been more appropriately named Brutus since he has by far the most lines in the play. The play begins with an allusion to mending bad souls (soles). Brutus is prominent among the ‘bad souls’ in the play that must be mended. Brutus is portrayed as out of sync with time and with the natural order of the cycle of the planet.

Elizabethans, familiar with classical literature, would have been aware that several ancient authors said Brutus was the son of Caesar. Bacon uses this information in an important allusion in the play, but he had to go outside his customary sources in Plutarch. At the assassination Suetonius had Caesar saying, ‘kai su teknon’ (you also, my son). This is obviously echoed in the words Bacon put in Caesar mouth at the assassination, ‘Et tu, Brute’ (and you Brutus). Obviously Bacon’s allegory required that he introduce the idea that Brutus was Caesar’s son at the point that Brutus killed Caesar. Sohmer found allusions equating Jesus Christ with Julius Caesar. This seems to throw light on Bacon’s motive here. When Brutus slays Caesar he slays his higher self.
His actions had moved him away from his spiritual self, cutting him off from the higher order of things, until finally he severed the connection altogether by slaying his higher self. In the play this is depicted as his dislocation from time and from the cycles of the planet, and ultimately brings about chaos.

The conjectured model of the Globe Theater (Frances Yates-Theatre of the World; Andrew Gurr-Rebuilding Shakespeare’s Globe) has a stage representing the theater of the world (i.e., the earth) with a covering above it on which was painted on the one side the sun, and on the other the moon, while in the middle was depicted the zodiac. The play has allusions to the sun, to the moon, and the zodiac. In addition to the depiction of the earth and the heavens another feature was present in the design of the Globe Theater. The center portion was open to the sky making a threefold division as in the First Folio as a whole. Marsilio Ficino, following the ancient philosophers, divided the whole universe into (1) The realm of the divine imagination (the angelic mind) (2) The realm of the world soul (the heavens) and (3) The body of the world (the earth).

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<tr>
<th>The First Folio</th>
<th>The Universe</th>
<th>The World</th>
<th>Individual Man</th>
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<tr>
<td>Comedies</td>
<td>Angelic Mind</td>
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<td>Higher Mind, or</td>
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<td>(Divine Imagination)</td>
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<td>Histories</td>
<td>Universal Soul</td>
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<td>Soul (Memory)</td>
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<tr>
<td>Tragedies</td>
<td>Body of Universe</td>
<td>Body of the World</td>
<td>Body</td>
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It should be noted also that there were three levels to the Globe Theater, the ground, and two balcony levels above that. Yates says:

“The painting of the ‘heavens’ in Burgage’s Theatre, with the images of the signs of the zodiac and of the planets, would have been a matter of great importance. For, apart from their practical use as cover and for acoustics, the ‘heavens’ emphasized and repeated the cosmic plan of the theatre, based on the triangulations within the circle of the zodiac. They showed forth clearly that this was a ‘Theatre of the World’, in which Man, the Microcosm, was to play his parts within the Macrocosm.”
In the play there are references to a clock. Cassius says, “The Clocke hath stricken three’. And in reply to Caesar asking Brutus, ‘What is’t a Clocke?’ Brutus replies, “Caesar, ‘tis stricken eight’. Editors have pounced on this as an anachronism, since the clock was not invented until the thirteenth century. On the other hand, Bacon certainly knew this, and the safest conclusion is that this is some kind of allusion. The clock Bacon interjects in the play invites the audience to look beneath the surface. In one sense the clock, as Sohmer notes, ‘is a time-shift signal which invites spectators to relate the on-stage action to contemporary English life.’ In another sense the clock refers to the entire earth. In his book, The Dance of Time, Michael Judge notes, “In ancient days, the world itself served as a vast clock.” This is the anachronistic clock alluded to in Julius Caesar, and this is another allusion to the play as a depiction of the globe of the earth.

**The Face Looking Toward The Past**

In Julius Caesar Francis Bacon made changes to his sources to reflect information from three sources, all of which have some relation to the Dying God theme:

1. Folklore
2. Myth
3. The Bible

(1) **Folklore**
The first of these can be found in the changes to the sources that emphasize the physical defects of Caesar. Plutarch notes Caesar’s epilepsy only to show how Caesar overcame hardships, but in the play the defects are deliberately augmented:

1. Cassius invents the story where he and Caesar are swimming the Tiber And he has to save Caesar who is in danger of drowning.

2. Cassius says Caesar had a fever while in Spain and cried like a sick Girl for Cassius to give him drink

3. When Caesar is talking to Antony he tells him to come to his right hand For his left ear is deaf.
4. Caesar swoons and falls down in the market place, and foams at the mouth, and was speechless. The foaming at the mouth is Bacon’s invention.

5. The issue is also raised of Caesar’s possible sterility.

This reflects a feature of folklore described by Sir James George Frazer in, “The Golden Bough”. Frazer describes how, among many primitive societies, there was a custom of putting the ruler to death as soon as he suffered from any personal defect. These people believed the ruler or king had a direct influence over crops and growth in nature. The idea is related to the idea of the king being the proxy on earth of the sun. Each year following the midsummer solstice the days begin to be successively shorter and the nights successively longer, and the weakened sun entered on a declining path that led ultimately to the failure of the crops. Primitive people killed the king as an application of homeopathic magic intended to prevent the decline of the sun. They were attempting to cure time. Bacon uses this to allegorize the souls that need mending as expressed in the words of the cobbler at the beginning of the play.

(2) **Myth**

In the play the sources are changed to depict Julius Caesar’s assassination as the sacrifice of a god. Cassius says of Caesar, “...this man is now become a God.” Sohmer notes Cassius says this derisively, but adds that anyone familiar with classical literature would have known that Caesar was revered as a God during his lifetime. Sohmer says the Greeks often called him Deos, people in Italy called him ‘Deus Caesar’, and even in Rome an official inscription [on a statue] had the wording ‘Deo Invicto’. The changes Bacon made to his sources cast the assassination of Julius Caesar into a very familiar theme in mythology-The Dying God. There are numerous myths about the Dying God. These go all the way back to the night of time. In Babylonian and Syria there was Tammuz and Ishtar. This myth probably antedated 4000 B.C. In Phrygia there was Atys. In Rome there was Sabazius, and in many parts of Egypt, Phoenicia, Syria, Babylonia, Byblos, Greece and Rome there was Adonis. The myth of Adonis was the best known of the Dying God myths. Its importance for Bacon is shown by the fact that the first work he wrote under the ‘Shakespeare’ name (Venus and Adonis) dealt with Adonis. Adonis stayed in the underworld during the six winter months, and with Venus for the six summer months only, thus making the
vegetation die in winter and blossom in summer. A Midsummer Nights Dream is the correspondence in the realm of the Divine Imagination (The Comedies) to Julius Caesar in the physical realm of The Tragedies. The First Folio had 14 Comedies, but a large ornamental “T” offset the first two leaving 12 Comedies that matched the 12 Tragedies offset the first two.

In the matching set of 12 Comedies, and 12 Tragedies, A Midsummer Nights Dream was the matching play in the Comedies to Julius Caesar in the Tragedies.

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Thus in A Midsummer Nights Dream Bacon has an allusion connecting the play to Julius Caesar. The allusion to the Adonis myth is in the reference to the flower called “Love-in-idleness”, where Oberon says:

Yet mark’d I where the bolt of Cupid fell.
It fell upon a little western flower,
Before milk-white, now purple with love’s wound,
And maidens call it Love-in-idleness.
Fetch me that flow’r, the herb I showed thee once.
The juice of it on sleeping eyelids laid
Will make or man or woman madly dote
Upon the next live creature that it sees.

This obviously refers to the Adonis myth where Venus, in idle play one day with her boy Cupid (love in idleness), wounded her bosom with one of his arrows. She pushed him away, but the wound was deeper than she thought. Before it healed she beheld Adonis, and was captivated with him. All of these Dying God myths with their astronomical basis related to the sun had a very simple prototype, the annual cycle of the sun, with the four points and two halves of the year.

From the summer solstice when the sun reached its maximum strength and days were longest and nights shortest the days began to grow shorter and the nights began to grow longer, as the sun began to decline in strength. At the autumn equinox the days and nights were
equal. Past this point, as the process continued the sun entered the dark half of the year, the six month period during which the nights were longer than the days. The ancients divided the year into two halves, the light half, and the dark half, with the light

half representing in their myths the realm of light above and the dark half representing the underworld. In the solar myths this six-month period from the autumnal equinox to the vernal equinox represented the underworld, and the personified sun in the myths spent this period in the underworld. From the autumnal equinox when the days and nights are equal the days continued to grow shorter and shorter until the winter solstice on December 21 at which time the nights were longest and the days shortest of any time in the annual cycle. They remained the same for three days after which the night begin to get shorter and the days longer again. At the vernal equinox the days and nights were once again equal, and the length of the days continue to increase until the summer solstice at which they reached their greatest length. In some solar myths the sun died at the autumnal equinox when he entered the dark half of the year, or underworld. In other solar myths the sun died at the beginning of the winter solstice on December 21st and was born again on December 25th when the days began to become longer again. The Masonic myth dealt with this also. According to the legend enacted in the Master Mason’s degree of the Blue Lodge, Hiram Abiff was accustomed to go into the Holy of Holies take his rest at high twelve, i.e., the sun rests, or stands still at the highest point of the 12 months, the summer solstice. As he was leaving the temple he was accosted by three ‘ruffians,’ in succession. Each struck Hiram Abiff a blow, with the third blow killing him. Following the summer solstice the sun begins to decline in strength. Each successive month, July, August, and September strikes him a blow until the point where he reaches the autumnal equinox where the days and nights are equal. At that point he is slain for he enters to underworld, or the six-month division of the year where the nights are longer than the days. Fifteen Fellow Crafts had originally planned to kill Hiram Abiff, but twelve recanted from the murderous plan. According to the legend of Hiram Abiff it was the twelve Fellow Crafts - emblematically the three Eastern, three Western, three Northern, and three Southern signs of the zodiac, who made the search for the body.

(3) The Bible
At the beginning of the play two tribunes, Flavius and Marullus, encounter two citizens on the streets of Rome, one is a carpenter, the other a cobbler. The cobbler says he is a mender of bad soles [souls]. The obvious allusion is to Jesus Christ. Joseph, the foster father of Jesus, was a carpenter, and Mark 6:1–4 tells us specifically that Jesus was a carpenter also: Jesus left there and went to his hometown, accompanied by his disciples. When the Sabbath came, he began to teach in the synagogue, and many who heard him were amazed (Greek, ekplesso). "Where did this man get these things?" they asked. "What's this wisdom that has been given him, that he even does miracles! Isn't this the carpenter? Isn't this Mary's son and the brother of James, Joseph, Judas and Simon?"

Jesus was also a mender of bad souls. Extensive analogies exist between the story of Caesar and Christ. I would like to give an overview of these, but I am trying to curb the length of this article. There is some question as to whether the story of Christ is actual fact, or myth. Bacon seems to allude to this in his first two divisions of the face looking toward the past. The first, the folklore allusion, is based in fact. The second is based in myth. The third deals with Christ. Sohmer found extensive allusions, all changes to the source used for the play, equating Julius Caesar with Jesus Christ. Sohmer gives no explanation as to why this element should be present in the play, but the famous authority on the occult, Manly Palmer Hall, does. In his great book on the occult, The Secret Teachings Of All Ages, Hall says:

From a consideration of all these ancient and secret rituals it becomes evident that the mystery of the dying god was universal among the illumined and venerated colleges of the sacred teaching. This mystery Has been perpetuated in Christianity in the crucifixion and death of the God-man-Jesus the Christ.

The Dying God reflected the sun. The story of Jesus Christ did also. The 12 disciples are the twelve signs of the zodiac. The ecliptic (the apparent path of the sun) crosses the line of the equator at an angle making a St. Andrews cross. At the vernal equinox, the point where Jesus is crucified the sun is positioned on the cross made by the line of the ecliptic and the line of the equator, i.e., the sun is crucified just as Jesus was on the vernal equinox. John the Baptist is born six months earlier than Jesus, at the summer solstice, while Jesus is born at the
winter solstice. Jesus says of John The Baptist, “He must increase, but I must decrease,” (John 3:30). From the summer solstice the length of the days decrease. From the winter solstice the length of the days increase. The crucifixion of Jesus Christ incorporates a significant difference from the sun god myths previously described. In this account there are three who die on Mount Golgotha, i.e., the death that takes place is the death of the lower threefold form—the personality composed of the physical, the emotional, and the mental, signifying the completion of the cycle of the soul in the earth.

Francis Bacon’s Secret Doctrine In Julius Caesar
Francis Bacon fashioned the three aspects of knowledge from the past in Julius Caesar (Folklore, Myth, Bible) to exhibit respectively (1) In Folklore the earth only; (2) In myth the earth and the higher level of the sun or soul, and (3) In the Biblical allusion the earth, the higher level of the sun or soul, and the highest level of the divine imagination, or spirit. Here is Francis Bacon, the Master Mason onstage in the Globe Theater, facing the same northeast direction to his audience, as the Master Mason in the Mason Lodge delivering his lecture to the candidate for initiation (in this case the audience), and it is too them that Bacon, the Master Mason, delivers his secret doctrine.

In the Globe Theater was depicted the variety of human drama that takes place in the world. In Julius Caesar is depicted the ultimate purpose of the human drama that takes place in the Theatre of the World. The play uses the canvas of the world for its background. The mending of bad souls and Bacon’s depiction of the drama of the soul in the earth depicts their flaw as a dislocation from the natural order of the cycle of the planet just as the Julian calendar in dislocated time from the natural order of the cycle of the planet.

In ancient times a mythology was created relating to the annual cycle of the sun, and involving the year and the twelve signs of the zodiac. These myths were apparently the work of initiates who concealed the secrets of their science in the starry heavens, and in the annual drama of the sun. In Wolfram Eschenbach’s great initiate document, Parsifal, we read that Flegetanis, the heathen, saw with his own eyes in the constellations things he was shy to talk about, hidden mysteries. What Flegetanis saw was the secret lore initiates concealed in the myths they had created relating to the constellations and the heavenly bodies. In its
astronomical aspect Adonis obviously represents the sun, but the myth of Adonis also symbolizes the soul. We know this because an ancient source tells us Persephone represents the soul, and Persephone parallels the myth of Adonis. Persephone was abducted by Pluto and forced to spend half of the year in the underworld and half in the world above, and just as was the case with Adonis, the vegetation died in winter when Persephone is in the underworld, and blossomed in summer when Persephone was in the upper world. So the myth represents the earth as well.

Sallust (86-34 BC), a well-known Roman historian and politician and a friend of Julius Caesar, in his Gods of the World said the rape of Persephone signified, “the descent of souls”, and Olympiodorus, in his commentary on the Phaedo of Plato, supported the statement of Sallust in more detail. In this allegory the time the sun spends in the underworld, i.e., the dark six months of the year, represents the time the soul spends in the dark realm of physical matter while incarnated in the earth. The time the sun spends in the world above (the light six months of the year) is the time the soul spends in own realm in the upper world between incarnations. The soul cycles back and forth between these two just as the sun cycles back and forth between the light and dark halves of the year in its annual cycle.

In the Masonic myth the three ruffians who slay Hiram Abiff are, in the astronomical sense, the three months from the summer solstice to the autumnal equinox where the nights become shorter than the days and the sun symbolically enters the underworld of the dark half of the year. However, the three ruffians who slay Hiram Abiff also represent the three aspects of the lower self-the mind, the emotions, and the physical body that slay the higher self in its descent into the underworld of the physical realm. In the Biblical story of the crucifixion of Jesus Christ the process is just the opposite. Three individuals are crucified, Christ, the mind, in the center, and on either side of Christ, the two thieves, the emotions and the physical self. This is the representation of the lower self that is slain at the end of the cycle of incarnations in the earth. The mind is the only aspect of the self that survives death while the emotions, and the physical are slain.

The play begins with an allusion that connects the play to midsummer, and also alludes to a myth parallel to the dying god myths. In the third speech the tribune Marulles asks the carpenter, “Where is thy leather
apron and thy rule?” This is an obvious allusion to the Freemasons since these were two of their main insignia. This also alludes to midsummer since the carpenter is depicted celebrating a festival day, and the festival day of the Freemasons was midsummer. A third allusion here is a legend that is a parallel to The Dying God myths.

According to the ancient theology souls were forced to spend part of their time in the underworld (incarnated in the earth) because of some defect. It is no coincidence that the assassination in 3.1 has twelve named people on stage who are involved, while the actual assassination involves only six people, namely Brutus, Cassius, Decius Brutus, Metellus Cimber, Cinna, and Casca (The conspirator Trebonius did not take part in the actual assassination since his job was to lure Antony away while the assassination took place). The twelve represent the entire year, while the six conspirators who slay Caesar represent the six winter months of the dark half of the year when the nights are longer than the days, and symbolize the time the soul spends in the lower world, i.e. incarnated in the earth.

The Face Looking At The Present

In his 1968 book, Shakespearean Meanings, Sigurd Burckhardt alerts students of Julius Caesar to the importance for the play of the bitter struggle the end of the sixteenth century over the Julian calendar. According to Burckhardt:

“a situation existed in Europe exactly analogous to that of Rome in 44 BC: it was a time of confusion and uncertainty, when the most basic category by which men order their experience seemed to have become unstable and untrustworthy, subject to arbitrary political manipulation.”

The vernal equinox was used to calculate the beginning of the liturgical year; of Easter, and of all the other major holy days of the year. The decree by the Council of Nicaea in AD 325 declared March 21 as the ‘official’ date of the vernal equinox, and that Easter (which celebrated the resurrection of Jesus) would be observed on the Sunday after the first full Moon following the vernal equinox. Ideally the vernal equinox should have fallen on the same date each year, but
the Julian calendar introduced an error of 1 day every 128 years. By 1599, when the play, Julius Caesar, was written this had resulted in a slippage of a full 10 days backward, and for those who used the Julian calendar this meant a number of important religious days (including Christmas) were dislocated by 10 days. In 1582 Pope Gregory introduced the Gregorian calendar, which dropped 10 days in order to rectify this problem and put the ‘movable holy days’ back at their correct place in the annual calendar. Since England was staunchly Protestant, Queen Elizabeth refused to follow the Pope’s lead and adopt the Gregorian calendar. On the other hand many Englishmen knew Easter was celebrated on the wrong day, and this problem became acutely embarrassing for Englishmen in 1599 because, while the Gregorian calendar put Easter on its correct date at April 11, in England the discrepancy caused by the Julian calendar made it fall on All Fool’s Day (April 1).

In ancient Rome, as in England at the end of the sixteenth century, holy feast days had an astronomical basis, anchored in the equinoxes and the solstices. On January 1, 45 BC Julius Caesar imposed a new calendar to correct the equinoxes and solstices, which varied from year to year by the old calendar causing the seasons to drift from their proper months, and the holy feasts from their proper place. The Julian calendar was much better than the old calendar, but it was not immune against to very long periods of time, and drifted out of sync with the solar tropical year by a full day every 128 years. By the time the Elizabethan era rolled around the Julian calendar was a full 10 days out of kilter. In February 24, 1582 Pope Gregory XIII signed a Papal Bull implementing a new calendar designed to correct the problems with the old Julian calendar and maintain it correctness in perpetuity. England was protestant and did not adopt the Gregorian calendar on the grounds that the Julian calendar was that of Christ’s revelation.

The big problem with this is that most of the major religious days have an astronomical basis. Easter, for example, is the first Sunday following the first full moon that is on or after the vernal equinox. Christmas begins on midnight of the last day of the winter solstice. The feast of the birth of John the Baptist is celebrated on the last day of the summer solstice. Observance of the calendar of Julius Caesar created holy days on days that were not holy days. An allusion can be found to this in the opening lines of the play. As a procession of plebeians cross the stage the tribune Flavius challenges them, “Hence: home, you idle Creatures,
The Elizabethans pronunciation of ‘holiday’ was indistinguishable from ‘holy day’, and thirty lines later (in the First Folio) the holiday becomes ‘Holy-day’ when the Cobbler declares, “But indeed Sir, we make Holy-day to see Caesar.” The point made in this allusion is that the obeisance to Caesar (i.e. to the Julian calendar) creates a holy day on a day that is not a holy day.

Church festivals in England were all celebrated on days that failed to match the astronomical edict of the heavens, and sometimes put the movable feasts in mocking juxtapositions. This became particularly embarrassing for Englishmen in 1599 when Europe’s Easter, the ‘real’ Easter by Pope Gregory’s scientifically calculated calendar, fell on April 11 while in England, 10 days behind, it fell on April Fools Day.

Another allusion that has to do with time and point toward England at the time the play was written is where the conspirators arrive at Caesar’s home on the Ides of March. Caesar asks Brutus, “What is’t a Clocke?”, and Brutus replies, “Caesar. ‘tis stricken eight”. Shakespeare’s editors have pounced on this anachronism. Mechanical clock was not invented until the thirteenth century. But Sohmer points out that ‘Shakespeare’ with his universal learning would have certainly known the Romans did not have the clock, and would have understood Roman horology if from nothing else, from his reading of Caesar’s Commentaries. Sohmer argues that the anachronistic clock is a time-shift signal, which invites spectators to the related the on-stage action to contemporary England.

**The Face Looking At The Future - A Cure For The Dying God**
The first 32 speeches in Julius Caesar (the table where the particular under inquiry is present) contains allusions to Christ; to mending bad souls; to invented festivals; to the fact that the day is actually the festival of the Lupercal; to Freemasonry; and to a supernatural being (the soothsayer). All of this boils down to the fact that the inquiry is into the ‘form’ of the mending of bad souls and it comprehends, in some way, these other elements.

Sohmer notes that Julius Caesar, which has 2730 lines in the Folio text, is divided exactly into two halves. Line 1366 begins the second half of the play with the stage direction: Enter Antony. What this means is that the play as a whole has the shape of a V.
descent to the lowest point at which point Caesar is assassinated. The second half is an ascent with the pro-Caesar forces gaining more and more dominance until all the assassins are finally dead, and Caesar is now on a higher level than the beginning level, i.e., he is now on the supernatural level. The play was first performed on the new month, and is divided into two lunar halves symbolizing two full cycles of the individual, one which passes through the development and termination of the lower self (no individual in history displays a higher development of the personality self than Julius Caesar), and the other which expresses the full cycle of development of the soul self.

Arthur M. Young (1905-1995) a Baconian and one of the greatest minds of the twentieth century was deeply interested in the theory of process. In his 1976 book, The Reflexive Universe, he made a study of and described his theory of process. According to Young all process embodies a descent followed by an ascent to a higher level than the beginning point, and can be represented by a “V” shaped graph.

Midsummer is an important point in the design of the First Folio as a whole, because the First Folio was designed with a celestial and terrestrial zodiac, and in these zodiacs A Midsummer Nights Dream and Julius Caesar are corresponding plays at the low point, or vertex of the “V” in the descent of each. In the First Folio a large ornamental “T” sets off the first two plays from the others. The remaining comedies and tragedies are two matching sets of twelve. Each set of twelve depicts a cycle of the soul; the Comedies in the celestial realm, and the Tragedies in the terrestrial realm. Each respective cycle of development of the soul is a “V” shape: a descent followed by an ascent. Thus the allegorical structure of both of these two sets of twelve taken together is a double V.

In his two books Tudor Problems, and Sir Francis Bacon, Parker Woodward provided evidence to support his claim that John Lyly was an early pen-name used by Francis Bacon. It is significant that when Bacon wrote “Pap with a Hatchett” under the pen-name of John Lyly he used the sobriquet “DOUBLE V”. This is one of Bacon’s many allusions, and apparently indicates that he had completed the two cycles of soul evolution. Bacon also adopted this allusion for his emblematic design at the beginning of the First Folio. The names of “the principal actors in all these plays” begins with William Shakespeare, and William begins with
the following large ornamental “W”, which incorporates a double “V” in the design:

![Image of large ornamental W](image)

The “DOUBLE V” not only tells us that “William Shakespeare” is a pen-name used by the same person who earlier used the pen-name John Lyly, it also tells us that the design of the First Folio has a face looking toward the past, and a face looking toward the future, and this also indicates an aspect of the design that has to do with the present. Where the two large “V’s” cross they form a small third “V” between them, thus indicating the present between the past and the future. The way this is formed is significant. There is no separate third “V”, there is only an apparent third “V” formed by the crossing of the double “V”. What this seems to mean is that either only the past and future exists, or that they are both merely illusory perceptions of our mind, and only the present exists.

The face used to indicate the past and the future are not just any face, but is the Green Man, the traditional folklore figure that represents growth and rebirth in nature. What better face to use to representing the cycles of the soul? The emblem also indicates the presence of this double “V” design in the design of the First Folio as a whole.

Midsummer, when the sun is as it strongest point, represents the deepest descent into matter. It is the vertex of the process “V”. Bacon quotes Philo Judaeus (a Jewish scholar of Alexandria, First Century A.D.):

> And therefore it was most aptly said by one of Plato’s school, that the Sense of man carrieth a resemblance with the sun, which (as we see) Openeth and revealeth all the terrestrial globe; but then again it Obscureth and concealeth the stars and
It at this deepest descent into matter that the myth of the Dying God most aptly applies, for at this point the soul becomes so immersed in matter that it ostensibly dies, although this is only to be born again on a high level.

The ‘form’ of the mending of bad souls is that as the soul goes through its cycle in the ‘form’ of the process is a ‘V’ akin to the Sun-god myths of the Dying God, where the Sun-god dies over and over at the winter solstice when the days are shortest, only to be born again on December 25th when the days begin to grow longer again. This is symbolized in the play Octavius Caesar who has the role of the reborn Sun-god. On the plains at Philippi the exchange of Octavius is at first strikingly reminiscent of Hal to Falstaff—another ‘boy’ to another older person. Antony calls him at first “Young Octavius”, but Octavius quickly assumes command and a few lines later Antony is calling him “Caesar”, and Octavius is now describing himself as “another Caesar”. The Sun-god has been reborn.

MACBETH

Macbeth offers immediate and satisfying evidence that Francis Bacon was author of the play. Like the other plays, Macbeth is constructed with two faces, one looking toward the past, and the other toward the future, reflecting the design Bacon described in the Masculine Birth of Time:

"Nevertheless it is important to understand how the present is like a seer with two faces, one looking toward the future, and the other towards the past. Accordingly I have decided to prepare for your instruction tables of both ages, containing not only the past course and progress of science, but also anticipations of things to come."

But, unlike the other plays, we have a letter by Bacon written to Tobie Matthew shortly before Macbeth was written. This letter refers to the event that was the basis for Macbeth. In connection with this event, Bacon implies that he intends to devise a table. He describes the content of this table. It is precisely the same as that in the play of
Macbeth when it appeared soon afterwards. In November of 1605 merry old England received a shock that rendered it much less merry. There was discovered beneath the Houses of Parliament a secret cache containing enough fuses and gunpowder to blow the king, his ministers, and the lawful government of the entire realm sky-high. Seven bold men, of martial spirit, (like Macbeth), had brewed a plot which was nothing less than a conspiracy to blow up the Parliament House on opening day, with King James, the Queen, Prince Henry, the Lords, and as many commoners as happened to stand behind the bar. By providence, it seemed, the plot was revealed. The conspirators were apprehended and died the horrible death proscribed by the law of the time for treason. The plot was ever afterwards known as the Gunpowder Plot. Every year, for hundreds of years, the arch conspirator Guy Fawkes was burned in effigy on the anniversary of the event.

Soon after the Gunpowder Plot, Bacon wrote a letter to his friend Tobie Matthew. Tobie Matthew had been converted to Catholicism while traveling on the continent. He felt that the required oath of allegiance to the king of England conflicted with his new faith. He had been banished from England, and had traveled long upon the continent. But now he had returned and had been promptly cast into prison. In his letter to Matthew, Bacon said:

"I pray God, that understandeth us all better than we understand one another, contain you, even as I hope he will, at the least within the bounds of loyalty to his majesty, and natural piety towards your country. And I intreat you much, sometimes to meditate upon the extreme effects of SUPERSTITION in this last powder treason; FIT TO BE TABLED AND PICTURED IN THE CHAMBERS OF MEDITATION, AS ANOTHER HELL ABOVE THE GROUND:"

Soon afterward Macbeth appeared. In a perceptive article on the play, entitled, General Macbeth, Mary McCarthy notes that the fatal flaw which led to Macbeth's downfall was SUPERSTITION. She notes that when they came upon the witches, Banquo amused himself at their expense, like a man idly chaffing a fortune teller. But their words immediately begin to work upon the superstitious mind of Macbeth. So she detects the identical cause, (given by Bacon for the Gunpowder Plot, in the passage in his letter to Tobie Matthew), as the
cause that led to the downfall of Macbeth. Furthermore, the drunken porter in Macbeth parodies the doorman of hell when he admits visitors to Macbeth's castle, giving one of many allusions in the plays which shows it depicts another hell above the ground. The play also has obvious allusions to King James who was the central intended victim of the Gunpowder Plot: and to the Gunpowder Plot itself, and to various other particulars connected with the event. In view of these facts, there can be no doubt whatsoever that Francis Bacon was the author of the play. We don't need the other striking evidence within the play, as for example, the passage in the book I have before me: Sir Francis Bacon His Life and Works by A. Wigfall Green. Green is apparently a Stratfordian, born and bred, but on page 134 of his book, he discusses some of the passages in Religious Meditations and says that:

"A brief text such as `Sufficient unto the day is the evil thereof,' launches Bacon on the flood of thought. Developing the idea practically, he reflects the spirit of the Spanish proverb, `To-morrow, to-morrow; and when to-morrow comes, to-morrow,'

Here we have Bacon reflecting upon a Spanish proverb that is the basis for the most famous passage in Macbeth, and arguably in the entire First Folio:

"Tomorrow, and tomorrow, and tomorrow, Creeps in this petty pace from day to day To the last syllable of recorded time."

Bacon has already told us that the face looking toward the past deals with Hell, so let's take a look for ourselves.

The Face Looking Toward The Past

The face that looks toward the past in Macbeth is like nothing so much as one of those Universal Studio simulations. In these simulations a specific set of stimuli input is engineered to give the person experiencing the attraction a sensation of actually taking part in some blockbuster movie. The engineers have called this the sensation of "riding the movie." The difference in the play is that the specific set of stimuli input is engineered to give the person experiencing the play the sensation of "riding the tradition." The
tradition, in this case, is that aspect of ancient knowledge that concerns Hell. To follow this analogy let's begin by looking at the device of the witches in Macbeth. The analogue in the play to the "stimuli set" relating to a particular movie in the Universal Studio attractions, is the ancient tradition concerning Hell. Moreover, the ancient tradition must be related by allusion to the Gunpowder Plot. The device of the Witches allows Bacon to show Macbeth's superstition. At the same time the witches provide an allusion which relates to King James (who was the central intended victim of the plot) since James wrote a book on Witches entitled Demonologie. But beyond this the device of the Witches has a very specific allusion not only to hell, but to two hells, one below the ground, and "another hell above the ground."

In the play the mistress of the witches is Hecate, which takes us to classical antiquity. Hecate was associated particularly with night, the world of ghosts and magic. She was supposed to send at night demons and phantoms from the lower world. Walter Clyde Curry says, "we may conveniently assume that in essence the Weird Sisters are demons or devils in the form of witches. At least their control over the primary elements of nature, the rationes seminales, would indicate as much." And he pointed out that Francis Bacon classified knowledge of angels and unclean spirits under Natural Theology, and concluded:

"The same is to be understood of revolted or unclean spirits: Conversation with them, or using their assistance, is unlawful: And much more in any manner to worship or adore them: but The contemplation and knowledge of their nature, power, and Illusions, appears from Scripture, reason, and experience to Be no small part of spiritual wisdom."

Curry also points out that certain aspects of Lady Macbeth's experience indicate that she was possessed of demons. He says:

"At least, in preparation for the coming of Duncan under her battlements, she calls upon precisely those metaphysical forces which have seemed to crown Macbeth. The murdering ministers whom she invokes for aid are described as being sightless substances, i.e., not evil thoughts and `grim imaginings' but objective substantial forms, invisible bad angels, to whose
activities may be attributed all the unnatural occurrences of nature. Whatever in the phenomenal world becomes beautiful in the exercise of its normal function is to them foul, and vice versa; they wait upon nature's mischief. She recognizes that they infest the filthy atmosphere of this world and the blackness of the lower regions; therefore she welcomes a night palled in the dunnest smoke of hell, so dense that not even heaven may pierce the blanket of the dark and behold her projected deed. Her prayer is apparently answered; with the coming of night her castle is, as we have seen shrouded in just such a blackness as she desires. She knows also that these spiritual substances eagerly the effects of mental activities upon the human body, waiting patiently for evidences of evil thought which will permit them entrance past the barriers of the human will into the body to possess it. They tend on mortal thoughts. For, says Cassian: `It is clear that unclean spirits cannot make their way into those bodies they are going to seize upon, in any other way than by first taking possession of their minds and thoughts.' Thus instead of guarding the workings of her mind against the assaults of wicked angels, Lady Macbeth deliberately will that they subtly invade her body and so control it that the natural inclinations of the spirit toward goodness and compassions may be completely extirpated. Says she:

Come you spirits,
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe, top-full
Of direst cruelty; make thick my blood,
Stop up th'access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
Th'effect and it. Come to my woman's breasts
And take my milk for gall, you murth'ring ministers,
Wherever, in your sightless substances,
You wait on nature's mischief.

And without doubt these ministers of evil do actually take possession of her body even in accordance with her desire. As Mrs. Siddons remarks: `Having impiously delivered herself up to the excitements of hell, the pitifulness of heaven itself is withdrawn from her, and she is abandoned to the guidance of the demons whom she has invoked.
Possession of Lady Macbeth's body enables these forces of evil to control her spirit."

Hecate taught sorcery and witchcraft, and frequented places where two roads crossed, tombs, and near the blood of murdered persons. Hecate was threefold, as is denoted by the three Witches, and was not only a denizen of, but was connected with the idea of hell.

In her book PRIESTESSES Norma Lorre Goodrich says:

“In our language of the twentieth century, to descend into The Underworld, or to journey into black Tartarus, is to go to hell. That is really what the Cumaean Sibyl told the frantic Romans when they asked her what they should do in their life-threatening emergency: go consult the triple goddess Hecate, who sits where three roads (trivia) meet. In other words, GO TO HELL."

By depicting Hecate as mistress of the Witches, Bacon gives an allusion to the Hell that he depicts in the play. But he does more than that. At the beginning of act IV, we are shown the three Witches. Then Hecate enters with THREE OTHER WITCHES. At least this is what is shown in the First Folio. Some modern Editors, such as those in the Heritage edition of the plays, have omitted the reference in the stage direction to the three other Witches. This stage direction is very important because Bacon utilizes this device to show the existence of two hells. One is the hell below ground in which Hecate dwells with the "three other Witches", and the other is "another hell above ground" depicted according to Bacon's expressed intent in Macbeth, and with which Hecate, and the three Witches commonly noted in the play are related.

In order to assess the impact that the Gunpowder Plot had on the mind of the average Englishman it is necessary to have some idea of his view of the scheme of things entire. In his book, The Elizabethan World Picture E.M.W. Tillyard sets this out at some length. He says:

"The world picture which the Middle Ages inherited was that of an ordered universe arranged in a fixed system of hierarchies but modified by man's sin and the hope of redemption. The same energy that carried through their feats of architecture impelled them to elaborate this
inherited picture. Everything had to be included and everything had to be made to fit and to connect. For instance, it would not do to enjoy the Aeneid as the epic of Augustan Rome: the poem had to be fitted into the current theological scheme and was interpreted as an allegory of the soul from birth to death. Once invented, the convention of courtly love had to be given their precise value in the total scheme. Thus Launcelot, the perfect courtly lover, is the champion of chivalry but is denied the vision of the Grail: the limits of his possible virtue are precisely set. Typical of much medieval elaboration and precise correspondence of detail was the habit of acting in accordance with the position of the planets."

Tillyard goes on to say that the conception of order in Elizabethan times was so taken for granted, so much part of the collective mind of the people, that it was hardly mentioned except in explicitly didactic passages, and he goes on to cite Ulysses's speech on "degree" in Troilus and Cressida:

"The heavens themselves, the planets, and this centre
Observe degree priority and place
Insisture course proportion season form
Office and custom, in all line of order;
And therefore is the glorious planet Sol
In noble eminence enthron'd and spher'd
Amidst the other, whose med'cinable eye
Corrects the ill aspects of planets evil
And posts like the commandment of a king,
Sans check, to goot and bad. But when the planets
In evil mixture to disorder wander,
What plagues and what portents, what mutiny,
What raging of the sea, shaking of earth,
Commotion in the winds, frights changes horrors,
Divert and crack, rend and dracinate
The unity and married calm of states
Quite from their fixture. Oh, when degree is shak'd,
Which is the ladder to all high designs,
The enterprise is sick. How could communities,
Degrees in schools and brotherhoods in cities,
Peaceful commerce from dividable shores,
The primogenitive and due of birth,
Prerogative of age, crowns sceptres laurels,
But by degree stand in authentic place?
Take but degree away, untune that string
And hark, what discord follows. Each thing meets
In mere oppugnancy. The bounded waters
Should lift their bosoms higher than the shores
And make a sop of all this solid globe.
Strength should be lord to imbecility,
And the rude son should strike his father dead.
This chaos, when degree is suffocate,
Follows the choking."

Tillyard then says:

"Much of what I have to expound is contained in this passage, and I shall revert to its details later. The point here is that so many things are included simultaneously within this `degree' or order, and so strong a sense is given of their interconnections. The passage is at once cosmic and domestic. The sun, the king, primogeniture hang together; the war of the planets is echoed by the war of the elements and by civil war on earth; the homely brotherhoods or guilds in cities are found along with an oblique reference to creation out of the confusion of chaos. Here is a picture of immense and varied activity, constantly threatened with dissolution, and yet preserved from it by a superior unifying power."

Opposed to the cosmos of order was the effect of sin that brought about the opposite, the disorder of chaos. This disorder was Hell. This was the reason for the shattering impact of the Gunpowder Plot on the mind of the Elizabethan. James' accession to the throne, following Queen Elizabeth's death in 1603, brought about an end to the long, long war with Spain, and seemed to offer a solution to many of the problems facing England both at home and abroad. This sentiment was echoed in the sonnets: The mortal moon hath suffered her eclipse, and peace brings olives of endless age. The conspirators were foreign backed Catholics. They were agents of the devil intent upon the destruction of God'' divine plan for Great Britain and her people. They were inspired by Lucifer, and the conflagration they purposed had its analogue in the flames of Hell. This is reflected in the play where in the banquet scene Lady Macbeth’s gives an initial, albeit rather nervous assertion of the traditional structure of order:
You know your own degree, sit down

But after the appearance of Banquo's accusing ghost, this is reduced to:

Stand not upon the order of your going  
But go at once.

This fabric of hell is further shown in the play by this world of darkness giving birth to strange and hideous creatures. G. Wilson Knight says:

"Vivid animal disorder-symbolism is recurrent in the play and the animals mentioned are for the most part of fierce, ugly, or ill-omened significance. We hear of `the Hyrcan tiger' and the armed rhinoceros', the `rugged Russian bear'; the wolf `whose howl's his watch'; the raven who croaks the entrance of Duncan under Lady Macbeth's battlements; the owl, `fatal bellman who gives the stern'st goodnight'. There are `maggot-pies and choughs and rooks', and ..hounds and greyhounds, mongrels, spaniels, curs, Shoughs, water-rugs, and demi-wolves..

We have the bat and his `cloistered flight', the `shard-borne bettle', the crow making wing to the `rooky wood'; night's black agents' rouse to their preys; Macbeth has `scotch'd the snake not killed it; his mind is full of `scorpions'. All this suggests life threatening, ill-omened, hideous: and it culminates in the holocaust of filth prepared by the Weird Sisters in the Cauldron scene. But not only are animals of unpleasant suggestion here present; we have animals, like men, irrational and amazing in their acts. A falcon is attacked and killed by a `mousing owl', and Duncan's horses eat each other. There is a prodigious and ghastly tempest, with `screams of death'; the owl clamoured through the night; the earth itself shook. We are thus aware of a hideous abnormality in this world; and again we feel its irrationality and mystery."

Immediately after the murder of Duncan we have the scene of the porter at the entrance to Macbeth's castle. The stage direction calls for knocking within, and then the porter says:

"Here's a knocking, indeed! If a man were Porter of Hell Gate, he
should have old turning the key. [Knocking.] Knock, knock, knock, Who's there, I'th name of Belzebub?-Here's a farmer, that hang'd himself on th'expectation of plenty: come in, time-pleaser; have napkins enow about you; here you'll sweat for't. [Knocking.] Knock, knock. Who's there, I'th'other devil's name?-Faith, here's an equivocator, that could swear in both the scales against either scale; who committed treason enough for God's sake, yet could not equivocate to heaven: O! come in, equivocator."

One of the conspirators, Father Garnet, had used an assumed name of "Farmer." In 1606 the case presented against Garnet had dwelt at length on his use of verbal double-dealing, technically termed "equivocation." Garnet's subsequent admission that he considered it perfectly acceptable to equivocate `if just necessity so require' had seemed doubly outrageous to a society already disposed to think the worse of Roman Catholic priests. As a result equivocation had very swiftly became the popular badge of subversion. In his introduction to Twentieth Century Interpretations of MACBETH Terence Hawkes says:

"It is important to realize that the question is not one of simple `lying.' Equivocation of the type allegedly defended by Garnet's Jesuit order involved the deliberate and premeditated manipulation of language in order to obscure the truth and so, as it would appear to Shakespeare's audience to strike at the foundations of the entire community. When that community is also by and large nonliterate, and thus dependent more than we can imagine on face-to-face colloquy as the repository of truth and certainty, the crime seems even more fundamental, able to effect the debasement of a whole way of life. In a theologically centered society it may readily be labeled devilish, and there is not doubt that much of the `hellish' quality of Macbeth's crime in the play derived from the extent to which, in his journey to damnation, he ultimately commits himself to those who reduce language in this way, and who may for that reason be justly described as:

Juggling fiends.
That palter with us in a double sense

It is against this background that, at the point in the play where the murder is about to be discovered, the Porter drunkenly presents
himself as the guardian of the gate of Hell, and goes on to utter the allusions to Father Garnet which reinforce the metaphorical relationship between Macbeth's crime and that of the Gunpowder conspirators." Once Macbeth takes the first step on the path of darkness and hell by murdering Duncan, step follows step almost automatically. He murders the two grooms. He has Banquo murdered. He reaches the point where he says:

\[ \text{I am in blood} \\
\text{Stepp'd in so far that, should I wade no more,} \\
\text{Returning were as tedious as go o'er.} \]

The malady spreads through the entire realm. Ross says of Scotland:

\begin{quote}
Alas, poor country,
Almost afraid to know itself! It cannot
Be call'd our mother, but our grave; where nothing,
But who knows nothing, is once seen to smile;
Where sighs, and groans, and shrieks, that rent the air,
Are made, not mark'd; where violent sorrow seems
A modern ecstasy; the dead man's knell
Is there scarce ask'd for who; and good men's lives
Expires before the flowers in their caps,
Dying or ere they sicken.
\end{quote}

The particular present in the first 32 speeches in the play (the table of presence) is evil. This is shown by the presence of the Witches at the very beginning of the play with their inversion of the normal order of things:

\begin{quote}
Fair is foul, and foul and fair:
Hover through the fog and filthy air
denoting demonic presences.
\end{quote}

Discussing his Tables of Invention in the preface to the INSTAURATION Bacon said:

\begin{quote}
".the first is to set forth examples of inquiry and invention according to my method, exhibited by anticipation in some particular subjects; choosing such subjects as are at once the most noble in themselves among those under inquiry, and most
different one from another; that there may be an example in every kind. I do not speak of those examples which are joined to the several precepts and rules by way of illustration (for of these I have given plenty in the second part of the work); but I mean actual types and models, by which the entire process of the mind and the whole fabric and order of invention from the beginning to the end, in certain subjects, and those various and remarkable, should be set as it were before the eyes. For I remember that in the mathematics it is easy to follow the demonstration when you have a machine beside you; whereas without that help all appears involved and more subtle than it really is."

And in his NOVUM ORGANUM Bacon names some of these subjects:

"It may also be asked (in the way of doubt rather than of objection) whether I speak of natural philosophy only, or whether I mean that the other sciences, logic, ethics, and politics, should be carried on by this method. Now I certainly mean what I have said to be understood of them all; and as the common logic, which governs by the syllogism, extends not only to natural but to all sciences; so does mine also, which proceeds by induction, embrace everything. For I form a history and tables of discovery for anger, FEAR, shame, and the like; for matters political; and again for the mental operations of memory, composition and division, judgment and the rest; not less than for heat and cold, or light, or vegetation, or the like."

In her book Shakespeare's Tragic Heroes Lily Campbell demonstrated that Macbeth was a treatise on Fear, "analysed in accordance with the medical and philosophical teaching of the period." She did very well as far as she went, but she only had a partial vision of the subject matter of the face looking toward the future in Macbeth. In fact, she has a quote from The French Academie (a work which Smedley demonstrates was written by Bacon) that should have made her realize she only saw part of the meaning. The quote was as follows:

"Nowe, as sorrow is a griefe for some evil which a man presently Feeleth, shutting up the heart as unwilling to receive it: so feare is A sorrow, which the heart conceiveth of some looked for evill, that May come unto it...So that we may well say Feare is not
onely A fantasie and imagination of evil approaching, or a perturbation of the soule proceeding from the opinion it hath of some evil To some, but it is also a contraction and closing up of the heart."

Campbell also made another point that is very apposite to Macbeth. She says:

"It must, of course, be noted that everywhere and always superstition and fear are considered as related."

The Anatomy of Melancholy defined fear as "sorrow for anticipated evil." Thus the final cause of fear is evil. The metaphysical allegory in Macbeth deals with the Form of Evil, and Bacon's answer is strange indeed: Evil is produced by superhuman, extraterrestrial influences, and is cyclical like seasonal influences. For Hecate is the ultimate form of evil in the play. Hecate is associated with the three phases of the moon, and there are a number of references to cyclical, seasonal influences in the play.

It is odd Campbell could not see, even when she had them evil joined to fear before her, that Macbeth, in its ultimate issue, dealt with evil. On the other hand G. Wilson Knight saw this very clearly. In his book, The Wheel of Fire he had a chapter on Macbeth and the Metaphysic of Evil which did an excellent job of probing into the nature of evil portrayed in Macbeth. Knight says,

"Macbeth is Shakespeare's most profound and mature vision of evil." And, of course, it must deal with evil, since fear anticipation of evil, and evil is the natural complement to hell.

HAMLET
According to the American Seer, Edgar Cayce, man who has lost his spiritual self is like a ship without a rudder. This is a clue for understanding the story of Hamlet. Hamlet is curiously unable to direct himself on any course of action. On the surface Hamlet is an entertaining story. Underneath Bacon has fashioned two faces. One looks to the past to the origin of the story of Hamlet which had its basis in the astronomical symbolism of the pole, on which the earth turns, breaking loose from its peg, and the tilting of the earth's axis which resulted. As Hamlet said:
"the time is out of joint, O'
cursed spite, that ever I was born to set it right."

The face that looks to the past finds a mirror for everyman in antiquity. That mirror is the ancient doctrine that events which take place in the great world of the macrocosm (the earth), are reflected in the little world of the microcosm (man). When the axis of the earth became tilted. When the earth lost it's alignment with the sun, the macrocosmic event was reflected on a microcosmic level by man losing his alignment with his spiritual source (symbolically causing the death of his spiritual self). That mirror shows the lost of the Spiritual Self has left Everyman in darkness. He waits for some Ghost of that dead Spiritual Self to appear and give him a clue as to what direction he should take. But when that Ghost in the darkness appears he can not really tell whether it came from heaven or hell. The other face in the play looks to the future. There Bacon's discovery device inquires into the "form" of Everyman depicted in Hamlet.

**The Face Looking Toward The Past**
The story of Hamlet can be traced back to the most remote antiquity, thousands of years in the past. Giorgio de Santillana and Hertha Von Dechen in their book, "Hamlet's Mill" trace the threads of the story back from the Elizabethan Hamlet; to Amleth, or Amlodhi of Denmark; to Livy's account of Lucius Junius Brutus in Rome; to the Kalevala, the national epic of Finland, hoary with age, and its hero Kullervo Kalevanpoika; to Kai Khursrau in Firdausi's Shahnama (the Book of Kings), the national epic of Iran; and to Yudhishthira in the ancient epic, The Mahabharata, of India. Along the way they pick up pieces which they fit together to show the story is derived from the astronomical myth dealing with the tilting of the earth's axis. The hero, on whom Hamlet was based, was named Amleth. He was briefly mentioned by Snorri Sturlason in his Prose Edda (c. 1230), a redaction of a work which is thought to have been orignally composed between 1140 and 1160. Amleth became a legendary hero in the History of The Danes(Historiae Danicae) of Saxo Grammaticus, compiled at the end of the twelfth century. Saxo's tale also had a great many elements in common with Livy's account of the legendary Lucius Junius Brutus, who organized the explosion of the Tarquins from Rome after the rape of Lucretia. This Roman tale, already implicit in Saxo, became explicit in Francois de Belleforest's retelling.
of the story in the fifth volume of his Histoires tragiques, first published in 1570, and reissued on seven further occasions by 1601. The elements of this particular tale had remained in Bacon's mind from at least 1594 when "The Rape of Lucretia" was published until 1600, or 1601 when Hamlet was published. In his "Shahnama", Firdausi, undertook with prodigious scholarship to organize and record the Zendic tradition. About one-fifth of the whole work is allotted to Kai Khustrau, whose story has such striking features in common with Saxo's Amleth.

The parallel between the Tale of Kai Khusrau, and the final plot of the vast Hindu epic, the Mahabharata, has received attention for over a century. In Hamlet's Mill we are told that the translators of Firdausi were not unaware of the parallel, and that they analyze the last phase of events as:

"The legend of Kai Khusrau's melancholy, his expedition into the mountains, and his attainment to heaven without having tasted death has its parallel in the Mahabharata, where Yudhishthira, the eldest of the five Pandavas, becoming weary of the the world, resolves to retire from the sovereignty and acquire merit by pilgrimage."

Santillana and Dechend saw a pattern in their studies of the Hamlet mythology; a fragment from Snorri's work proved all important:

"T'is said, sang Snaebjorn, that far out, off yonder ness, the Nine Maids of the Island Mill stir amain the host-cruel skerry-quern, they, who in ages past, ground Hamlet's meal. The good chieftain furrows the hull's lair with his ship's beaked prow. Here the sea is called Amlodhi's Mill."

This strange mill was not only great and ancient, but central to the original Hamlet story. Snorri explained that a kenning for gold was "Frodhi's meal." Under King Frodhi the general state of things had originally been similar to a Golden Age. This was in some way related to Frodhi's Mill. Frodhi was owner of a huge mill that no human strength could budge. He recruited two giant maidens to work the mill. It was a magic mill. Frodhi told them to grind out gold, peace, and happiness. In his greed Frodhi overworked them. The mill was broken and ground out only salt.
In the Kalevala a mill also played a central role. The main sequence was built around the forging and the conquest of a great mill, called the Sampo. The name was derived from the Sanskrit Skambha, pillar, pole. Because it "grinds" the Sampo was obviously a mill, but the mill tree was also the world axis. Like Frodhi’s Mill, this mill was also broken. Most of it fell into the sea.

Santillana and Dechend found a significant clue to the meaning of the mill in Greece. Cleomedes (c. A.D. 150), speaking of the northern latitudes, said:

"The heavens there turn around in the way a millstone does."

Following this, Al-Farghani in the East had taken up the same idea, and his colleagues supplied the details. The star Kochab, beta Ursae Minoris, was called the "Mill Peg," and the stars of the Little Bear, surrounding the North Pole, were called the "hole of the mill peg...because they represent, as it were, a hole (the axle ring) in which the mill axle turns, since the axle of the equator (the polar axis) is to be found in this region, fairly close to the star Al-jadi (Polaris)"

The central motif of the myth was the idea that the "Mill Peg" which held the pole of the earth upright, had broken loose, and the polar axis had became tilted. A result of this "tilt" the spinning earth wobbles like a huge top, the pole over a period of some 25,800 years traces a great circle, causing the equinoxes to precess through each of the twelve signs of the zodiac at a rate of about one sign every 2,100 years. Each sign has 30 degrees. The Player King in Hamlet says:

"About the world have times twelve thirties been"

Santillana and Dechand in concentrating on the fact that the ancients knew about the precession of the equinoxes missed the relation of the macrocosm/microcosm doctrine to the plight of Hamlet.

They came close. They realized the story was associated with the legends of the "Golden Age", and with those great motifs of myth having to do with the "World Tree": The Ash Yggdrasil in the Edda; the world-darkening oak of the Kalevala; Pherecydes' world-oak draped with the starry mantle. They even realized the story was associated with The Garden of Eden, and with the Tree of Life in The Garden of Eden. They neglected to emphasize the tree on which the golden apples grew in the
Garden of Hesperides. This tree included two additional features of the Garden of Eden story. It not only grew in a Garden, there was also a serpent connected with it. The "Eden" of the most ancient Egyptian mythology was a "circumpolar paradise." The Garden of Hesperides was also in the extreme north. Numerous writers on star lore identified the dragon which guarded the golden apples in the Garden of Hesperides as the constellation of Draconis. Draconis was the pole constellation about the time the Garden of Eden story was supposed to have taken place, and would have been located in the topmost area of the branches of the world-tree. In ancient astronomical mythology Draconis was the old serpent, the evil one. Draconis is related to the stories of the Fallen Angels in the books of Genesis and Enoch. A number of authorities on astronomical mythology have claimed Draconis represented the tempter of Eve in the Garden of Eden. William Olcott said:

"The constellation Draco and Hercules are closely associated in ancient mythology, and Hercules is always represented as trampling the Dragon underfoot. These two constellations are in turn connected with Ophiuchus and Serpens, the figure of another giant overcoming a serpent, while he crushes the Scorpion under his feet. On the old maps the figures of these two famous giants appear head to head.

These similar and striking groups, placed so close together in the sky, show clearly that there was a deliberate intention on the part of the inventors of the constellations to emphasize the great fact of a struggle between mankind and serpentkind. There seems here an evident reference to God's interview with the serpent in the Garden of Eden. 'I will put enmity between thee and the woman, and between thy seed and her seed. It shall bruise thy head and thou shalt bruise his heel.'
Although in ancient times Draconis had a place at the top of the World-tree he was cast down. With the precession of the equinoxes Polaris moved up to take his place. More striking still, as Santillana and Dechend point out, according to the ancient mythologies, at the time Draconis was at the top of the pole-tree the plane of the ecliptic lay in the same plane with that of the equator. This meant days and nights were equal year round. There was an "eternal" spring. Then, due to some great misfortune, the plane of the ecliptic was disservered from the plane of the equator. The axis of the earth was tilted. The serpent was cast down. That ancient pair, Orion and Virgo, passed down from their place on the plane of the ecliptic below the equator to winter and death.

The important point Santillana and Dechend failed to note was the fact that the story also had to do with the ancient doctrine of the macrocosm and the microcosm which maintains that changes in the macrocosm are reflected in the microcosm. If they had taken a closer look at the Garden of Eden story they might have stumbled upon this fact that they overlooked. Before looking at the story of the Garden of Eden it is well to take a closer look at Moses himself, since it was his story, and the context points back to the Egyptian priesthood.

We are assured by St. Paul that, "Moses was learned in all the wisdom of
the Egyptians." Actually this goes without saying. As a member of the royal family of the pharaoh (the adopted son of the daughter of the pharaoh) Moses would have been required to be initiated into the Egyptian Mysteries. The wisdom of the Egyptians was maintained in the temples and withheld from all except the initiates.

The great center of Initiation in Egypt at the time of Moses, and indeed, up to the time of Christ, was reputed to be the Great Pyramid. It was a custom of Initiates in their written works to leave for other initiates, who might see their works, some sign denoting their school. A examination of Exodus reveals that Moses did, as a matter of fact, leave such a sign, and in a most clever manner also.

Moses built a tabernacle in the wilderness as a temple for his priesthood just as the Great Pyramid was the temple for the priesthood of the Egyptian Initiates. Moses gave curiously exact instructions for the curtains of the outside of this tabernacle:

"And thou shalt make curtains of goats' hair to be a tent covering the tabernacle: eleven curtains shalt thou make. The length of one curtain shall be thirty cubits, and the width four cubits: and the eleven curtains shall all be of one measure. And thou shalt couple five curtains by themselves, and six by themselves, and shalt lay the sixth curtain double over the front side of the tent."

All of this detail indicates secret intent. A close examination reveals the diagonal of the twice mentioned second curtain (30 cubits by 24 cubits) yields a very significant angle. This angle is the pitch of the side of the Great Pyramid! The side of the Great Pyramid has a pitch of 51 degrees, and 51 minutes, and the diagonal of any rectangle constructed in the proportion of 30 x 24 has the same pitch. (For more detail see, "The Secrets of Ancient Geometry" by Tons Brunes) As an Initiate of the Great Pyramid School, the writings of Moses offer a unique opportunity for learning more about their doctrine. He did not take the trouble to leave the trademark, without also leaving the doctrine. A portion of this doctrine is in The Garden of Eden story.

A major aspect of the Garden of Eden story had to do with the serpent
- Draconis. The Great Pyramid was oriented to Draconis. We know that, due to the precession of the equinoxes, various stars or constellation take their place during the vast 25,800 year cycle as the pole star. Draconis is one of these, but Draconis has a special place because it is actually at the pole of the polar ecliptic. In other words, when Draconis was the Pole Star, the ecliptic would have coincided with the equator. Days and nights would have been equal year round, and there would have been spring year round, a golden age. Everyone knows the story of The Garden of Eden. God created a garden. In the midst of the garden He put the tree of life, and the tree of the knowledge of good and evil. In the Garden He also put Adam and Eve, the first man, and the first woman. They were not supposed to eat of the fruit of these two trees, but the serpent enticed Eve into eating of them, and Eve enticed Adam. As a result God cast the serpent down. He will go on his belly and eat dust all the days of his life. And God cast Adam and Eve out of the Garden of Eden.

According to mystics this lost of alignment of the earth with its source was reflected in the lost of alignment of man with his spiritual source. Both connotated some great primal sin. In her book, On a Gold Basis, Isabelle De Steiger said:

"Later one I will try to enter more fully into the mystic grounds for the doctrines both of the fall of man and the origin of evil. For the present suffice it to say that mystics consider this present world as a fallen earth, i.e. both physically and metaphysically it is drooping on its axis; that instead of being polarized astronomically and mathematically upright to its central sun, macrocosmically and microcosmically there is a leaning to one side.

This, on the part of the microcosm or man, produces a greater tendency to sin, or departure from the upright, and in the macrocosm, to further deflection of the sun's rays, so that the earth suffers with man for want of strength to resume its original paradisaical position—the upright one. The great work, the magnum opus of the world in general, and man in particular, is therefore to re-instate the world in its upright position, to restore Paradise!"

In that massive compilation of source material, "Anacalyspyse",,
Godfrey Higgins says that among ancient philosophers there was no doctrine more universal than that of the MICRO COSM, though it is now nearly lost. Peter Tompkins, in his book, "Secrets of The Great Pyramid" demonstrates that the Great Pyramid incorporated the microcosmic doctrine. The Great Pyramid was not only built as a scale model of the northern hemisphere, the missing capstone was a miniature of the Great Pyramid, and if it in turn had a missing capstone, would have symbolized an indefinite sequence of microcosmic models on a diminishing scale. The Instauration of Bacon's also incorporated this microcosmic concept. Bacon said, "We neither dedicate nor raise a capitol or pyramid to the pride of man, but rear a holy temple in his mind, on the model of the universe, which model therefore we imitate." He shows he was familiar with the fact Godfrey Higgins brought out, that every ancient temple was a model in miniature of the universe. In "Heaven's Mirror", Graham Hancock does a good job of demonstrating that various ancient temples and monuments were built as models of the universe.

Everyone knows that the disorder with which Hamlet was afflicted was melancholy. Few know what this means. However, in that fantastic monument to learning, "The Anatomy of Melancholy", which most Baconians concede as a masked work of Bacon's, we are told that Melancholy was a universal disorder that resulted from the Fall. This is the same Fall that had its origin in the Garden of Eden story. In the beginning of "The Anatomy of Melancholy" where the Fall is pointed to as the source of man's problems we find the following description of man:

"Man, the most excellent and noble creature of the world, 'the principal and mighty work of God, wonder of Nature,' as Zoroaster calls him; audacis naturae miraculum [Nature's boldest and most marvellous stroke], 'the marvel of marvels,' as Plato; 'the abridgment and epitome of the world,' as Pliny; Microcosmus, a little world, a model of the world, sovereign lord of the earth, viceroy of the world, sole commander and governor of all the creatures in it;"

Then we are told:
"...this most noble creature, heu tristis et lachrymosa commutatio (one exclaims), O pitiful change! is Fallen from that he was, and forfeited his estate, became miserabilis homuncio, a castaway, a caitiff, one of the most miserable creatures of the world, if he be considered in his own nature, an unregenerate man, and so much obscured by his Fall..."

And this is echoed in Hamlet:

"What a piece of work is man! How noble in reason! how infinite in faculties! in form and moving, how express and admirable! In action how like an angel! In apprehension, how like a god! the beauty of the world! the paragon of animals!

And then adds:

"And yet, to me, what is this quintessence of dust!"

We know that Bacon’s Great Instauration of Bacon operates within this same mythos of The Fall. and, in the Play within the Play, which Hamlet designs to trap the King, there is a subtle reference to the legend of the Fall. Symbolically Adam and Eve were set on the path which led to the Fall and their ultimate death by the poison the serpent poured into Eve's ear. In the Play within the Play Gonzago is sleeping when someone enters and pours poison in his ear.

A very significant feature of Hamlet, which, amazingly seems to have been overlooked by all the commentators, is the fact that Hamlet deals with not just one, but with three young men who are concerned with avenging the death of their father. These three young men are:

1. Fortinbas 2. Hamlet 3. Laertes

And with them we find that once again Bacon symbolizes the tripartite division of man that which he so frequently symbolizes in his Plays. This is the following threefold division of the constitution of man:
1) The Inspired Essence (The Nous or Rational Soul)
2) The Psyche (The Produced, or Sensitive Soul)
3) The Body (The Soma)

So we see in the drama Fortinbas seems to move at a higher level on the very edge of the drama, he is not subject to the tides of emotion which sweep Hamlet to and fro, and he is the one who remains alive and successful at the end. Laertes is obviously the physical man and he is a man of action, also not subject to the tides of emotion. Hamlet is the Sensitive Soul in between subject to all the emotion and conflict.

Since Hamlet represents Everyman, Bacon's aim was to construct the play so that everyone who becomes immersed in it sees himself in Hamlet. By what magic Bacon manages to do this, perhaps no one can tell, but the fact that does do this is universally attested. C.S. Lewis expresses another general theme when he says, "The world of Hamlet is a world where one has lost one's way." And this is all too true. Hamlet is like a ship adrift without it's rudder. The play begins at midnight. This is a world where man is at the very darkest part of the night. Lost. Filled with doubts and questions, because the guide has been lost. This is the situation of man in the world who has lost contact with his spiritual self.

*The Face Looking Toward The Future*

What is the "form" of man who has lost his alignment with his spiritual source. The man whose spiritual self is dead? The man who is in that dark midnight in which the state of being bereft of his spiritual self leaves him? What led to the Fall in the first place? It is plainly stated there in the Book of Genesis. God says to Adam:

But of the tree of the knowledge of good and evil, thou shalt not eat of it: for in the day that shou eatest thereof thou shalt surely die.

The act that led to the Fall was also a death sentence. The form, as the play shows, is death. To say something is rotten in the State of Denmark is the same as to say; something is dead in the State of
Denmark. All who have lost contact with their spiritual self are dead. These are the ones to whom Christ referred when he said, "Let the dead bury their dead." Of all the commentators on Hamlet, only Wilson Knight "gets" the point. He says:

"From the first scene to the last the shadow of death broods over this play. In the exquisite prose threnody of the Graveyard scene the thought of physical death is again given utterance. There its pathos, its inevitability, its moral, are emphasized: but also its hideousness. Death is indeed the theme of this play, for Hamlet's disease is mental and spiritual death. So Hamlet, in his most famous soliloquy, concentrates on the terrors of an after life. The uninspired, devitalized intellect of a Hamlet thinks pre-eminently in terms of time. To him, the body disintegrates in time; the soul persists in time too; and both are horrible. His consciousness, functioning in terms of evil and negation, sees Hell but not Heaven. But the intuitive faith, or love, or purpose, by which we must live if we are to remain sane, of these things, which are drawn from a timeless reality within the soul, Hamlet is unmercifully bereft. Therefore he dwells on the foul appearance of sex, the hideous decay of flesh, the deceit of beauty either of the spirit or of the body, the torments of eternity if eternity exists. The universe is an 'unweeded garden', or a 'prison', the canopy of the sky but a 'pestilent congregation of vapours', and man but a 'quintessence of dust', waiting for the worms of death."

So there is no other course, but for Hamlet and Laertes to die at the end of the play. Fortinbas on the other hand, does not die. His crusade is successful because he represents the higher self who still has the possibility of making right the wrong which has resulted from his lost of alignment with his spiritual source.

**KING LEAR**

What is the most important knowledge man can possess? Is it the knowledge that enables him to make a better bomb? Is it the knowledge that enables him to explore the depths of the sea? Is it the knowledge, which enables him to walk on the face of the moon? Is it not rather that knowledge which will promote his own inner growth? That knowledge which will enable him to unfold his own being? That knowledge which will
enable him to cultivate the faculties, which exist in embryo within himself? This is that knowledge contemporary man has lost, but ancient man, possessed. The greatest monuments of antiquity were built within the human spirit. The most important knowledge man ever possessed, or ever will possess, was already ancient when the pyramids were built. This was the exact science of the regeneration of the human soul from its present sense-immersed state into the perfection of that divine condition in which it was originally created. A science of only a select few, to be sure, but a science always considered by the ancients as the science par excellence—the Sacred Science, which exceeded all others as the light of the sun exceeds the light of the moon.

This is the knowledge the legendary Hermes (whom the Egyptians made into a god, and whom, the Greeks called the Thrice Great) taught in the temples of prehistoric Egypt. A science which is, therefore, known as The Hermetic Science. Alchemy on the one hand dealt with the transmutation of base metal into higher mental, but on the other hand there was a higher form of alchemy that dealt the science of internal transmutation and this was called the Hermetic Science as opposed to the lower form of Alchemy. This title of Hermetic Science was given to the science practiced by the higher order of alchemists, and this is the aspect of alchemy, which Francis Bacon concealed in his play of King Lear.

The Face Looking Toward The Past
In this study of King Lear I have primarily utilized two texts. One is "The Chemical Theatre" by Charles Nicholl. Nicholl gives a good exposition on the alchemical symbolism in King Lear, but he does not understand Alchemy itself. For this I have used what I consider the best text on the subject, the book by Mary Ann Atwood, "Hermetic Philosophy and Alchemy."

A concept central to alchemy, was the idea of correspondences. According to legend Alexander the Great found a tablet in the tomb of Hermes, many centuries after his death, and it was carved from pure emerald. Engraved on this tablet in just a few lines was a summary of the entire science of Hermes. It began with words expressing the idea of correspondences:

True. Infallible, and most true. The above is as
This was one of Bacon’s reasons for placing his story in the legendary prehistory of pagan Britain. Through this setting Bacon deliberately avoided all religious connotations and associations, and, by putting Lear in a direct relation with nature the setting enabled him to show the doctrine of correspondences. G. Wilson Knight says:

"The world of King Lear is townless. It is a world of flowers, rough country, tempestous wind, and wild, or farmyard, beasts, and, as a background, there is continual mention of homely, countrified customs, legends, rhymes. The world is rooted in nature, firmly as a Hardy novel... We hear of the wolf, the owl, the cat, of sheep, swine, dogs(constantly), horses, rats and such like. Now there are two main directions for his animal and natural suggestion running through the play. First, two of the persons undergo a direct return to nature in their purgatorial progress..."

Bacon also indicates this background of universal nature by his division of characters.

<table>
<thead>
<tr>
<th>Good</th>
<th>Evil</th>
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</thead>
<tbody>
<tr>
<td>Lear</td>
<td>Goneril</td>
</tr>
<tr>
<td>Cordelia</td>
<td>Regan</td>
</tr>
<tr>
<td>Earl of Kent</td>
<td>Duke of Cornwall</td>
</tr>
<tr>
<td>Earl of Gloucester</td>
<td>Duke of Albany</td>
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<tr>
<td>Edgar</td>
<td>Edmund</td>
</tr>
<tr>
<td>Fool</td>
<td>Oswald</td>
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These reflect the teachings of the Magi of the opposing forces of Light and Darkness in universal nature. According to the Magi an
eternally opposing pair: Ahura-Mazda, and Ahriman were reflected in universal nature. Ahura-Mazda, the Creator, was the God of Light and Good. His adversary, Ahriman, also known as The Serpent, was the God of Darkness and Evil. From each of these came forth six principles, or gods; from Ahura-Mazda principles of Light and Good; from Ahriman principles of Darkness and Evil.

Lear's direct relation with nature shows the correspondences between the outer world of nature, and the inner world of King Lear. When the storm breaks a direct correspondence is shown with the inner storm within Lear. The doctrine of correspondences in King Lear goes beyond this. The allegory depicts, in vitro, a model of the constitution of man:

King Lear (Spiritual, Inner man of the spirit)
   1. The Rational Faculty (Cordelia)

   2. The Will
      A. Willing (Goneril)
      B. Nilling (Regan)

Gloucester (Sensual, Outer man of the senses)
   1. The Apprehending Faculty (Edgar)

   2. Moving Faculty (Edmund)
      A. Appetites
      i. irascible faculty (anger)
      ii. concupiscible faculty (lust)

   Motion

The double plot in King Lear has this for its basis. The plot dealing with Gloucester was not in "King Leir and his three Daughters", the source on which the play was based. Bacon created this himself. The reason is evident. He wanted to allegorize the relation of the outer man of
the senses with the inner spiritual man. The royal Lear is afflicted by anger. The more lowly Earl of Gloucester by lust. Both have problems with their offspring. Both have one who is good. Lear's problem is with his two daughters, Gloucester's with his one son. Lear goes mad - mental blindness. This is reflected in the physical blindness of Gloucester. These correspondences even extend to their deaths. Gloucester perishes between extremes of grief and joy at the knowledge that his son was 'miraculously' preserved. Lear dies between extremes of joy and grief in his desperate illusion of Cordelia's lip movements and his emphatic knowledge that his daughter was needlessly butchered. Both teeter at the very edge of life. For Gloucester a physical cliff symbolizes this verge, while for Lear it is the more terrible Dover of the mind. Both believe the evil offspring, and disbelieve the good offspring.

These correspondences extend from Gloucester, who is the outer man of the senses, to King Lear who is the inner spiritual man. From the outer storm of nature to the inner storm within King Lear. From the inner King Lear to the innermost King Lear. The subject touched upon by the remainder of the Emerald Tablet, which moves from the doctrine of correspondences to the alchemical experience, relates to this:

The Sun is it's father. The moon is it's mother. It's nurse is The Earth. This is the origin of all perfection. The end of the whole world. It is perfected by union with earth. Separate earth from fire, subtle from gross, gently and sagaciously. It ascends from earth to heaven. It descends again to earth. It receives the strength of both. So thou hast the glory of the whole world. Darkness flees from thee.

This is the strength of all. It overcomes all things; transmutes the subtle, and the solid. This is how the whole world was created. This is how all wonderful transformations were effected. Therefore am I called Thrice Great Hermes, having the three parts of the philosophy of the whole world. This ends my writing concerning the operation of the Sun.

In "The Golden Treatise" of Hermes Trismegistus we are told that:

"...the operation, therefore, decoction lessens the matter, but
the tincture augments it: because Luna after fifteen days is diminished; and in the third, she is augmented. This is the beginning and end."

Mary Ann Atwood says,

"Understand here the diminution and increase of that ethereal light, which is the passive luminary in the Philosophic Heaven, whose changes and manifest operations are described as wonderfully parallel with those of the familiar satellite, by which the philosopher analogically indicates her."

George Gurdjieff said,

"Inside us we also have a moon, and a sun and so on. We are a whole system. If you know what the moon is and does, you can understand the cosmos."

The Alchemical process began with the Materia Prima, or First Matter. It had to be first found (no small task) and then placed in the furnace of the Philosophers, and kept at a constant temperature for a long period of time, until it was finally killed, and after its' death it changed into a new, more noble and better forme.' This was followed by a long process which lasted until the nigredo, the darkness darker than darkness, the 'blackest of blacks', appeared. This was the first sure sign that one was on the right path. The next phase was the appearance on the surface of a starry aspect, which is likened to the night sky, which told shepherds and kings that a child was born in Bethlehem. The next sign was the appearance of a great number of beautiful colours, a stage known to the alchemist as the Peacock's Tail. Then came the appearance of the Albedo, the Whiteness. Once the Whiteness appeared, there was only one step more until the Red King or Sulphur of the Wise appears out of the womb of his mother and sister, Isis or mercury, Rosa Alba, the White Rose.

The Alchemists had a universal formula for the whole process. This formula was "solve et coagula", dissolve and coagulate. This solve et coagula was repeated again and again during the process.

Certainly some "Guide for the Perplexed" is indicated in the face of this strange symbolism. It is necessary to realize man has three layers
of consciousness that exist one within the other. We are familiar with our waking consciousness, and to a lesser extent with the consciousness that exists beneath our waking consciousness. This is the consciousness we experience in dreams. It is possible to dissolve the "waking" consciousness, and, with full awareness, move back to the level of that consciousness we experience in dreams. It is possible, in turn, to dissolve this layer of consciousness as well, and move back to the true ground of all consciousness that the alchemists called the First Matter. The alchemists had techniques by which they could facilitate this process. Of the available techniques which may have been used to open and facilitate the inner journey, one was similar to what is known today as "sensory deprivation", another was an induced trance akin to the Mesmeric Trance. The Whirling Dervishes dissolved the surface consciousness by a technique whereby they whirled around and around while doing an intense mental concentration, a counting exercise which maintained their point of awareness, while the surface consciousness was dissolved. Another technique was "the witches' cradle" which was used at the black sabbath during the middle ages. The witch was wrapped in a sack and dangled from a tree limb. The rotary motion of the "cradle" caused lost of orientation of the physical organism and caused the surface consciousness to dissolve, moving the awareness of the witch from the surface mind to the mind behind the mind. A conventional means has been meditation. Meditation provides some basis for understanding alchemy, but meditation was not the "be all" and the "end all" of alchemy. It entered into a part of it, and it furnishes some parallel experiences which are helpful in understanding alchemy.

According to Mary Ann Atwood the technique that the Alchemist had handed down from antiquity, and that they used in their secret processes was the magnetic trance; what has been called Mesmerism in the past, and what, in its watered down, pathetic remnant, that has survived to the present day is called Hypnotism.

Meditation was certainly familiar to Francis Bacon. In the book titled, "The Art of English Poetry", which has been attributed by fools to George Puttenham, but was written by Francis Bacon, Bacon speaks of the use of "deep" meditation, and demonstrates his familiarity with the art. If an individual achieves a necessary state of purification, and meditation is followed as a daily discipline over a long period, the
rational mind, with its incessant activity, can be banished and eventually dissolved. Images from the subconscious will begin to flood the consciousness while the individual is wide awake. This is a level of consciousness ordinarily only experienced during sleep when people experience dreams. If this layer of consciousness is dissolved in turn, one moves further back beyond it still to the true ground of all consciousness.

When Hermes says, in his Emerald Tablet, 'separate the earth from the fire', what he means, is, 'separate the physical body from the fire of mind or awareness within, and he is also implying methods of purification should be utilized for this separation. He then says, 'It ascends from earth to heaven', i.e. it is then possible for the awareness to ascend from the external sensory awareness all the up to the true ground of man's being. 'It descends again to earth.' The awareness then descends again to the outer sensory man. These are the repeated 'solves' and 'coagulas.' 'It receives the strength of both.' The process gives a new, intensified strength to the awareness. The nigredo phase, that "blackest of blacks" is a familiar experience in the meditation practice when the awareness has moved beyond the subconscious, and one experiences only a most profound blackness. People have described seeing various colors like a rainbow, the experience which the alchemists call the Peacock's Tail. This experience occurs when the ego approaches its true ground. Mary Ann Atwood says:

"but this mystical substance, this root of the world, returning immediately upon the dissolution of the parts, renews them; nor will then be quiet, but Proteus-like runs from one complexion of light into another, from this colour to that, transmuting himself before the regardant eye into a strange variety of forms and appearances, exhibiting the universal phenomenon of nature in recreant display as he runs forth from green to red and from red to black, receding thenceforth into a million of colours and transmigrating species."

Then the light appears. This light is the First Matter, and is also the gold of the Hermetic Alchemists. The whole cycle of the inner experience must be repeated again and again as described by the alchemists in their repeated dissolves and coagulates.
The fall of the soul into the phenomenon world was a fall outward from the core of man that still exists in embryo within him. This core exists in a state of Oneness, and has that universal preception of all nature which enabled Adam before the fall to give all things their true names. The Achemists ventured inward to this core, but they did not stop there. Their science realized this embryo of the higher self within could be nourished and made to grow, and had the ability to transmute and regenerate all the facets of their lower nature, and, by repeated contact, to bring about the death of the lower man, and the birth of the new, higher man. In the Anatomy of Melancholy Bacon deals specifically with the two functions of that part of the moving soul known as the appetites. This part he says, has two powers or inclinations: the irascible and concupsicible. That is anger and lust. Through these men are led like beasts by sense, giving reins to there anger and to their concupsicence and several lusts. Before any progress can be made these must be brought under control. So Bacon gave special attention to these in his allegory.

The fall of King Lear replicates the Fall of Man. Man was created king of the earth, with the inner, spiritual man, in control. In the created state the rational faculty predominated over the will and the inner faculties directed the outer, sensual man, with his accompanying apprehending and appetite faculties. The Fall began when the sensual man entered into an adulterous union with nature. The sensual man followed the outer allurements of the senses rather than the direction of the inner faculties. And man fell from the true ground of his consciousness. We see this at the beginning of the play when Gloucester is presented to us. The first lines of the play characterize Him. We learn that he has a bastard son (Edmund) as well as his legitimate son Edgar, and that he is a sensual man. He says of his bastard son that:

"Though this knave came something saucily to the world before he was sent for, yet was his mother fair; there was good sport at his making...."

He has become brazened to the idea of both his liason and his bastard son. As the play continues, the allegory shows that the outer, sensual man, Gloucester, without the control and guidance of the inner man is controlled by the appetites (Edmund), which leads to his ultimate
blindness. A further result of the loss of control of the outer sensual man by the inner man is that the spiritual man also relinquishes control of the inner faculties. The rational faculty (Cordelia) is banished, and control is given over to the will (Goneril and Reagan). We see the truth of Reagan's statement that she is made of that self metal as her sister. They represent the two divisions of the will. With the rational faculty banished, control is given over to the will. But with nothing to govern or direct the will it is drawn into union with the appetite faculty of the outer man, that is with Edmund.

Then, indeed, is the inner, spiritual man cast out. With the rational faculty banished, madness is the final result, and eventually the death of all of the faculties of the spiritual man until the spiritual man himself dies.

The course of the drama after the initial introduction of Gloucester has this as the subject of its allegory. Lear is very old. He is testy as old people often are, but to the willfulness of extreme old age, is added the unchecked self-indulgence of a rich and powerful king, which makes him even worse. He is accustomed to adulation and to getting his own way in everything. All of these traits can be summed up in in central trait. He is self-willed. He has decided to give up his kingdom and divide it among his three daughters:

"'tis our fast intent
To shakes all cares and business from our age,
Conferring them on younger strengths, while we
Unburden'd crawl toward death."

He decides to make the act an open test of his daughters' love for him.

When Cordelia (the rational faculty) does not play the game as Lear wishes in the drama he has set up for the division of his kingdom among his daughters, and avow her love for him in matchless superlatives, Lear is unreasonably angry. He disowns Cordelia, giving her nothing, and banishes her, and divides his kingdom between Goneril and Regan, the two faculties of the will. When Kent, who sees the situation for what it really is, try to intervene, Lear banishes him also growling:
"Come not between the dragon and his wrath."

The allegory also shows the Fall in reverse. It is easy to see what the allegory describes from the viewpoint of the inner experience, and hence of alchemy. The whole discipline entails banishing the rational, thinking mind (Cordelia), because it is the activity of this mind which prevents us from moving away from the surface consciousness to that consciousness which exists at the deeper levels of our being. Control of one's inner kingdom must be turned over to one's will power (Goneril and Regan), and the rational mind (Cordelia) must be banished.

**THE DRAGON**

The statement about the dragon brings us directly into the symbolism of Alchemy. In Alchemy The Dragon symbolizes the self. When the self centered Lear, says, "Come not between the dragon and his wrath", he shows he is the dragon. The dragon is one of the most familiar symbols of alchemy because Self is the common attribute of Fallen man, and because the primary task of the discipline is the negation of the self. Ripley in his Compound says:

> Fire against Nature must doe thy bodies woe;  
> This is our Dragon as I thee tell,  
> Fiercely burning as the fire of hell.

The dragon is the self-devourer. We see this in its most ancient and familiar guise: the Dragon eating its own tail. The Dragon thus becomes another manifestation of the circular opus, the death-dealing and life-giving wheel. The description and illustration of the Dragon in Lambspringk's De Lapide Philosophico sums up its paradoxical and circular qualities:

> A savage Dragon lives in the forest....  
> In the hour of his death.  
> His venom becomes the great Medicine.  
> He quickly consumes his venom,  
> For he devours his poisonous tail.  
> All this is performed on his own body,  
> From which flows forth glorious Balm,  
> With all its miraculous virtues.
The dragon, which devours his own tail, symbolizes the self, turned from the outer world and inward on itself. As Christ said,

"Ye must be converted (that is you must be turned about from the outer world toward the inner world) if you would enter the Kingdom of Heaven." for, "The Kingdom of Heaven is within you."

The Self turns within in the process. The sick King announces himself as the Dragon and begins to devour himself. The transmutation of King Lear is under way. As the poem Verus Hermes says in Prodromus Rhodostauroticus:

A weakling babe, a greybeard old
Surnamed the Dragon: me they hold

In darkest dungeon languishing

That I may be reborn a King.

DISSOLVE AND COAGULATE

In contemporary times man knows almost nothing of the Inner Quest. One of the very few men who had this knowledge was George Gurdjieff (Appendix III). In the book by Ouspensky, "In Search of the Miraculous" Gurdjieff said that for man to achieve any kind of development there must be a certain crystallization, a certain fusion of man's inner qualities. This fusion is obtained by means of 'friction,' by the struggle between 'yes' and 'no' in man. If man lives with an inner struggle, especially if there is a direction to his inner struggle, the crystallization will take place. Gurdjieff cites an example. Take, he says, the case of a brigand, a really good, genuine brigand. I knew such brigands in the Caucasus. He will stand with a rifle behind a stone by the roadside for eight hours without stirring. All the time, mind you, a struggle is going on in him. He is thirsty and hot, and flies are biting him; but he stands still. This is an example of how crystallization takes place. But what King Lear deals with is just the opposite. In most men a wrong, incomplete crystallization has taken place. Then, in order to make further development possible he must be melted down again, and this can be accomplished only through a laborious
inner process, or through terrible suffering.

Lear must be melted down again, reduced to naught, in order for further development to take place. And this is exactly what the inner process of alchemy, or even intense suffering does. It dissolves the surface self so one can revert back to the self behind it. Lear, who has scorned Cordelia with his expression 'nothing comes of nothing' is about to be melted down into nothing so he may become something. We watch as the process takes place.

At the end of the first scene Goneril and Regan, now joint Queens of the realm, are left alone on stage. They speak harshly of the father for whom they recently professed such love. The scene ends on a note of undefined menace:

Regan: We shall further thinke of it.
Goneril: We must do something, and i'th'heate.

The wayward King is to be melted down in the 'fire of the treatment'. This melt down of Lear takes outwardly the form of a relentless reduction of status. Goneril commands Oswald to treat Lear with 'what weary negligence you please'. The father, bereft of authority, becomes no more than a troublesome child:

'OId fools are babes again, and be us'd With checks as flatteries.'

At first it is the name of King which must be demolished. Oswald's first snub begins this process:

Lear: Oh you Sir, you, come you hither Sir.
Who am I, Sir?

Oswald: My Ladies father. From King to 'my Lady's father': the next peg down is provided by the Fool (whose paradoxical allegiances we must soon examine):

Fool: That lord that counsell'd thee
To give away thy land,
Come place him here by me,
Do thou for him stand:
The sweet and bitter fool
Will presently appear;
The one in motley here,
The other found out there.

Lear: Dost thou call me fool, boy?
Fool: All thy other titles thou hast given away; that thou wast born with.

From King to father to bitter fool: the re-naming of the King now reaches its nadir, again the words of the Fool: 'Thou wast a pretty fellow when thou hadst no need to care for her frowning; now thou art an O without a figure. I am better than thou art now; I am a Foole, thou art nothing. So, in name, Lear becomes nothing. This is a symbolic stripping down preparatory to the real one, the King becoming a naked beggar in the storm. The Fool gives another definition of Lear as nothing.

Lear: Who is it that can tell me who I am?
Fool: Lear's shadow.

This is what Lear must become: his own shadow, the negative of the King, sol niger (the black sun).

This nominal extinction of Lear is accomplished by another reduction, one accomplished by Goneril and Regan with a positively mathematical precision. Goneril's particular displeasure is aimed at the 'disorder'd' and 'debosh'd' behaviour of Lear's retinue of one hundred knights. To Lear, still clinging to the remnants of his symbolic world, the hundred knights are his kingdom: they shelter him from the truth of dispossession.

They must be stripped away. Goneril's steely request begins this reduction.

be then desir'd
By her, that else will take the thing she begges,
A little to disquantity your traine.

Lear rages and curses; he and his ragged 'kingdom' troop off to Gloucester Castle, already colonized by Regan and Cornwall. The 'disquantitying' of his retinue now accelerates.
Regan:

I pray you, Father, being weake, seeme so.

If, till the expiration of your moneth,

You will returne and soiourne with my sister,

Dismissing halfe your traine, come then to me.

He is down to fifty now, but not for long: Regan again-

What! fifty followers?
Is it not well? What should you need of more?

Yea, or so many?...

If you will come to me,

(For now I spie a danger) I entreate you

To bring but five-and-twentie.

Believing Goneril will still tolerate fifty, Lear turns once more to her:

'Ile go with thee: Thy fifty yet doth double five-and-twenty, And thou art twice her love.' It is the same cracked old man, counting up the points, making love a currency to barter in. Only this time he had no power to bargain, no 'sway, revennew, execution'. This time his bluff is called:

Goneril: Heare me, my lord.
What need you five-and-twenty? ten? or five...?

Regan: What need one?

In grand theatrical manner, Lear had divided up his kingdom in the first scene. This now is the real division, the unrecognized meaning behind
that symbolic partition of the map.

His retinue relentlessly halved away - 100,50,25,10,5,1...0.

    'Now thou art an O without a figure;'

A shadow King ruling over a people-less kingdom. The Wheel that began with the word 'Nothing' carries Lear down toward nothingness. This is also part of the purification process, because this melting away to nothing reduces Lear to the level of the simplicity that is required before a man can hope to contact his true ground.

As bad as the conduct of the daughters is toward Lear, we must understand that this is a self initiated process. It is their task to strip Lear down to nothing. This is a part of the discipline, the alchemistic process. We next see Lear, driven toward madness, go out into the night with his fool just as a most stupendous storm breaks. Lear is exposed out in the night of wind and darkness and rain, and terrific tempest. Not even the wolves are abroad. We see that the alchemistic process has been effective. The chrysalis crystallized around Lear's being has been melted away. The effect is that he is now exposed to all the tempestuous influences outside himself, those forces from which his buffer of crystallization protected him before.

Another significant point is that the process of the destruction of the dragon has begun. As the Self is destroyed, Lear begins to have empathy for the plight of others. The fool says:

    "Good nuncle, in, and ask thy daughter's blessing; here's a night pities neither wise man nor fool."

Kent finds his master raging through the night and tries to persuade him to take refuge in a little hut where he can keep warm in the straw. Lear hears him pleading and for the first time thinks of someone other than himself. He realizes his fool is shivering.

    "How dost, my boy? Art cold? I am cold myself."

He enters the hut, letting the fool go ahead of him. Finally he had considerate of someone other than himself. His thoughts turn to the
helpless poor, who have to endure such storms as this because they have no money to pay for shelter. He has never thought about such matters before, but the chrysalis of Self is dissolved.

The Fool

The Fool is a very important character in the play. He is Lear's constant companion, an intrinsic part, it would seem, of Lear himself. Also, The Fool has a strange quality. A passage from the Fool's first scene in the play indicates this quality for us:

Lear: When were you wont to be so full of songs, sirrah?
Fool: I have used it nuncle, e'er since thou mad'st thy daughters thy mothers, for when thou gav'st them the rod, and put'st down thy own breeches,
Then they for sudden joy did weep,
    And I for sorrow sung,
That such a King should play bo-peep,
    And go the fools among.
Prithee nuncle keep a schoolmaster that can teach thy fool to lie, I would fain learn to lie.
Lear: An you lie, sirrah, we'll have you whipped.

It seems that the Fool is under some kind of compulsion to tell the truth. And this, in fact, is the key that opens the door to the Fool's identity. The Fool is Awareness. The rational, thinking quality of the mind has been banished, as it must for the inner discipline, since for meditation a continued focused attention is required. Thus the mental quality of Awareness must remain as a constant companion on the inner quest. But the Fool has a special meaning in Alchemy. The word 'fool' derives from Old French 'fol', and the old tarot card of 'le fol' gives us a clue as to his identity in Alchemy. There we see the Fool with a stick over his shoulder, on the end of which is a knapsack containing his belonging, and he is strolling along a road. And in mythology Hermes, or Mercury was the god of travellers, whom he guided on their perilous ways, just as the Fool is a companion and guide for King Lear. Like all metals most familiar to the early chemist, Mercury bore the name of a god. The application of Mercury as a volatile spirit ascending and descending, related to Mercury as winged messenger between gods and men. The dissolving aspect of alchemical Mercury linked with the mischievous character of the god
Mercury, patron of rogues, vagabonds and pickpockets. Someone who is mercurial is 'sprightly, ready-witted and volatile' and 'changeable, mobile, quick, excitable, and elusive.' These are precisely the qualities of the Fool in King Lear.

Philalethes warns:

'You must be very wary how you lead him, for if he can find an opportunity he will give you the slip.'

This characterizes the focused awareness in meditation that requires constant control. For in meditation the focused, directed awareness, is very much subject to wandering, and will "give you the slip" again and again. It must be moved back again and again to the subject of its focus.

Something very significant occurs when Lear and the Fool enter the hut in the storm. There they meet Edgar who at the end of the play becomes the new King. In Taoist meditation three parts are described. 1. The part belonging to the circulation of the light. 2. The part belonging to the death of the ordinary man. 3. The part belonging to the conception and growth of the new man. Of course, at this point Edgar is far from being the New Man. He is seen in the guise of Tom, the bedlam beggar. Because in ordinary man the New Man exists only as a lowly beggar waiting to be recognized within him. Nevertheless, this marks a new beginning point in the process.

*The Philosophical Furnace*

At the point where Lear meets Poor Tom he has been stripped of all his external accouterments. Now he is stripped to his bare essence:

"Is man no more then this? Consider him well. Thou ow'st the worme no silke, the beast no hide, the sheepe no wooll, the cat no perfume. Ha? Here's three on's are sophisticated; thou art the thing it selfe; unaccomodated man is no more but such a poore, bare, forked animall as thou are. Off, off, you lendings! Come, unbutton heere."

The little hut Lear is in is a model of the furnace of the alchemists. An illustration in the "Atalanta Fugiens" of Michael Maier shows the King
nude, sitting in the furnace with the fire burning underneath. The storm with its 'sulph'rous and thought-executing fires', its 'wrathfull skies' emitting 'such sheets of fire, such bursts of horrid thunder', is a furnace wherein the King as Raw Stuff is 'burned upon the fire of the art.' It's supreme violence makes even the rigid King capitulate- 'heere I stand, your slave'-just as the alchemist's furnace provides the 'Heate of mighty Coaction' which will break even 'mineralls that be hard of liquefaction.'

The fire of the furnace (the storm) shatters distinction and hierarchy, it levels everything to a chaotic parity. It reduces the subject to the ultimate 'thing it selfe.' The Storm makes Lear 'nothing' in that it merges him with all things: it removes the outer form which distinguishes the King from all other animals and the relevant utterance from the swirl of possible utterances beneath consciousness. The removal of form is precisely what the alchemist's fire accomplished. Philalethes describes the Raw Stuff being 'set to our fire to digest' until: "all together become a Broth, which is a mean substance of dissevered qualities, between the Water and the Body, till at length the Body burst asunder and be reduced into a powder, like to the atoms of the Sun, black of the blackest and of a viscous matter."

This operation, says Philalethes, is called 'Extraction of Natures and Separation...also Reduction to the First Matter, which is Sperm or Seed.' Lear's reduction to nothing reveals the 'sperm or seed' of a new Lear. This reflected in his plea to the Storm:

"Cracke Natures moulds, all germaines spill at once.'

Lear's reduction to nothing also brings him to a curiously passive state. Mary Ann Atwood helps us understand this.

"The Alchemists say that, in the process, there is a point of passivity, where there is no attraction but rather an indifference to both the life and the death; then the Artist must look to his Work, and seek to stir up the Motion; thus we learn in the language of the older Masters, that when Vulcan appears in the same altar with Minerva the conjunction is ominous. This means that all the desire of life is towards the Wisdom-life, that pure,
good, beautiful, passionless life; of itself it needs nothing, but if it is stirred it is taken; what takes it is the self-will."

**The Battle**

We come now to the point where Cordelia, heading the French forces, joins battle with the forces of Edmund, Goneril, Regan, and Albany. This battle has had many prototypes. We see in the Bhagavad Gita, Arjuna, at the head of the five pandavas with all their fighting men ranged for battle on the sacred plain of Kurukshetra against the forces of Duryodhana. And in the process of describing the battle the Bhagavad Gita gives, of all things, a full exposition on the science of Yoga, which is only relevant, of course, if this battle deals with the drama of the inner quest. Mary Ann Atwood says:

"In the great combat of Life internal on the plain of truth, the will on either side, that of the universal and the self centre, sends forth all its troops, that is, the various powers, as they are called successively; the rational light keeping back to the last, and never aroused into action until deprived of its understanding essence which is taken captive by the rational light on the other side; not being able to subsist without this, the rational intellect goes forth to avenge it and die. This is predestinated from the first; the process, however, goes on over and over again; it is not concluded in this world."

Another prototype of this battle is Achilles at the head of the Greek forces outside the walled city of Troy. What does this all mean? Mary Ann Atwood says:

"and, like another Achilles, conscious of self-sacrifice, to besiege the fortress of Self-Will in life, prevailing at length through death and every obstacle, the Divine Will favouring, is not only promoted through the whole identity, and converted to the proper virtue and perfection of its root; but there, likewise, to increase, triumph, and multiply, according to the hermaphroditic virtue of its conceived Law. So life is perfected in Wisdom, and the Will springs up in Paradise with fair golden fruits."

She adds:
"This war is the war between the two principles of the self-will and the Divine Will. We are born into the self-will, and by the Divine mercy shut up in nature in order that we may not feel the bitterness springing from the course of the self-life, which Behmen called the bitter anguish of the driving wheel of existence. All the whole scheme of Christianity is to redeem us out of that misery by the interposition of God's grace between us and it."

And again.

"There is a war in the Work between the self-will and the Universal Will, and all the faculties and desires are engaged on one side or the other; the effort of the Universal Will is to draw them into its service by first destroying them, and then reproducing them in a transmuted form."

And she repeats her assertion that the self must die.

"For Self-knowledge is impossible unless every other knowledge is deprived; as this selfhood likewise is obliterated in the overwhelming attraction which raises it into the First Cause."

So in this battle not only are the forces of Cordelia are defeated. Soon afterwards we see a wholesale distruction. Gloucester dies. Cordelia is killed. Goneril and Regan die. Lear dies. Edgar kills Edmund. In the alchemical drama the individual self must die in order for the universal self to assume control.

As Mary Ann Atwood says:

"There are two magnets in man, i.e., two wills contending for man: the one universal, the other particular; the one related to the Divine Centre, the other to the self centre. Therefore these two contend for the soul. The Hermetic picture of the two dogs, the Corascene dog and that of Armenia, as they sometimes are called, is an illustration of this, as is also the allegory of the Duellum between the two knights; in the common life they are not in contact, they are remote from each other, the one, that
related to the self-will, being carried out through the senses; the other, the good life, being hidden and required to be sought out by the will and desire of man turned toward it."

Scattered throughout her book are a number of other passages which all throw light on the subject. She describes the final step when she says,

"Once delivered from the exterior bondages of sense and heterogeneous desire, from the passions and false affections of this transitory life, the final step is declared comparatively easy; as transcending by the energy of faith, from the separable selfhood, the Identity passes into universal accord.-To go forth and to return; therefore was the agreement cut off..."

And again:

"In the vital changes which are intimately connected with the spirit changes occurant in the process, the vital force in the blood undergoes alchemical changes in its relation to the body. There are three principles in this force, Attraction, Circulation, Repulsion-the Alchemical Salt, Mercury, Sulphur. What is really changed is the magnetic attraction; the medial spirit is changed; life is attracted in, instead of out! There is an action and re-action of the opposite poles (the two magnets before mentioned) to perfect one another, or rather each by the other, in the overcoming the negative law, the evil; the selfhood, into which the original sin resulted. The action of the two to one another resembles that of an acid and alkali, beginning in a violent effervescence and ending in coalescence under a third form, so as Ripley ('revived') says, through Eirenaeus, 'the Corascene dog and the bitch of Armenia, after all their snarling and biting, brought forth a sky-colored whelp.' (This colour is the colour of Wisdom.)"

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The Face Looking Toward The Future

As is his customary practice in his Plays, Bacon also allegorizes a face looking toward the future. This face in King Lear deals with an inquiry into the "form" of anger, the basic trait which Lear has to eradicate as part of his inner quest. In his essay on Anger, Bacon says that anger is a brief madness. So when we see Lear go mad in the play, the form of
anger is allegorized.

**OTHELLO THE MOOR OF VENICE**

*Entertaining King James*

The first performance of Othello was before King James in 1604, by the ‘Kings Maiesties plaiers’ in King James’ Banqueting Hall at Whitehall. In addition to the other meanings interwoven into the play, Bacon crafted it to appeal to King James. Brabantio tells the Duke his daughter Desdemona has been stolen from him, and corrupted, and this could only have been brought about by witchcraft. King James was notorious for his obsession with witchcraft. Storms imperil the bridal voyage of Othello and Desdemona to Cyprus. King James believed that storms unleashed by witches had imperiled his bridal voyage to Denmark. In a juvenile poem, James wrote about the Battle of Lepanto, where Don John of Austria had defeated the Turkish fleet. In Othello Cyprus is threatened by a Turkish fleet, and Othello is sent to combat the threat, but the Turkish fleet is destroyed by a storm recalling the destruction of the Spanish Amada sent by Philip II against England and the glory that accrued to the England of which James was now the king.

Othello is not at all what it seems on the surface. Apart from the bone thrown to King James, and a mandatory link to King Lear, the play depicts highly esoteric techniques for raising human consciousness, and completing the transformation begun with the inner discipline detailed in King Lear. There is no aspect from the past in Othello. The events go no further back than 1570 because Othello is actually the second part of King Lear, and King Lear has already had the aspect dealing with the past. Moreover, instead of the human fiend that Iago has always been viewed as, he actually applies the inner discipline, and is the hero of the whole process. The important thing to realize is that this is a stage in a process. In King Lear we saw that Lear, after the self initiated process of the terrible melt down of his self will, relinquished this self will for the universal will, but the adjunct to this the universal consciousness is not yet present. So an additional step is required before this can be gained.

*The London Audience*

To put the story of Othello and Desdemona into the context it is
necessary to consider how blacks were viewed in London, England, in the
early 1600’s, and how a white woman in a lofty station of society would
have been viewed who fell in love with, married, and had sex with a black
man, since this has a major bearing on the allegorical under sense of the
play. Bacon’s allegorical under sense emphasizes Othello’s blackness, but
at the literal level it is evident that Bacon did not buy into the stereotyped
view of blacks that existed at this time and place. Although blacks were
commonly viewed as animals, Bacon saw no real distinction between white
people and black people. Aaron, the moor, in Titus Andronicus is a highly
literate black man, well versed in the classics. He is familiar with Ovid and
Horace, and presumably other ancient authors. His sexual behavior could
not be further removed from the stereotyped view of a black man’s
uncontrollable sexual appetite. Bacon put the beginning location of the in
Venice and made the Moor, Othello, a general in charge of the
military forces of Venice because a black man in charge of the military
forces of London would have been completely unbelievable to London
theatregoers.

To Londoners Venice embodied the height of Western civilization. It was
viewed as London’s counterpart, as a seat of art and commerce in the
Western World. But in opposition to London, Venice was the pleasure
capital of Europe, and was especially noted for its sexual tolerance, and
sexual permissiveness. Only in Venice could Bacon depict the allegorical
under sense he wanted to depict in the play. And only in Venice could
Bacon make the events of the play believable with any degree of
And even despite this, Bacon was forced to call Othello a Moor, although
he continually depicts him as a black African throughout the play. The
Venice setting allowed Bacon to make Othello a man of noble character
despite his single major character flaw of affliction with such a mad degree
of love that the lies of Iago about the infidelity of Desdemona readily
brought about the jealousy and passion, that caused Othello to murder
her, and brought about his down fall. In opposition to this, the allegorical
under sense of the play was quite a different matter, and demanded the
view of blacks held by contemporary Londoners play a role in the story.

John Hawkins’s ventures in the Guinea and the Caribbean slave trade from
1562 to 1565 introduced black slaves into England. John
Hawkins prospered from his slave trading activities, so others followed suit. The influx of an increasing number of Guinea slaves in the early 1590s generated an increasing sense of unease and anxiety regarding the black presence in Elizabethan London. The number of black slaves in England increased so much in just a few years that Queen Elizabeth issued two expulsion edits in 1596, and a third in 1601. These edits were issued, she said, in view of the “great numbers of Negars and Blackamoors which...are crept into this realm.”

The common conception of blacks at the time viewed them as having an uncontrollable sexual lust. Certainly Iago’s initial comparison of Othello to “an old black ram” would have resonated with London audiences who viewed blacks as bestial with exorbitant sexual appetites, and base animalistic desires and urges. In these conditions the specter of miscegenation grew. Nevertheless, despite this, the taboo of sex between a white woman and a black man was repeatedly broken in London, although apparently only in London brothels. In 1577 Jane Thompson, a prostitute, was detained in Bridewell for committing “whoredome” with “Anthonye, a blackamore,”; and Rose Brown for admitting “dyvers & many blackamores” as customers to her establishment; and Margery Williams confessed to the governors that she had sexual intercourse with Peter Peringoe, a “blackamore.” Bacon’s London audience would have undoubtedly agreed with the view put forth at a later time by John Quincy Adams, the second president of the United States. In Adams’ opinion Desdemona’s feelings for Othello was not love but an unnatural passion. He said nobody could sympathize with a woman who, while born and educated to a splendid and lofty station in the community, made a runaway match with a blackamoor, and he added that when Othello smothered Desdemona in her bed she got exactly what she deserved. Undoubtedly London audiences would have agreed with Adam’s view, and their mindset was an important element in Bacon’s mind while he was crafting the play.

Moors were “tawny”, or olive colored, and this was well known to Bacon. The 1600, first quarto stage direction of the Merchant of Venice said, ”Enter Morochus a tawnie Moore all in white.” The portrait of the Moorish Ambassador of the King of Barbary who arrived in London in August of 1600 for a six-month stay also clearly shows this:
The fact that despite this Bacon constantly depicted his “Moor” as a black African is because the black color of Othello was required for the allegorical under sense of the play. As regards the black African depiction of Othello, note, for example, the following excerpts from the play:

Roderigo: What a full fortune does the thick lips owe
Iago: An old black ram
Iago: A Barbary horse
Duke:
If virtue no delighted beauty lack,
Your son-in-law is far more fair than black
Othello: Haply, for I am black
Othello: now begrim’d and black as mine own face

Othello is depicted as black because black symbolizes the physical man. The black Caliban in The Tempest symbolized both the physical man, and physical matter. Manly Palmer Hall said matter was represented as the dark primal matrix.

**Preliminary Background**

In the next play after Othello (Antony and Cleopatra) the universal consciousness is present. This is evident in the hyperbolic nature of the imagery. Consider Cleopatra’s dream of Antony:

"His face was as the heavens, and therein stuck
A sun and moon, which kept their course and lighted
The imagery continually displays the presence of the universal consciousness. Antony becomes the whole cosmos, and the earth is only a little Orb in comparison. Cleopatra continues:

"His legs bestrid the ocean; his reared arm
Crested the world; his voice was propertied
As all the tuned spheres, and that to friends;
But when he meant to quail and shake the orb,
He was as rattling thunder."

The universal scale is frequently present in the hyperbolic imagery. Imagery such as the foregoing, and the following, has caused commentators to talk about its gigantic dimensions, although they exhibited an unaccustomed silence when the time came to assign a reason why this type of imagery should be present in the play:

"Let Rome in Tiber melt, and the wide arch
Of the ranged empire fall! Here is my space.
Kingdoms are clay; our dungy earth alike
Feeds beast as man; the nobleness of life
Is to do thus; when such a mutual pair
And such a twain can doest, in which I bind
On pain of punishment, the world to weep
We stand up peerless."

**The Devil Is In The Details**

The presence of the universal consciousness in the play following Othello shows something occurred in Othello that created it. Since Othello completes a process begun in King Lear, the play is linked to King Lear. In his book, Shakespeare and the Bible, Steven Marx noted that the Bible plays a role in several Shakespeare plays. He called attention to the Genesis and Apocalypse allegories in The Tempest; as well as to Biblical allusions in Measure For Measure and other plays, and both he, and Jan Kott, noted numerous parallels between the Biblical book of Job and King Lear. However, the allegory in Othello, escaped both of them. This is unfortunate, because Bacon crafts a most fascinating Biblical allegory in Othello. Here as in King Lear, the Biblical book of Job is the model. The reason for this is to link Othello
with King Lear. In the Bible the devil afflicts and tests Job. In Othello the devil afflicts and tests Desdemona. Iago, is cast as the devil, and is allowed to afflict and test Desdemona, just as the devil was allowed to afflict and test Job. The text is designed so it lets us know he is the devil. When Othello learns of his perfidy he says:

I look down towards his feet, but that’s a fable.
If that thou be’st devil, I cannot kill thee.

Othello then stabs Iago with his sword, and Iago says:

“I bleed, sir, but not killed.”

If not definite proof that Iago is the devil, the passage was certainly created to insinuate that he is the devil.

Love (Desdemona) withstands the test from the devil (Iago) even better than Job. Unlike Job whose life God would not permit the devil to touch, the devil is permitted to touch the life of Desdemona even to the ultimate point of causing her to be killed. Yet she remains loyal to Othello who kills her even as she is dying. With her dying breath she tries to deflect the guilt from Othello, and although he has killed her she dies still loyal to him. The reason for is she symbolizes love itself, albeit physical love.

What’s Love Got To Do With It, Do With It?

What happens in the play that brings about the presence of universal consciousness? Othello is a love story, but what does love have to do with a higher state of consciousness? In his book, The Sufis, Idries Shah says Love is the basic doctrine of the Sufis, and that they see this as the way to a higher state of consciousness. I will recount a personal experience in connection with this. I had been undergoing a daily session of 15 minutes or so of meditation with no noticeable result. When I read this in Shah’s book about the Sufis viewing love as a way to gain a higher state of consciousness I decided to put it to the test. I tried to cultivate in myself a feeling of love toward everyone I came in contact with. Oddly enough there was an almost immediate result. I was at work. I was going to the water fountain. Suddenly there flashed in my mind a distinct consciousness of seeing and speaking to a man who worked there, and who had formerly been my
supervisor, but whom I had not seen for several months since he had been transferred and was working somewhere else. The next moment this man came around the corner in the building and we spoke to each other.

The experience was strange. It was an actual vision, not a thought or impression, and it flashed clearly into my mind for just an instance, and then was gone. Here, as in other cases, I found that the Edgar Cayce Readings had illuminating material. I came across a passage where Edgar Cayce was advising a person about developing psychic abilities. He said that this development would first appear in flashes and these could later be sustained. This was all well and good, but I found that it was very difficult to sustain a feeling of love toward everyone I came in contact with. This proved to be so burdensome that I soon gave up, mainly because I couldn’t free myself from agreement with the wisdom of that anonymous sage who formulated the wise adage that if assholes could fly the whole world would be an airport.

In Othello, Bacon follows the early Alexandrian allegoric tradition of writers such as Philo and Origen. This tradition had a literal sense on the surface, and an allegorical sense underneath, with the assumption that the literal sense was only the shell, or outer part, while the allegorical sense contained the deeper, more important meaning. Othello is somewhat different because the allegoric content of Othello is polysemous (that is, it contains various streams of allegory). The real essential part of the meaning in Othello relates to an inner theater and has to do with processes taking place within the individual, but the shell has to be viewed before the drama of the inner theater can be seen. And although the allegorical technique parallel to that employed in the play is found in the first century of the Christian era, the ultimate source of the basic allegory in the play was 500 or so years earlier, in the second speech in Plato’s Symposium, where Pausanias utters the famous words:

“Now you will all agree gentlemen, that without Love there could be no such goddess as Aphrodite. If, then, there were only one goddess of that name, we might suppose that there was only one kind of Love; but since in fact there are two such goddesses there must also be two kinds of Love. No one, I think, will deny that there are two goddesses of that name:
one, the elder, sprang from no mother’s womb but from the heavens themselves, we call the Uranian, the heavenly Aphrodite;
while the younger, daughter of Zeus and Dione, we call Pandermus, the earthly Aphrodite. It follows then, that Love should be known as earthly or as heavenly according to the goddess in whose company his work is done. And our business, gentlemen—I need hardly say that every god must command our homage—our business at the moment is to define the attributes peculiar to each of these two.”

When it comes Socrates’ turn to continue the discourse, following the speech of Pausanias, he relates how the priestess Diotima taught him that love is not a god, but rather a “great daemon.” She explained that everything daemonic is between divine and mortal.

In classical times Daemons were viewed as celestial spirits situated between gods and men, and they were generally viewed as good. Later with the influence of the Catholic Church, of scholastic Christianity, and with the descent into the night of the dark ages, daemons became demons, and demons were always viewed as evil.

The name Desdemona derives from the Greek dysdaimon meaning unfortunate daemon. Dysdaimon became Desdemon when the French “Des”, “from”, was joined with the “demon” that had replaced daimon. The desdemon equivalency of Desdemona is repeatedly emphasized in the First Folio play of Othello. Desdemona is called Desdemon five times in the text:

Act III, Scene III:

Cassio: Give me advantage of brief discourse with Desdemon alone.

Act III, Scene III:

Othel. Not now (sweet Desdemon) some other time.

Act V, Scene II:

Oth. Have you pray’d tonight, Desdemon?

Act V, Scene II:
Gra. Poore Desdemon

Act V, Scene II:

Othel. Oh Desdemon! Dead Desdemon: Dead. Oh, oh!

Desdemona is the goddess of Love, but she is the fallen daimon, the earthly Venus, therefore she is dysdaimon, the unfortunate Desdemon.

Plato’s Symposium had a huge influence on subsequent ideas about Love, especially in the revival of learning that took place in renaissance Italy. An excellent source for information about this is that fantastic compendium of learning, the 1621 Anatomy of Melancholy, published under the name Robert Burton (but actually written by Francis Bacon). “Burton” says:

““Scaliger, Exercitat, 301 Valesius, and Melancthon warrant out of Plato, and from that speech of Pausanias belike that makes two Veneres and two loves. “One Venus is ancient without a mother, and descended from heaven, whom we call celestial; the younger, begotten of Jupiter and Dione, whom commonly we call Venus.” Ficinus, in his comment uponthis place, following Plato, calls these two loves two devils, or good and bad angels according to us, which are still hovering about our souls. “The one rears to heaven, the other depresseth us to hell; the one good, which stirs us up to the contemplation of that divine beauty for whose sake we perform justice and all godly offices, study philosophy, etc.; the other base and bad yet to be respected; for indeed both are good in their own natures: procreation of children is as necessary as that finding out of truth, but therefore called bad, because it is abused, and withdraws our soul from the speculation of that other to viler objects.””

“Lucian to the same purpose, hath a division of his own: “One love was born in the sea, which is as various and raging in young men’s breasts as the sea itself and causeth burning lust: the other is that golden chain which was let down from heaven, and with a divine fury ravisheth our souls, made to the image of God, and stirs us up to comprehend the innate and incorruptible
beauty to which we were once created.” Beroaldus hath expressed all this in an epigram, of his:

If divine Plato’s tenants they be true,  
Two Veneres, two loves there be;  
The one from heaven, unbegotten still,  
Which knits our souls in unity.  
The other famous over all the world,  
Binding the hearts of gods and men;  
Dishonest, wanton, and seducing she,  
Rules whom she will, both where and when.”

“Burton” said Origen likewise follows this two-fold division of love in his Comment on the Canticles, making one from God, the other from the devil, which many others repeat and imitate. And one of these was Bacon in his Shakespeare Sonnet 144:

Two loves I have, of comfort and despair,  
Which like two spirits do suggest me still;  
The better angel is a man right fair,  
The worser spirit a woman colored ill.  
To win me soon to hell, my female evil  
Tempteth my better angel from my side,  
And would corrupt my saint to be a devil,  
Wooing his purity with her foul pride.  
And whether that my angel be turned fiend  
Suspect I may, yet not directly tell;  
But being both from me, both to each friend,  
I guess one angel in another’s hell.  
Yet this shall I ne’er know, but live in doubt,  
Till my bad angel fire my good one out.

The worser spirit in Bacon’s sonnet is Desdemona, the fallen daimon, and earthly Venus, colored ill by her union with the black Othello. The drama clearly adheres to Burton’s statement, (“The one rears to heaven, the other depresseth us to hell) because Othello is shown as depressed to hell at the end of the play. This leaves “the better angel”, the “man right fair” to be identified. This is indicated by the love of Desdemona for the fair Cassio. This is the platonic love, the golden chain let down from heaven to draw us up to the higher state of consciousness above. Cassio is “handsome and young, upright and
honorable” Even iago admits there is a daily beauty in his life, and at the end of the play, Cassio is left with rulership of the island of Love, just as Othello (married to Desdemona) personification of the earthly or physical love and sexuality, that depresseth down to hell, formerly had rulership of it.

iago, who is the rational mind, could be viewed as the main character in the play since he was given the most speeches, and was actually the hero of the whole play, but the play was named Othello, so Othello is indicated as an appropriate beginning place for studying the play. On the other hand this presents a puzzle. How Bacon hit upon the name Othello no one knows. Bacon used the 1565 tale, “Un Capitano Moro” from Gli Hecatommithi by Giovanni Battista Giraldi Cinthio as the source for his play. But the name Othello is not there, and so far the name has not been found in any document or printed work. It seems Bacon invented the name, but if he did, why? Bacon may have left the answer in plain sight. He liked puzzles, and he delighted in leaving breadcrumbs for those who were capable of piercing the veil to follow.

In this instance our breadcrumb trail begins when we pair Othello and Desdemona. After all, they are paired in the play. A Harvard philosopher, Stanley Cavell, pointed out that there is a strange feature in the names Othello and Desdemona. Although generally classified as Othello Trivia this strange feature has a major bearing on the meaning of the play. Look at the names Desdemona – Othello. There is a “demon” inside Desdemona, and a “hell” inside Othello. What does this mean? See the ideas discussed above.

We’re Not In Kansas Anymore Toto

We need to remember that the basis for Bacon’s worldview was the Orphic theology. According to this theology, the universe is comprised of two worlds, the intelligible and the sensible. We are familiar with the sensible world. It is the physical world of nature, the world of the senses. But the Orphic theology says this is only the shadow, or reflection of the intelligible world, which is the paradigm of the physical world. A comparison of the play with the Cinthio source shows Act I owes almost nothing to the source. This signals the importance of Act I for the play. The reason that such a lengthy preamble was necessitated in Act I is because the play begins in the
intelligible realm, and Act I had to depict the intelligible, or celestial realm, in order to depict the fall of Desdemona into the sensible realm.

The remaining four acts after Act I not only take place in our realm, the realm of the senses, or sensible realm, they take place on the island of Cyprus the birthplace, according to mythology of the earthly Venus or Aphrodite because the play at its essence deals with LOVE. Since the sensible realm is the shadow of and opposite to the intelligible realm, night and day in the two realms are in opposition to each other, thus the play begins at midnight. As the play begins Rodrigo and Iago are on the streets of Venice near the house of the influential Senator Brabantio. Roderigo a foolish young Venetian with more money than brains, is obsessed with Desdemona, the beautiful young daughter of Brabantio. Iago has fooled Roderigo into believing that if he has enough money he can inveigle Desdemona into Roderigo’s clutches. Roderigo has given Iago a great deal of money to buy gifts to give to Desdemona in his name, and to spy on Othello, the black general in charge of the military forces of Venice, who is wooing Desdemona. But instead of using Roderigo’s money for Roderigo’s purposes, Iago has kept it all for himself. Now, to top it all off, Iago has just informed Roderigo that Desdemona has eloped with Othello and they have been married. Roderigo, in a state of shock, says:

“Tush, never tell me; I take it much unkindly
That you Iago, who has had my purse
As if the strings were thine, shouldst know of this.”

He adds, “Thou told’st me thou didst hold him in thy hate.” Iago says, “Despise me if I do not.” Iago tells Roderigo he hates Othello is because Othello has chosen Michael Cassio as Lieutenant instead of him. From outside the house of Desdemona’s father, Iago and Roderigo begin to call out. When Brabantio awakens and asks why they are there, Iago tells him he has been robbed, continuing in the coarsest possible language:

Your heart is burst; you have lost half your soul,
Even now, now, even now, an old black ram
Is tupping your white ewe.”

(This is a lie. If Desdemona waited for her father to go to sleep before she eloped with Othello, and time was consumed following this for the
two to get married, and moreover, since they meet Othello shortly afterwards on the street, this does not allow enough time for Othello and Desdemona to consummate the marriage. This only happens later in Act III.)

Brabantio asks, “What, have your lost your wits?” And when Roderigo says, “Most reverend signior, do you know my voice?” Brabantio immediately recognizes the voice, and realizes it is the Roderigo who is obsessed with Desdemona. He immediately says:

“I have charged thee to not haunt about my doors;
In honest plainness thou hast heard me say
My daughter is not for thee”

When Iago speaks again, he asks:

“What profane wretch art thou?”

Iago says:

“I am one, sir, that comes to tell you your daughter and the Moor are now making the beast with two backs.”

Brabantio refuses to believe Iago until Roderigo finally succeeds in persuading him to make a search of Desdemona’s chambers. Then he discovers Desdemona is gone, and he immediately flies into a panic and calls all his people to him. At this point Iago, mission accomplished, abandons Roderigo. We next see Brabantio, who has come forth with such haste that he is still in his nightgown, on the dark street with his servants and their torches.

As Act I, Scene II begins we see where Iago has gone. He has gone to join Othello who is on the dark street with his torch bearing attendants. Iago is trying to provoke Othello against Brabantio. He says Brabantio has spoken “scurvy and bad terms” against Othello, and that nine or ten times he (Iago) had been tempted to attack Brabantio. At this point Cassio and a number of Officers carrying torches suddenly arrive and inform Othello that the Duke requires his appearance immediately. When Othello asks for the reason Cassio says he thinks it has to do with something from Cyprus.

Othello says:
'Tis well I am found by you,
I will but spend a word here in the house,
And go with you.

Othello goes into the house to give the news to Desdemona, and just as he comes out Brabantio, Roderigo, and Officers appear with their torches and their weapons. Iago tries to stir up things by telling Othello they come with bad intent. Brabantio shouts, “Down with him thief.” The parties on both sides draw their weapons, but instead of being alarmed, the old warrior Othello is amused. Referring to the unused state of the weapons of Brabantio party, he jests, “Keep up your bright swords, for the dew will rust them.”

Brabantio begins to rant and rave, saying that only through some kind of foul enchantment would a maid so tender, fair, and happy, and so opposed to marriage that she had shun’d the wealthy curled darlings of our nations (Roderigo, for example?) would ever had ran from her home to the sooty bosom of such a thing as Othello.

After some back and forth both parties decide to go to the Duke to have the matter settled.

The next Scene (Act I, Scene 3) opens with the Duke and some Senators at a table with lights and attendants. They are discussing a Turkish fleet that is, “bearing up to Cyprus.” Brabantio, Othello, Iago, Roderigo, and the officers enter the room. The Duke says to Othello, “Valiant Othello, we must straight employ you against the general enemy Ottoman.” And seeing Brabantio he adds, “I did not see you, welcome, gentle signior; we lack’s your counsel and your help tonight.” Brabantio immediately tells him that he is there because his daughter has been abused and stolen from him by Othello, the black man, a soldier of fortune, and general in who command the military forces of Venice. His daughter, Desdemona, has eloped with Othello and the two have secretly been married, and Brabantio appeals to the Duke of Venice, charging the black man with having won his daughter with witchcraft, and sorcery, only to learns that the Venetian Senate is about to send Othello to Cyprus to protect that island against the invasion of a Turkish fleet. The Duke asks Othello, “What in your own part, can you say to this?” Othello speaks up for himself, and then suggests that they send for Desdemona at the Sagittary (the inn where Othello and Desdemona have their lodging) and let her give her
side of the matter. While they are waiting Othello tells how he grew in Desdemona’s love and how she in his. He tells how he had often been invited to her fathers house and while there had described in detail the story of his life and adventures, and how Desdemona had begun to love him for the dangers he had passed, and he had came love her because she had pitied him. In response to Brabantio’s accusation he says:

This only is the witchcraft I have us’d.
Here comes the lady; let her witness it.

The Duke says, “I think this tale would win my daughter too.

We learn later in Act III Scene 3 that Cassio was very much involved as a go between in Othello’s wooing of Desdemona.

When Desdemona, Iago, and attendants enter. Brabantio says:

I pray you hear her speak,
If she confess that she was half the wooer,
Destruction on my head if my bad blame
Light on the man! Come hither, gentle mistress,
Do you perceive in all this noble company
Where most you owe obedience?

Desdemona says:

My noble father,
I do perceive here a divided duty;
To you I am bound for life and education;
My life and education both do learn me
How to respect you; you are the lord of duty-
I am hitherto your daughter; but here’s my husband,
And so much duty as my mother show’d
To you, preferring you before her father,
So much I challenge that I may profess
Due to the Moor, my lord.

The issue with Brabantio disposed of, the Duke goes on to the pressing issue. He says the Turk with a mighty preparation makes for Cyprus, and the fortitude of the place is best known to Othello. At
this time Turks were viewed as an alien otherness. The Turkish states belonged to the Ottoman Empire and were a considerable threat to Christian Europe. For century after century they had taken land after land and added it to their vast empire. The allegoric under sense of the invasion of the Turkish fleet has to do with the danger to the individual when the mind is opened to the unconscious.

Othello is ready to go, but he expresses the need for a fit disposition for his wife; with such accommodation as fits with her breeding. The Duke suggests her father, but Brabantio and Othello are both opposed, and Desdemona lets it be known in no uncertain terms that she intends to go where Othello goes. So the matter is soon settled. Othello will leave for Cyprus as soon as possible and Desdemona will be assigned to the care of that man of sterling honesty and trust, Iago, to ensure her safe passage to Cyprus after him.

Now lets the glance at the allegory for a moment. The allegoric under sense of the play places Act I in the Intelligible Realm, and the island of Cyprus where the remaining 4 Acts take place in the Sensible Realm. Act I has a Duke along with the other characters. Bacon always depicts God as a Duke because Bacon endorses the gnostic idea of God - that the true God is unknown and alien to this world. Therefore when Bacon represents God (in plays such as The Tempest, and Measure For Measure) he is a Duke. Act I has 12 characters:

1. The Duke
2. Roderigo
3. Iago
4. Brabantio
5. Othello
6. Cassio
7. First Senator
8. Second Senator
9. Sailor
10. Officer
11. Messenger
12. Desdemona
This zodiacal design is designed to indicate that Act I is located in the celestial, or Intelligible Realm. Othello is described as an “old black ram” obviously implying Aries. The virginal Desdemona is Virgo, and so on.

The descent of the souls into the earth is described in many ancient sources (as well as in The Tempest) as taking place in the midst of a violent tempest. A great deal of the Western Mystery Tradition had to do with the descent of the soul into the under world, the sensible realm, or physical realm of earthly existence. The Chaldeans, The Egyptians, Plato, and after him, the Neoplatonic writers, all dealt with this theme. Synesius, Bishop of Ptolemais, describing the descent of the soul, used the comparison of a boat:

"...When first it comes down to earth, it embarks on this animal spirit as on a boat, and through it, is brought into contact with matter."

The ship, upon which the passengers are found at the beginning of The Tempest, has the same allegory. In The Tempest the author goes to great pains to point out that the passengers of the ship are to be considered as souls. In the short space of thirty lines they are three times referred to as souls. Moreover, the allegory is indicated by the tempest that begins the play. Souls in their celestial dwelling were serene and passionless, but the passions afflicted them as they descended into the lower world, and these passions were compared to a tempest. Thus the sea voyage of the characters in Othello, in route to the island of Cyprus, takes place in the midst of a violent tempest. Moreover, Cyprus, the island at which they arrive, is the island of the goddess of Love. According to mythology Aphrodite (Venus) was born here. And since classical times Cyprus has been universally considered her island. Even to this day there are sites dedicated to Aphrodite (Venus) on the island. The location of the citadel where the remainder of the play takes place, and where the characters from Venice come ashore, is Famagusta, located at the opposite end of the island from Paphos where the earthly Venus was born according to classical mythology. This is a neat bit of symbolism since the ultimate objective of the play seeks a love in opposition to the love represented by the earthly Venus.
Getting Down To Earth

Act II Scene 1 is now on the island of Cyprus. There is a tremendous tempest at sea so great that the waves seem to pelt the clouds, and the wind shaken surge seems to cast water up to the heavens unto Ursa Major the great Bear. This is another flag that tells us that the passengers on the ship are coming from the celestial realm. The great tempest has so battered the fleet of the Turk that most of their fleet is wrecked. Now three ships come ashore from the tempest tossed sea, and in order to have a clear picture of what it taking place it is important to call to mind again exactly where they come ashore. Since classical times the island has been known as the island of Aphrodite, the Greek goddess of love because, according to mythology, the birthplace of Aphrodite (called Venus by the Romans) took place here on the west end of the island at Paphos. The parties from Venice came ashore at Famagusta, where the citadel was located, on the opposite east end of the island.

Cassio comes ashore in the first ship. The next ship brings the divine Desdemona (as Cassio calls her), along with Iago, Emilia, Roderigo and their attendants. When Desdemona debarks from the ship Cassio demands that the gentlemen of Cyprus kneel to her (as if she is a
goddess) and says:

    Hail to thee, lady! And the grace of heaven,
    Before, behind thee, and on every hand,
    Enwheel thee round!

(That is, they are ordered to make a circle on their knees around her, as if she is a goddess, which, in fact, she is.)

Last of all the ship with Othello and his attendants come ashore.

As Act II, Scene 3 begins we see Othello telling Cassio, “look you to the guard to-night”, and then immediately afterwards he says to Desdemona:

    “Come, my dear love,
    the purchase made, the fruits are to ensue;
    That profit’s yet to come ‘twixt me and you”

Then he goes off with Desdemona to consummate their marriage.

Iago plans to get Cassio drunk and cause a commotion that will make Othello fire Cassio from his lieutenant position. He has arranged with Roderigo that, at his signal, after Cassio is intoxicated, Roderigo will follow Cassio and provoke him. Immediately after Othello leaves, Iago sets his plan in motion. Iago urges Cassio to have a cup of wine with him. Cassio says he has already had one cup, and he dares not task his weakness with anymore, but Iago insists it is a night of revels.

Finally at Iago’s continued insistence Cassio agrees to have just one more cup of wine. And Iago says in an aside:

    If I can fasten but one cup upon him,
    With that which he hath drank to-night already,
    He’ll be as full of quarrel and offence
    As my young mistress’ dog.

He soon has Cassio drunk as a skunk, and as soon as Cassio leaves the room Iago gives the nod to Roderigo to follow him. Cassio reenters almost immediately driving Roderigo before him and striking him. Montano, the governor of Cyprus before Othello took command, grabs
Cassio and tries to stop him, but the drunken Cassio wounds him. Iago sounds the alarm, and Othello and his gentlemen immediately appear with their weapons. When Othello learns what has happened he tells Cassio never more be officer of mine.

The Handkerchief

There was a quaint custom in Elizabethan England at the time. To prove that his wife was indeed a virgin at the time of the consummation of the marriage the husband would display his blood stained bed sheets in public the morning after the “deflowering” of his wife. Following the consummation of their marriage Othello gave Desdemona the gift of a strawberry-spotted handkerchief. This was a token of the consummation of their marriage, and a reflection of the Elizabethan England custom. The strawberry-spotted handkerchief symbolized the virgin blood from Othello and Desdemona’s wedding-bed sheet, and was a replica in miniature of the blood stained wedding night bed sheet.

Having got Cassio cashiered Iago sets to work to put the next stage of his plan into effect. When Cassio begins to moan about his lost reputation and his lost position Iago tells him Othello is now controlled by Desdemona and she is so kind, so free, of such a blessed disposition, that all he has to do is go to her and ask her to put in a good word with Othello, and before he knows it he will be in even better with the good graces of Othello than he was before. Casso thinks it is a great plan and says he will follow it the very next morning and leaves Iago. As soon as he is gone Iago says:

    Whiles this honest fool
    Plies Desdemona to repair his fortunes,
    And she for him pleads strongly to the Moor,
    I'll pour this pestilence into his ear-
    That she repeals him for her body’s lust
    And by how much she strives to do him good
    She shall undo her credit with the Moor.

At the beginning of Act III, Scene 1, we see Cassio entering with Musicians saying:
“Masters, play here; I will content your pains.  
Something that’s brief; and bid ‘Good morrow, General.’

There was a custom at that time of awaking a couple the mornings after the marriage with a concert of music. In the letter from Sir Dudley to Mr. Winwood, describing the nuptials of the Lady Susan with Sir Philip Herbert, it states that, ‘they were lodged in the council chamber, where the King gave them a reveille matin before they were up.’ Any song intended to arouse in the morning was formerly called a hunt’s up. The “hunts-up” for newly weds was specifically intended to celebrate their sexual union on their wedding night. The first morning after the first night, newlyweds were awakened with a "hunts-up" so their friends could cheer and joke about their night of joy in their consummation of their marriage on their marriage bed. This explains the introduction of the clown at this point in the play.

_The Diabolical Iago Waxes Even More Diabolical_

Iago now proceeds with his plan to poison the mind of Othello against Desdemona. Cassio meets with Desdemona in the Citadel garden and she immediately agrees to help him get back in the good graces of Othello. When Cassio sees Othello and Iago approaching although Desdemona wants him stay while she speaks to Othello, he says he is ill at ease and leaves. Iago tells Othello he does not like that, and when Othello asks what he means, he says nothing my lord, or I know not what. Othello says wasn’t that Cassio who parted from my wife. Iago immediately begins planting suspicious in his mind:

Cassio, my lord! No, sure, I cannot think it,  
That he would sneak away so guilty-like,  
Seeing you coming.

Desdemona begins to press Othello to reinstate Cassio. Othello says he will deny her nothing, but after Desdemona leaves Iago asks him if Cassio knew of his love when he wooed Desdemona. Othello says he did from first to last and was often a go between for the two of them. Iago says, “Indeed!” and that single word begins the work of building suspicions in Othello’s mind about there being something going on between Cassio and Desdemona. Iago is diabolically clever. At the same time he begins
planting the seed of jealously in Othello’s mind he brings up the warning her father has already given Othello:

She did deceive her father, marrying you;  
And when she seem’d to shake and fear your looks,  
She lov’d them most.

Othello says, “And so she did.”

Iago has worked on Othello mind so much that he is already saying, “O curse of marriage, that we can call these delicate creatures ours, and not their appetites!” By the time Dedesmona appears to call Othello to dinner, Iago has him so choked up that Desdemona can barely hear him speak. When Desdemona asks what’s wrong he says he has a headache. Desdemona takes out the handkerchief he has given her to wrap around his head. But Othello says, “Your napkin is too little. Let it alone. Come, I’ll go in with you.” He impatiently thrusts the handkerchief away from him and it falls on the floor. Desdemona is distraught because of his brusque manner and goes in with him without noticing that the handkerchief has fallen on the floor. Emilia, who sees the handkerchief fall, stays to pick it up. She reflects that her husband has a hundred times woo’d her to steal it, but Desdemona loves the token so much that she keeps it always about her to kiss and talk to, and she intents to return it to Desdemona. But just at that moment Iago appears, and to please him Emilia says, “I have a thing for you.” She says she has found Desdemona’s handkerchief. Iago immediately snatches it from her, and although she protests that she wants it back to give to Desdemona, he refuses to return it and tells Emilia to keep her mouth shut about it and sends her away.

Iago plans to plant the handkerchief in Cassio’s room where Cassio will be sure to find. He knows the fact that Cassio has the handkerchief will not be any kind of real proof that Desdemona is unfaithful to Othello with Cassio, but he is sure it will be proof enough for Othello because:

“Trifles light as air are to the jealous confirmations strong as proofs of holy writ.”

A little later when Othello demands proof of Desdemona’s infidelity to him, Iago says, “Tell me this, have you not sometimes seen a handkerchief spotted with strawberries in your wife’s hand?” Othello
answers that it was his first gift to Desdemona, and Iago says he didn’t
know that (another of his lies) but earlier in the day he saw Cassio wipe his
beard with that very handkerchief. All this despite the fact that Iago still
has the handkerchief in his pocket, and Cassio has never seen it, but by this
point Othello is so blinded by jealousy that he accepts Iago’s lie as the
strongest possible evidence.

Desdemona is the earthly Venus, and therefore she symbolizes physical
love. But her name identifies her as a demon, and in Elizabethan times it
was commonly believed epileptic fits were caused by demons. It is
significant that Othello has epileptic fits before he kills Desdemona.

When Othello next meets with Desdemona he asks her for the
handkerchief, but she is unable to produce it. Iago takes Othello where he
can secretly hear Cassio deriding Bianca. Othello thinks Cassio is alluding
to Desdemona, and sees Biana scornfully returning the handkerchief to
Cassio. Now completely convinced of Desdemona’s perfidy Othello
accepts Iago’s suggestion that he kill Desdemona while Iago kills Cassio.
Othello wants Iago to get him some poison, but Iago says it would be
better to strangle her in the bed she has contaminated. Othello says,
“Good, good; the justice of it pleases, very good.” Iago eagerness to bring
his plot to its conclusion is increased by the arrival from Venice of
Lodovico, Brabantio’s kinsman, with a letter from the Duke recalling
Othello and appointing Cassio as his successor in Cyprus. Sensing the
general atmosphere of things Lodovico asks, “Is there division ‘twixt thy
lord and Cassio?” Desdemona answers, “A most unhappy one. I would do
much to atone them, for the love I bear to Cassio.” Othello, incensed by
this says, “Fire and brimstone!” Desdemona surprised says, “What, is he
angry? Why, sweet Othello?” Othello says, “Devil!” and strikes her.
Desdemona says, “I have not deserved this,” and begins to weep.
Lodovico says, “This would not be believed in Venice.”

When he is alone with Roderigo again Iago tells him that Othello has been
recalled, Cassio will be replacing him, and Othello will be taking Desdemona
away unless something is done. But what can be done Roderigo asks. Iago
tells him if he kills Cassio then Othello will remain on Cyprus with
Desdemona.

Having made up his mind to kill Desdemona in their bed Othello tells
Desdemona says meekly, “I will, my lord.”

Emilia suspects something amiss. “Dismiss me?” she asks.

We next see Iago and Roderigo on a street in Cyprus. When Cassio approaches Roderigo tries to stab him, but his undercoat of proof armor protects him. Cassio then draws and wounds Roderigo, and Iago, from behind, stabs Cassio in the thigh. Cassio begins to scream:

I am maim’d for ever. Help, ho! Murder! Murder! My leg is cut in two.

After stabbing Cassio Iago leaves but he soon returns with a light. When Roderigo begins calling for help, Cassio says that is one of them, and Iago saying, “O murderous slave! O villain!” stabs Roderigo giving him the wound that causes his death.

Now we see Desdemona in her bed. Othello enters with a light. He says put out the light and then puts out the light. By extinguishing the light he has entered with he symbolizes extinguishing the light of Desdemona’s life. Desdemona asks will you come to bed my lord? Othello says, “Have you pray’d tonight, Desdemona?” She says, “Ay, my lord.” Othello then tells her if she can think of any crime she has committed solicit for it straight. And when Desdemona asks him what he means by that he says to pray quickly for he would not kill her unprepared spirit. Desdemona asks talk you of killing? And when Othello answers, Ay I do. Desdemona says, Then heaven have mercy on my soul. Desdemona pleads for her life. In the Cinthio source the moor killed Desdemona by beating her with a sock filled with sand, but in order to extinguish sensuality it must be smothered so in the play Othello smothers her. Then Emilia comes asking who has done the deed, Desdemona even as she is dying tries to remove the guilt from Othello, and says, “Nobody. I myself.” And dies. Othello says like a liar she’s gone to burning hell: ‘Twas I that killed her.
Female Demons were temptresses who worked to drag humans down to hell. After Othello kills Desdemona and realizes the evidence against her was false, he knows he is slated for hell. He says:

When we shall meet at compt,
This look of thine will hurl my soul from heaven,
And fends will snatch at it. ...
Whip me, ye devils,
From the possession of this heavenly sight.
Blow me about in winds, roast me in sulphur,
Wash me in me in steep-down gulfs of liquid fire.
O Desdemon! Dead! Desdemon! Dead! O! O!

Note the appropriateness of “des demon” at this point. Moreover, since Othello commits suicide he goes straight to hell with his boots on, or at least that is the church doctrine. Sonnet 147 seems almost to have been designed to express the relation between Desdemona and Othello:

For I have sworn thee fair, and thought thee bright,
Who art as black as hell, as dark as night.

War Within

We have seen varieties of allegory in the play, but the most important remains to be examined, namely this: the play Othello is an inner theater where the events take place within the mind and psyche of the protagonist. Othello is a segment in the ascending trio of plays: King Lear/Othello/Antony & Cleopatra. In King Lear we saw the self-will eliminated so the universal will could replace it. But the complementary part the universal consciousness is absent in King Lear. Another step is required in the ascent of he soul before it can attain universal consciousness. The additional step is the elimination of the elements in the lower self that prevent the attainment of the universal consciousness. The main element is the physical aspect of the individual. The additional elements are easily discerned. In this theater we see various characteristics that exist within one individual depicted in the various characters. Roderigo is the hedonist—the pleasure-loving characteristic. Othello is the physical man. Desdemona who becomes enamored of the black Othello is the sensual aspect of love. Emilia whose name derives from a Latin name,
meaning flatterer, is an unprincipled, promiscuous woman, who tells people what they want to hear. Brabantio is the father of Desdemona the source that gave birth to the sensual element. All of these are elements that must be removed in order for the higher consciousness to be attained.

*Cassio*

We are first introduced to Cassio at the beginning of the play when Iago says the reason he hates Othello is that Othello has chosen Michael Cassio, a Florentiner, who is a great arithmetician, but has no experience in military matters, over him. Cassio will become Othello’s lieutenant and Iago will only be Othello’s Ancient (ensign).

Iago’s description of him is a heads up. The great Occultist, Manly Palmer Hall, called mathematics the Master Science. He said it was regarded as the divine science because order was established by its means throughout the nature of being, and all arts and sciences depend upon this for their survival.

Cassio of whom even Iago says there is a daily beauty in his life, remains the governor in charge of the island at the end of the play. Michael Cassio is the only character in the play given a complete name. Michael means, “who is like God”, and Cassio is a box or protective cover. The name then implies the God like part of man preserved inside a protective cover. Cassio represents the higher self.

Immediately afterward Othello goes off to bed down Desdemona, Iago sets to work to dissemble Cassio, who at that time is under the immediate command and control of Othello, from Othello. He plies Cassio with wine. On the surface Cassio appears to be befuddled and seems to be drunk. In the allegorical under sense of the play something entirely different has taken place. Manly Palmer Hall noted that one would be led to infer from the Oriental fables (especially those of Arabia and Persia, of which the Rubaiyat of Omar is an example) that the Eastern saints and mystics were extremely intemperate, but he goes on to explain, the wine that made these mystics intoxicated was the wine of ecstasy of the higher state of consciousness. Thus we see Cassio, who assumes the control that was formerly Othello’s at the end of the play, in his initial higher state of consciousness. That is Cassio consummates his union
with the heavenly Venus. And connected with this we are shown Cassio by this same act is released from the control of Othello (the physical self).

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At the same time that Othello was consummating his union with the earthly Venus Cassio, in an ecstatic state of higher consciousness, was consummating his union with the heavenly Venus.

But what is Iago? Consider:

Roderigo is whining about his love for Desdemona and contemplating suicide. He says:

It is silliness to live when to live is torment; and then have we a prescription to die when death is our physician. Iago replies:

O Villainous! I have looked upon the world for four times seven years; and since I could distinguish betwixt a benefit and an injury, I never found a man that knew how to love himself. Ere I would say I would drown myself for the love of a guinea-hen, I would change my humanity with a baboon. The fourth age according to Jaques in As You Like It is the soldier:

Then a soldier,

    Full of strange oaths, and bearded like the pard,
    Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon’s mouth.

Iago is the soldier of the war within. He frequently speaks with the voice of Bacon. We already know, of course, that Iago is a soldier. But this explains his uncouth language to Brabantio at the beginning of the play. And this also explains his last words in the play:

Demand me nothing, what you know, you know,
From this time forth I will never speak word.

He has been captured by the enemy, and a soldier must not give any information to the enemy.

Although Iago is the soldier of the war within, he is also the mental self, the lower rational intellect in contrast to Cassio who is the higher, spiritual intellect. This is why he has gained his reputation for honesty - the rational intellect always sees everything as it is.

Iago is the character in the play who eliminates all of the elements that must be eliminated in order for the higher state of consciousness to be attained. He causes Othello to kill Desdemona and then himself. He causes the death of Brabantio who dies of grief because of the death of Desdemona. He kills Rodrigo, and he also kills Emily.

It is significant that everything that happens in the play happens because of the actions of Iago. Iago brings about the deaths of sensual love depicted by Desdemona, and of the physical depicted by Othello. He kills Rodrigo, the pleasure-seeking attribute of the individual. Throughout the play his attitude toward love reflects the attitude of Bacon toward love.

Othello

There is no doubt about Othello – the black man. He symbolizes the physical man - Desdemona symbolizes sensuality. Thus Bacon has symbolized in the play the spiritual, the mental, and the physical.

George Gurdjieff said man has no individuality, no single big “I”, but is divided into a number of small I’s, each of which seizes control from time to time. He said this is why people so often make decisions and so
seldom carry them out. A man decides to get up early beginning the following day. One “I” decides this. But getting up is the business of another “I” who completely disagrees with the decision, or may even know absolutely nothing about it. So, although we saw the self will negated in King Lear, before a permanent contact with the universal will can be attained a permanent “I” must be attained. Otherwise there will be no permanent universal will since one of the other “I’s”, who has no knowledge of, or contact with the universal will, may be in control at any given time.

Gurdjieff said the Eastern teachings had various allegorical stories that portrayed this. He mentioned one story that compared man to a home in which there was many servants, but no steward or master. The servants had forgotten their duties, and none wanted to do what they should. Everyone tried to be the master, if only for a short period of time in this kind of disorder, and disunity, the house was threatened with a grave danger. The only defense against this danger was to have a steward who would prepare it for the arrival of the master. It seems the much-maligned Iago was the character in the play that took on the role of the steward pending the arrival of the master, the only difference being that in Bacon’s story the “I’s” are destroyed instead of controlled, and at the end of the play Cassio assumes control.

At the end of the play, when Othello commits suicide after killing Desdemona, Cassio assumes the command that previously Othello’s. Also at the end of the play there are five dead. This is precisely the number of the five senses if Bacon intended to depict the movement of the consciousness from the outer physical self to the inner self. With the permanent “I” in place the permanent universal will was also in place. Moreover the universal will is united to the universal consciousness, and, as a consequence, where a representation of the typical “I’s” are personified and portrayed in an allegorical story similar to that told by Gurdjieff. Here is the lovely Desdemona who is the earthly Venus, but who in this aspect of the allegory is the “I” representing the sensual aspect of the individual. Here is the voluptuary Roderigo who wants Desdemona, and who tries to use money to obtain her. Here is Othello, the black man, who symbolizes the physical man that is united with Desdemona the sensual nature. Here is Iago, the rational, or lower mind, that is opposed to the physical and the physical appetites. And here is Cassio, the higher mind, whose name means a box or a protective
covering, who protects the individual from the lower physical nature, and from the undesirable other aspects of the physical nature; and who during the play is depicted as experiencing the ecstatic state of the higher consciousness. The allegorical under sense of this story is that the physical body together with its appetites and sensuality must be vanquished before the crystallization of permanent indivisible “I” can be affected, and the next stage in the ascent of the soul can be attained.

As already noted the allegorical under meaning can be diametrically opposite to the literal, surface meaning. Thus, instead of the most diabolically evil villain in the whole Shakespeare Canon (as Iago has always viewed as by the hordes of literary and academic professionals who have deluded themselves into believing they are God’s gift to Shakespeare studies) Iago is actually be the “honest Iago” he is continually referred to as, and deserves his long standing reputation for honesty and dedication. The allegorical under sense requires the possibility that Iago is the good guy in the drama, and Othello and Desdemona the bad. The name Iago is a variant of the name Jacob. In the Bible the twin brothers Jacob and Esau were opposites. Esau was the physical man while Jacob was the mental man who stole the birthright of Esau. Symbolically Iago does the same in the play when he engineers the suicide of Othello who symbolizes the physical aspect of man.

In these last four Acts of the play Othello is the governor of Cyprus until near the end of the play when he commits suicide after murdering Desdemona and Cassio takes over his position.

We have already seen this deceptive surface appearance in King Lear. As bad as the conduct of the daughters appeared toward Lear on the surface, a self-initiated process was taking place in his inner being, and it was the task of the two daughters to strip Lear down to nothing, so the self will of his lower self would be vanquished and allow him the possibility of a transition from the self will to the universal will. This was the task of the Great Work in the Hermetic and Alchemistic process Lear was subjecting himself to, and certainly there is something that is something akin to this in the nature of the story depicted in the play Othello.

The play Othello depicts the next stage after the play King Lear in the upward ascent of the soul. In King Lear we saw the war between the
self-will and the universal-will. We saw Lear’s self-will destroyed so it could be replace by the universal will. However there was an all important additional stage that had to be attained before the soul could climb up to the next rung of the ladder of ascent, and before the universal will could actually replace the self-will.

**Why Does Iago Stab Cassio?**

Iago and Roderigo are on a street in Cyprus. When Cassio approaches Roderigo tries to stab him, but Cassio’s undercoat of proof armor protects him. Cassio then draws and wounds Roderigo, and Iago, from behind, stabs Cassio in the thigh. Cassio begins to scream:

> I am maim’d for ever. Help, ho! Murder! Murder! My leg is cut in two!

After stabbing Cassio Iago leaves but he soon returns with a light. When Roderigo begins calling for help, Cassio says that is one of them, and Iago saying, “O murderous slave! O villain!” stabs Roderigo giving him the wound that causes his death.

In Act V 2.279 Lodovico, Montano, and others come in carrying Cassio in a chair. There seems to be an anomaly about this. If Cassio has suffered a bad wound in the back of his thigh and is sitting in a chair the wound would be under his thigh and would be extremely painful since it would be pressing against the chair. Was Cassio actually wounded in the back of the thigh, or was this a euphemism? A Biblical allusion seems to be applicable here. In Genegis 24:2-9 we read how Abraham instructed his chief servant to “place his hand under his thigh” and swear an oath. The placing of the hands under the “thigh” was a euphemistic reference to the common custom then in effect of swearing on the testicles. In fact this is the source of our words testify and testimony. And one thing you have to say about the Christians with their old and new Testament is that these people certainly have balls. So where was Cassio stabbed? For this again we can refer to the Bible. In the King James version of the Bible we see Jesus saying to his disciples:

> For there are some eunuchs, which
> Were so born from their mother’s womb:
> and there are some eunuchs, which
were made eunuchs of men; and there
be eunuchs, which have made
themselves eunuchs for the kingdom of
heaven’s sake. He that is able to receive
it, let him receive it.

Considering the acumen of the Disciples, which seems to have been generally in a catch up status, we may imagine a collective DUH!!! But what Jesus was saying, was that, when the life force is prevented from being used to procreate, it serves a higher function. And it seems that the act of Iago’s was the final act toward promoting the higher state of consciousness in Cassio.

ANTHONY AND CLEOPATRA
Francis Bacon’s major source for the play of Antony and Cleopatra was the life of Antony in Plutarch’s Parallel Lives. This work contains material Bacon did not include in the play, some of which is a considerable aid in understanding the subject of the allegory in the play. There are three remarkable features within the play, which flags the specific nature of the allegory. The first is the hyperbolic nature of the player’s imagery. The best example is Cleopatra’s dream of Antony:

"His face was as the heavens, and therein stuck
A sun and moon, which kept their course and lighted
The little O, the earth."

In this imagery Antony becomes the whole cosmos, and the earth is only a little Orb in comparison. Cleopatra continues:

"His legs bestrid the ocean; his reared arm
Crested the world; his voice was propertied
As all the tuned spheres, and that to friends;
But when he meant to quail and shake the orb,
He was as rattling thunder."

To steal a quote from Ben Jonson, surely we may concede that the author had his socks on when he wrote this play. The hyperbolic imagery is frequently on a universal scale. But the verse is not just poetic bombast. This imagery is present because the allegory deals
with a subject that has a universal scale. Imagery, such as the foregoing, and the following, has caused commentators on the play to talk about its gigantic dimensions, although they have exhibited an unacustomed silence when the time came to assign a reason why this type of imagery should be present in the play:

"Let Rome in Tiber melt, and the wide arch
Of the ranged empire fall! Here is my space.
Kingdoms are clay; our dungy earth alike
Feeds beast as man; the nobleness of life
Is to do thus; when such a mutual pair
And such a twain can doest, in which I bind
On pain of punishment, the world to weep
We stand up peerless."

The second feature is the number of scenes in the play. In the earlier tragedies, especially Hamlet, Othello, and Lear, Bacon tends to organize his material into a relatively few, massively built scenes. In Antony and Cleopatra scenes are multiplied at a dizzying rate.

Act One has 5 scenes.
Act Two has 7 scenes.
Act Three has 13 scenes.
Act Four has 15 scenes.
Act Five has 2 scenes.

This gives a grand total of 42 scenes. It is evident Bacon made a deliberate effort to arrive at a large number of scenes. Was that effort specifically so he could incorporate the number 42, or was it merely to arrive at a large number of scenes? That there was a deliberate effort to incorporate a large number of scenes seems evident both by the number of scenes in the play, and by the fact of the peculiarly short length of some of the scenes. In Act Three, scene eight is only six lines long, and scene nine in the same Act is even shorter, being only four lines long. The impression of this effort to incorporate a large number of scenes is also supported by the fact, that with the exception of the last Act, the number of scenes increases with each Act.

Act One has only five scenes, this increases to seven scenes in Act Two, 13 scenes in Act Three, and 15 scenes in
Act Four.
On first blush one gets the impression that Bacon realized he was falling short of the number of scenes he wished to have in the play after Act One. And with each following Act (with the exception of the last Act) made a strenuous effort to increase the number of scenes. This would be a naive conclusion. One that could be attributed to linear thinking rather than the holistic consciousness that was the characteristic of Bacon's mind. His plays came full blown from his head like Athena from the head of Zeus. If he could just as well have made the number of scenes in the respective acts nearly equal with each other, there has to be another reason for this pattern in the build up of the number of scenes in the successive Acts. The alternate idea is that Bacon designed the build up of numbers in the successive Acts with a special purpose in mind. That special purpose could only have been to convey the impression that he was making a deliberate effort to attain a certain number of scenes, and that when he had assured himself of attaining this number of scenes, the effort slackened. This indicates the number 42 as a specific number, incorporated for a specific purpose.

The third feature in the play is the fact that the play is almost exactly divided between Rome and Egypt, with the quality of war being associated with Rome, and the quality of love being associated with Egypt.

I will return to these three special features of the play later, and examine their specific significance in connection with the specific allegory of the play. For the present, however, it will suffice, I think, to state, that in this play Bacon has constructed his, by now familiar, entertaining story on the surface, with two faces concealed in allegory underneath, one of which looks to the past, and the other to the future. The face that looks to the past in this play is unique in a sense, in that it considers an aspect of ancient knowledge that extends further back into the darkness of antiquity than any other Bacon ever dealt with.

**THE FACE LOOKING TOWARD THE PAST**
In the Old Testament a habitually irate deity thunders forth his proclamation, You will have no other God before me! Actually, He was a bit late off the old starting blocks. There WAS another God before Him. Long before Him. 25,000 years before Him. This God was a
woman. In his book, *The Loom of History* referring to the earliest period in history Herbert Muller says:

"Two major religious figures stem from this early period—The Mother Goddess and her dying son. The Mother is the oldest known deity. Even the prehistoric cave men knew her, for where they left their superb animal drawings they also left female figurines with exaggerated breasts and wombs, or symbolic vulvae. As they grew no crops, the figurines presumably represented human fertility; a Freudian might see in the cave a symbol of the womb, especially because in historic times The Mother continued to display a preference for caves. But with the rise of agriculture the goddess naturally became an Earth Mother, assuring the annual crops. Figurines of her are found in the earliest prehistoric villages. In time she came to wear cow horns, as the domestication of animals strengthened totemic bonds. Like nature, however, The Mother had a potentially ferocious aspect, perhaps symbolized by the lions that became her attendants.

Later there appeared on the scene a young male god who was credited with the introduction of agriculture, and who annually died and was reborn, to assure the birth of the new year. His inevitable association with The Mother in the fertility rites led to their seemingly incongruous relation. Although a virgin, as the first cause of life, she became both the mother and the lover of the young god."

Originally known as The Mother Goddess, or simply The Mother in Neolithic times, the deity was later universally known as The Great Goddess, or simply as The Goddess. She was given various names at various time and places: Inanna, Nana, Nut, Anat, Anahita, Istar, Au Set, The Queen of Heaven, Ishara, Asherah, Ashtart, Attoret, Attar, and Hathor. But the name by which she was most widely known was Isis, which was the Greek translation of the Egyptian Au Set.

Some of the names by which the young male god was known in various languages was Damuzi, Tammuz, Attis, Adonis, Baal, and Osiris. He typically symbolized the sun. The relationship Of the Goddess to her consort, or in certain places to a handsome youth who symbolized her son, was known in Egypt by 3,000 B.C.. It occurred in
the earliest literature of Sumer. It emerged in later Babylon, Anatolia, and Canaan. It survived in the classical Greek legend of Venus and Adonis, and was even known in pre-Christian Rome as the rituals of Cybele and Attis.

In the most remote periods the worship of The Goddess was universal and unchallenged. But, beginning around 2,000 B.C., invaders, generally known as Aryans, or Indo-Europeans, came down from the north. Some entered Ancient Greece and adjoining countries. Others went on to India. They brought their own religion with them, the worship of a young warrior god and/or a supreme father god, and their religion gradually supplanted the ancient religion of The Goddess. Nevertheless, echoes of the old religion survived in many places. In fact, a version (pun intended), of this old religion survives to this day. The adoration of The Virgin Mary (the mother of God) in the Roman Catholic Church, is a reflection of, and a direct derivation of that very ancient religion of the goddess that extends all the way back to the days of the caveman. When the fabricators of the Christian religion appropriated the paraphenalia of the pagan sun god in the figure of Christ, they also appropriated the paraphenalia of Isis in the figure of the Virgin Mary. (Isis and Mary both are blessed Mothers who were acclaimed queen of heaven (regina caeli), were linked to the moon, and were often portrayed with their sons (Horus or Jesus) sitting formally on their laps.)

There is a joke that reflects a continuation of a mindset among some members of the Roman Catholic Church that is very similar to the mindset of the devotees of the Old Religion of the goddess who was mother of all the gods. An old Italian woman had entered the church to pray to The Virgin for aid with her problems. A handy man happened to be working in the attic, and decided he would have some fun. He called out from above in an august voice that was intended to make the old woman think he was God:

"So, it is you, back begging again!
What do you want this time, old woman?"

The old Italian woman snapped:
"You shutta up!
I'ma talka to your mother!"

If there are vestiges of the worship of the goddess even to the present day, it is no stretch of the imagination to realize that the archaic religion persisted
into the Christian Era along side the new religion with it’s new mythos of the good son and waspish patriarch Jehovah. In fact, in The Golden Ass written in the second century of the Christian era, Appuleius of Madauros records what may be the best extant example of the supplication of a devotee of The Goddess to His Deity:

"To blessed queen of heaven, whether Thou be the Dame Ceres which art the original and motherly nurse of all fruitful things in the earth, who, after, the finding of Thy daughter Proserpine, through the great joy which Thou didst presently conceive, didst utterly take away and abolish the food of them of old time, the acorn, and madest the barren and unfruitful ground of Eleusis to be ploughed and sown, and now givest men a more better and milder food; or whether Thou be the celestial Venus, who, in the beginning of the world, didst couple together male and female with an engendered love, and didst so make an eternal propagation of human kind, being how worshiped within the temple of the Isle Paphos; or whether Thou be the sister of the god Phoebus, who has saved so many people by lightening and lessening with thy medicines the pangs of travail and art now adored at the sacred places of Ephesus; or whether Thou be called terrible Proserpine, by reason of the deadly howlings which Thou yieldest, that has power with triple face to stop and put away the invasion of hags and ghosts which appear unto men, and to keep them down in the closures of the Earth, which dost wander in sundry groves and art worshipped in divers manners; Thou, which doest luminate all the cities of the earth by Thy feminine light; Thou, which nourishest all the seeds of the world by Thy damp heat, giving Thy changing light according to the wanderings, near or far, of the sun."

The Goddess appears to the devotee, and says:

"Behold, Lucius, I have come; thy weeping and prayer hath moved me to succour thee. I am shet that is the natural mother of all things, mistress and governess of all the elements, the initial progeny of worlds, chief of the powers divine, queen of all that are in hell, the principal of them that dwell in heaven, maintained alone and under one form of all the gods and goddesses. At my will the planets of the sky, the wholesome winds of the seas, and the lamentable
silences of hell be disposed; my name, my divinity is adored throughout all the world, in diverse manners, in variable customs, and by many names. For the Phrygians that are the first of all men call me the Mother of the gods of Pessinus; the Athenians, which are sprung from their own soil, Cecropian Minerva; the Cyprians, which are girt about by the sea, Paphian Venus; the Cretans which bear arrows, Dictynnian Diana; the Sicilians, which speak three tongues, infernal Proserpine; the Eleusians their ancient goddess Ceres; some Juno, other Bellona, other Hecate, other Rhamnusia, and principally both sort of the Ethiopians, which dwell in the Orient and are enlightened by the morning rays of the sun, and the Egyptians, which are excellent in all kind of ancient doctrine, and by their proper ceremonies accustom to worship me, do call me by my true name, Queen Isis."

Isis represented the generative power in universal nature. Today we might call her Mother Nature. She was a black goddess (many of the early statues of the Virgin Mary were also black). Since the soil of Egypt was black, and Isis was equated in one aspect of her nature with this soil, and with the production of vegetation and crops, this particular symbolization may have come from the rich black, alluvial soil deposited by the flooded Nile. Or it may have been, as Manly Palmer Hall said, that the goddess was black because she symbolized the dark, primal matrix from which all things came.

In antiquity the Nile flooded annually with extraordinary regularity. Monsoon rains in what are now known as the Ethiopian highlands and the southern Sudan caused the Nile to swell into a mighty torrent. The Ancient Egyptians retreated with their livestock to their settlements on the higher land of the desert fringe. Enormous floods inundated the fertile land. The flood waters reached their highest point at the start of September and the water then became placid. The fertile sediment carried along by the flood sank to the bottom. The waters subsided in October at first quickly, and then gradually more slowly.

By this point the land was covered with a black slime, or mud, an optimal fertilizer that made luxurious vegetation possible. The fields were surveyed anew and allocated to farmers. These fertile floods were considered a special gift of the Goddess Isis. In his work Of Isis and Osiris
Plutarch said that the Egyptians, hold and esteem the earth for the body of Isis; and not all of it either, but that part only which the Nile, as it were, leaps over, and thereby impregnates and mixes with it. That is, this black slime from the annual flood of the Nile was equated with the body of Isis.

Cleopatra expresses this idea when she says:

"Rather on Nilus mud
Lay me stark-naked, and let the water flies
Blow me into abhorring!"

It is significant, also, that Antony refers to this feature of the Nile:

"The higher Nilus swells
The more it promises; as it ebbs, the seedsman
Upon the slime and ooze scatter his grain,
And shortly comes to harvest."

It is even more significant that Antony refers to Cleopatra as the serpent of the old Nile. In the play, immediately after the statement by Antony about the Nile, Lepidus says:

"Your serpent of Egypt is bred now of your mud by the operation of your sun."

The statues of Isis associated her with a serpent just as Cleopatra was associated with a serpent in the play. But the most obvious clue that Cleopatra represents Isis is in Bacon's source for the play. In the life of Antony in his Parallel Lives Plutarch says:

"Cleopatra was then, as at other times when she appeared in public, dressed in the habit of the goddess Isis, and gave audience to the people under the name of the New Isis." So, in the play, when Cleopatra dons her customary robes, she is putting on the robes of Isis, because she customarily takes upon herself the identity of Isis. There is a reference to this when Cleopatra says:

"Am I the woman whose inventive pride,
Adorned like Isis, scorned mortalitie?"

In this context of Cleopatra as Isis the accolade of Enobarbus becomes
more understandable, because he is referring to the goddess Isis:

"Age cannot wither her, nor custom stale
Her infinite variety. Other women cloy
The appetites they feed, but she makes hungry
Where most she satisfied; for vilest things
Become themselves in her, that the holy priests
Bless her when she is riggish."

The symbolization of Cleopatra as Isis also is related to the special number given by the 42 scenes of the play. Two features of the myth relate to this number. First, Isis was associated with the idea of rebirth. An intrinsic part of the myth was the idea of the rebirth of vegetation after the death of winter. The grain of wheat that was planted in the ground died, only to be reborn as the stalk of wheat. Secondly, both Osiris and Isis were associated with the moon and with the phases of the moon. When Osiris is killed in the myth he is separated into 14 parts which is the half cycle of the moon. That is, from the full moon to the new moon, where the moon symbolically dies is 14 days. From the new moon to the full moon to the new moon again, one full cycle of the moon, is 28 days. But the idea of rebirth is one full cycle of the moon plus the half cycle again from the new moon to the full moon. This is a period of 42 days. Thus the number 42 expresses the idea of rebirth which was associated with Isis. In connection with this idea, it is worthy of note, that in the New Testament, where the old trappings of The Mother Goddess are transferred to the Virgin Mary, we find this same number. In the old religion it was customary to use a matrilineal descent. The same tradition is followed in tracing the genealogy of Christ. In the book of St. Matthew 1:17 we find the following:

"So all the generation from Abraham to David are fourteen Generations; and from David until the carrying away into Babylon are fourteen generations; and from the carrying into Babylon unto Christ are fourteen generations."

Here again we have the number 42, and, in a context that anyone, except a Stratfordian, or a Christian, could tell is symbolic. In the various versions of the myths of the goddess, her consort symbolized the sun. There are various features in the play which points to Antony as the sun. Harold Goddard says:
"Far more subtly than in the case of Cleopatra and earth, Shakespeare suggests correspondingly that Antony is like the sun. Not until near the end does this analogy shine forth so clearly that we know the author must have intended it. But looking back we can see that he has insinuated it from the beginning. Granted that if Antony is the sun he is an intermittent and often obscured luminary, uncertain of his course across the heavens and subject to frequent total eclipse or worse, as when he orders Caesar’s emissary whipped and sends word that, if Caesar does not like it, he may whip, or hang, or torture an enfranchised bondman of Antony’s in requital. But these things strike us as mere aberrations of that real Antony in whose presence alone Cleopatra germinates and blossoms and matures into her full self as does the earth under the sun. Antony’s power to attract and hold men in his sphere is sun-like also, as is the bounty he dispenses as freely and widely in his degree as the sun does his warmth. It was Eros who referred to his face as:

that noble countenance
Wherein the worship of the whole world lies."

Cleopatra refers to Antony in terms that indicates he is the sun:

"He was not sad, for he would shine on those
That make their looks by his;"

So Antony must die in the play just as the consort in the myths of the goddess must die annually. This is one reason for the hyperbolic scale of the imagery in the play. There is another aspect that gives a further reason for this hyperbolic scale because there is a further symbolization in the play that deals with the universal scale. In addition to his allegory of Isis, Bacon symbolizes the mechanism that produces her generative power. According to Bacon, Mars and Venus symbolized this mechanism. Bacon declared, Strife and Friendship in Nature are the spurs of motions and the keys of works." In other words, these are what endows universal nature with her generative power.

W.F.C. Wigston says, "The story of Venus and Mars circles round the universe, as the two antagonistic powers of Love and Warfare, or "Strife and Friendship", as Bacon terms it. Harmonia or Hermione, was their offspring, being the orderly world, or product of the great dualism everywhere perceptible in Nature, under the physical names of Heat and
Cold, Repulsion and Attraction."

So we find in the play that Antony and Cleopatra have a further role in that they symbolize Mars and Venus. A careful reading of the play reveals that Cleopatra was in the role of Venus when she first met Antony:

"The barge she sat in, like a burnish'd throne,
Burned on the water. The poop was beaten gold;
Purple the sails, and so perfumed that
The winds were live-sick with them; the oars were silver,
Which to the tune of flutes kept stroke, and made
The water which they beat to follow faster,
As amorous of their strokes. For her own person,
It beggar'd all description. She did lie
In her pavilion, cloth-of-gold, of tissue,
Over picturing that Venus where we see
The fancy out-work nature. On each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers-coloured fans, whose wind did seem
To glow the delicate cheeks which they did cool,
And what they undid did."

In his treatise, Of Isis and Osiris, Plutarch indicates that the goddess Isis ruled over affairs of love:

"And we shall besides take off the incredulity of Eudoxus, who makes a great question how it Comes to pass that neither Ceres hath any part In the care of love affairs (but only Isis)"

And in his account of the life of Antony Plutarch describes this adoption of the role of Venus by Cleopatra in unequivocal terms:

"She received several letters, both from Antony and from his friends, to summon her, but she took no account of these orders; and at last, as if in mockery of them, she came sailing up the river Cydnus, in a barge with gilded stern and outspread sails of purple, while oars of silver beat time to the music of flutes and fifes and harps. She herself lay all along, under a canopy of cloth of gold,
dressed as Venus in a picture, and beautiful young boys, like painted cupids, stood on each side to fan her. Her maids were dressed like Sea Nymphs and Graces, some steering at the rudder, some working at the ropes. The perfumes diffused themselves from the vessel to the shore, which was covered with multitudes, part following the galley up the river on either bank, part running out of the city, to see the sight. The market-place was quite emptied, and Antony at last was left alone sitting upon the tribunal; while the word went through all the multitude, that Venus was come to feast with Bacchus, for the common good of Asia. On her arrival, Antony sent to invite her to supper. She thought it fitter he should come to her; so, willing to show his good-humor and courtesy, he complied, and went. He found the preparations to receive him magnificent beyond expression, but nothing so admirable as the great number of lights; for on a sudden there was let down altogether so great a number of branches with lights in them so ingeniously disposed, some in squares, and some in circles, that the whole thing was a spectacle that has seldom been equalled for beauty."

At the opposite end of the universal opposing forces, Antony is associated with Mars starting at the very beginning of the play:

"Those his goodly eyes,
That over the files and musters of the war
Have glowed like plated Mars,"

Cleopatra refers to him as Mars:

"Though he be painted one way like a Gorgon,
The other was a Mars."

There is a direct reference to Mars and Venus in connection with Antony and Cleopatra. Mardian says:

"Yet have I fierce affections, and think
What Venus did with Mars.

"We know Bacon utilized allusion in his allegoric works. There is a hidden
allusion in Antony and Cleopatra that should not be overlooked. In espousing the idea of "strife and friendship", or "war and love" as the "spurs of motions and the keys of works in nature," Bacon adhered to a doctrine which, in another place in his works, he associated with Empedocles and Heraclitus. It should not be forgotten that at that time in the play when Antony was waiting for his final battle with Octavius, he was in Epheseus, and that Cleopatra joined him there. Epheseus was the city where Heraclitus was born and spent his entire life. Epheseus was the site of the seventh wonder of the world. This was the famous temple of Diana. Diana plays such a significant part in Bacon's system of thought, and Heraclitus had his works deposited in Her temple.

Bacon designates the frame of the allegory with the title of the play Antony and Cleopatra. These are the two opposites, Mars and Venus, or War and Love. This is further framed in the play by the almost exact division between Rome and Egypt, obviously, War and Love. With supreme artistry Bacon uses the brevity of the scenes, and the extraordinary number of exits and entrances, and of messengers hurrying across vast distances to depict a pre-eminently liquid world of transformations. A world in rapid motion. A world characterized by images of rivers flooding, and of things melting. A world whose motive power is the meeting and interplay of opposites, which merge, unite, and impel further action. The movement from Egypt to Rome, and back to Egypt, expresses a tidal rhythm on a universal scale. John F. Danby perceived many of the elements of the symbolism. Unfortunately he was victim of a bad education. As a result his mind was shackled by the misconceived notion that William Shakespeare of Stratford on Avon wrote the plays. Consequently, he had no context in which to place his ideas.

In his article, Antony and Cleopatra: A Shakespearian Adjustment, Danby says, "The play is Shakespeare's study of Mars and Venus." And He notes:

"The first three scenes show how pervasive is that quality in technique and vision which we have called the "Shakespearian "dialectic." It comes out in single images, it can permeate whole speeches, it governs the build-up inside each scene, it explains the way one scene is related to another. The word "dialectic," of course, is unfortunately post-Hegelian. The thing we wish to point to, however, in using the word, is Shakespearian. In Antony and Cleopatra Shakespeare needs the opposites that merge,
unite, and fall apart. They enable him to handle the reality he is writing about—the vast containing opposites of Rome and Egypt, the World and the Flesh."

Danby also remarks:

"The first scene is only slightly more than sixty lines long. Yet it is sufficient to illustrate all the main features of the play we have pointed to, and extensive enough to set up the swinging ambivalence—the alternatives and ambiguities constantly proposed to choice—which will govern and control our whole reaction to the play. There is the speed and oscillation, the inter-penetration of Rome and Egypt and of present and past. Above all there is the dialectic marriage of the contraries and their dissolution through union. The jealousy of Cleopatra towards Fulvia, the outrage of Caesar to Antony’s amour propre—these negative repulsions can serve to hold the mutual pair together as firmly as positive attractions. Antony and Cleopatra are opposed to the world that surrounds and isolates them. In this isolation their union seems absolute, infinite, and self-sufficient. Yet the war of the contraries pervades the love, too. In coming together they lapse, slide and fall apart unceasingly."

And again:

"There is something deliquescent in the reality behind the play. It is a deliquescence to the full display of which each judgment, each aspect pointed to, and each character, is necessary, always provided that no single one of these is taken as final.

Underlying, however, the bewildering oscillations of scene, the overlapping and pleating of different time and places, the co-presence of of opposed judgments, the innumerable opportunities for radical choice to intervene, there is, I think, a deliberate logic. It is this which gives the play its compact unity of effect and makes its movement a sign of angelic strength rather than a symptom of febrility. It is the logic of a peculiarly Shakespearian dialect. Opposites are juxtaposed, mingled, married; then from the union which
So Danby noted many of the elements Bacon used in his allegory. He saw the mechanism by which Bacon symbolized and depicts how the interplay of opposites in universal nature were "the spurs of motion and the keys of works." But he could not tie this into Bacon's system of thought because cretins had instilled into his mind the erroneous idea that someone else wrote the plays.

A final feature of the play should be noted. In the myth of Isis, Isis does not die, however, in Antony and Cleopatra, Cleopatra dies. It is true that in other myths of the goddess, such as Demeter and Proserpine, The goddess Demeter goes into isolation, and her alter ego, Proserpine disappears into the underworld for six months of the year to symbolize winter. But the goddess does not die. So the death of Cleopatra in the play could be seen as an anomaly. But is it really? Let's take a closer look.

When Antony calls Cleopatra, "the serpent of the Old Nile," he equates her with the serpent. One might say this serpent is her alter ego. The serpent that sheds its skin once a year and emerged in new garments was an apt symbol both of Isis and of the rebirth which is seen eternally in the annual cycles of nature. Caesar says of Cleopatra after she is ostensibly dead that:

"she looks like sleep,
As she would catch another Antony
In her strong toil of grace."

And we must not think that she is dead. For she lives on in her alter ego the serpent that has crawled away and left its aspic trail of that slime which is the symbol of fecundity and rebirth in the myth of Isis.

"This is an aspic trail; and these fig-leaves
Have slime upon them, such as the aspic leaves
Upon the caves of Nile."

The Face Looking Toward The Future
It is evident from a close examination of the table of presence (the first 32 speeches in the play), and from the table of absence (the second 32 speeches in the play) that the "particular whose form" Bacon's discovery machine is inquiring into is Love. However, a problem is evident here. No matter how one examines the allegory in the play there seems to be no
 indication of the "form." I went back through the play repeatedly, struggling to find this indication without any success. Finally it struck me. In his treatise Of Principles and Origins according to the fables of Cupid and Coelum Bacon had stated quite plainly that this was the one "form" which could not be discovered by man:

"Now of this primary matter and the proper virtue and action thereof there can be no cause in nature (for we always except God), for nothing was before it. Therefore there was no efficient cause of it, nor anything more original in nature; consequently neither genus nor form. Wherefore whatsoever this matter and its power and operation be, it is a thing positive and inexplicable, and must be taken absolutely as it is found, and not to be judged by any previous conception. For if the manner could be known, yet it cannot be known by cause, seeing that next to God it is the cause of causes, itself only without a cause. For there is a true and certain limit of causes in nature; and it is as unskilful and superficial a part to require or imagine a cause when we come to the ultimate force and positive law of nature, as not to look for a cause in things subordinate. And hence Cupid [love] is represented by the ancient sages in the parable as without a parent, that is to say, without a cause,—an observation of no small significance; nay, I know not whether it be not the greatest thing of all."

**CYMBELINE**

When a book has a prologue at the end, which recapitulates the book, no one doubts it was designed for the end of the book. The case should be the same with Cymbeline. Cymbeline was the last play in the First Folio, and it recapitulates the plays in the First Folio. It has reflections from many, if not all, of the other plays. This presents a problem for both the Stratfordians and the Oxfordians. When the First Folio appeared, William Shakespeare of Stratford on Avon, like Marley in The Christmas Carol, had been dead for seven long years. Edward de Vere had been dead for 19 years. Neither could have designed Cymbeline to be the last play in the First Folio, and anyone with a modicum of reasoning power should be able to see that this effectively drives the nails into their authorial coffins.

There are other features which point to a design in Cymbeline specifically crafted to make it the last play in the Folio. The first play in the Folio (The Tempest) began with the words A TEMPEST; the last play (Cymbeline) ends
with the word PEACE. The allegory in the play designates it as last in the Folio. Yet another feature of Cymbeline, which raises a flag, is that it is placed among the tragedies even though it has a happy ending.

Does all this embarrass the Stratfordians and the Oxfordians? Not at all. The blind would first have to regain their sight before they could see the egg on their face. In any case, let us move on to the real author.

Francis Bacon was very much alive at the time the First Folio appeared, and had a very definite reason for inserting capitulatory material in Cymbeline. He was crafting his two faces beneath the surface of the play, as was his wonted practice, and the facet of ancient knowledge, He allegorized beneath the surface, designated the play as the last play in the Folio.

It dealt with the recapitulation and conclusion of the human experience on this planet. For here Bacon turned to that ancient heritage from India - the Vedanta, with its story of the samsaric cycle of the human soul, and the conclusion of this cycle.

Cymbeline begins with a conversation at court between two unnamed gentlemen, one a stranger, thus allowing the author to introduce the main plot of the play. The main plot of the play deals with the story of the king's two sons, Guiderius and Arviragus who when still infants, were removed from the capital. Disguised under the names of Polydore and Cadwal, they believe themselves to be sons of a mountaineer until the conclusion of the play when they realize their royal nature.

This story has its origin in the symbolic story of the Self in the Vedanta as related in the Sankhya Sutras:

"There was a king's son, once upon a time, who, having been born under an unlucky star, was removed from the capital while still a babe, and reared by a primitive tribesman. A mountaineer, outside the pale of the Brahman civilization. He, therefore, lived for many years under the false notion: 'I am a mountaineer.' In due time, however, the old king died. And, since there was nobody eligible to assume the throne, a certain minister of state, ascertaining that the boy had been cast away into the wilderness some years before was still alive, went out, searched the wilderness, traced the youth, and, having found him, instructed him: 'Thou art not a mountaineer; thou art the King's Son.' Immediately, the youth abandoned the notion that he was an outcaste and took to himself his royal nature. He said to himself: 'I am a king.'

This story from Vedanta was a traditional allegory designed to illustrate that
Samsara, the realm of Birth and death, is but a vast spread-out illusion, a cosmic
dream from which one must awake, and that one must cast away the state of
ignorance, be rid of the notion that one is an outcaste in the wilderness, before one
can mount ones proper throne. Bacon improved on the allegory by giving the story
two sons so he could allegorize them as the Dioscuri.

**The Face Looking Toward The Past**

The oldest, and perhaps the major, source of mystical knowledge is the Vedanta.
Vedanta is the philosophy of the Vedas. The Vedas are scriptures of India, so
ancient they are not even indigenous to India. In successive waves from 3,000 to
1,000 B.C., nomadic tribes called Aryans passed through the mountain passes of
central Asia into India. They brought the religious writings known as the Vedas
with them.

These writings had been transmitted orally for an immense period of time among
the Aryan peoples before they pushed into India. They are generally considered
the most ancient religious scriptures now known to the world, and their basic
concepts have had a widespread, pervasive, and usually unrecognized influence
on subsequent systems. More generally speaking the term "Vedanta" covers not
only the Vedas themselves, but the whole body of literature which explains,
elaborates, and comments upon their teachings.

There is conclusive evidence to connect the Vedanta during most of the course
of its historical development with genuine inner illumination. The sacred writings
of the Vedanta are filled with accounts of ancient sages, who, through long and
persistent spiritual disciplines of deep meditation, and austerities, had developed
almost superhuman spiritual powers. These same forest sages were the
ones who either originated, or analyzed and developed, the body of
writings included in the Vedanta. Even to the present day the practice of
setting aside a daily period for devotion to meditation is widespread
among the Hindus and other devotees of Vedanta, and the inner
disciplines are an intregal part of the entire Vedantic Doctrine. Some idea
of the stages of the mystical tradition known as Vedanta, as it flowed from
its remote origin in the Vedas, can be had by comparision with the descent
of waters from the remote summits of the Himalayas. To contemporary
people the Himalayas are famous because they include Everest, the
highest mountain in the world, but to the ancient Hindu they were famous
for their dazzling white mantle of eternal snow, hence their name meaning
"place of snow."

The Himalayas gave more than a vision to delight the soul, they also gave
nourishment for the body. From their dazzling mantle waters flowed
downto fill deep mountain tarns, then pass onward through great forests, and finally arrive at the lakes of the foot hills, from which irrigation descended to the fields below.

So it was with the Vedas. At some remote period they were given their name meaning "knowledge." Whenever the Hindu lifted his contemplation to their heights he saw a mantle of perennial wisdom.

From this mantle the tradition flowed down to feed secondary scriptures, then through forests of commentaries and systems of thought to finally arrive at the resulting mystical heritage called Vedanta, and the Vedanta has been a source of perpetual spiritual nourishment.

According to Vedanta, in the beginning the supreme God Vishnu lay asleep on His bed of Sesa, the King of Snakes, where He had slept for one thousand aggregates of four ages (4,320,000,000 years). As he slept a lotus sprout grew forth from his navel. It climbed up through the water to the surface where a great lotus flower blossomed. Within this lotus flower sat the self-born God, Brahma, Creator of the Universes.

Brahma was one of the three aspects of the supreme God which was composed of Vishnu, Brahma, and Shiva. In His aspect as Vishnu He sustained the universe; in His aspect as Brahma he created the universes, and, in his aspect as Shiva, he destroyed the universes.

In the aspect of the allegory it seemed that Brahma might most aptly be viewed as the dream self of Vishnu. As Brahma sat in the lotus flower he looked all around Him. He saw the unending high billows of the waves of the waters of the cosmic ocean, tossed heavily by the world-annihilating stormy winds. Although Brahma had been born thus an infinite number of times before and had created an infinite number of universes, the last dissolution had wiped away his memory and he remembered nothing of it, and did not even remember who He Himself was.

Instinctively He withdrew within Himself to the very core of His being in deep meditation. From this point his awareness passed back down the lotus stalk to the resplendent form of the Supreme God Vishnu sleeping within the cosmic egg under the cosmic waters.

Thus Brahma became aware of His purpose, and also that the archetypal design of the universes were contained eternally there within Vishnu The
Supreme God.

Now Brahma used the power he had derived from Vishnu to begin creating the universe. This power was Maya, the cosmic dream power. By this power of cosmic illusion Brahma was able to produce the universe in the same way a magician is enabled by his incomprehensible magical power to produce illusory appearance of things. Brahma, indeed, was the Great Magician, who by his power of illusion created the universe.

The Universe and everything in it was only the dream of Vishnu. When, at the next prayala, or cosmic dissolution, everything was drawn back into Brahma (the dream self of Vishnu) then Brahma, in turn would be absorbed back into Vishnu. The sacred books left unanswered the question as to whether Vishnu would then awake from his sleep during which he had brought forth his dream creation of the universe. Perhaps the prayala was His awakening, or perhaps the creation of this particular universe was just one of many dreams during a long cosmic, winter night, for the books spoke of a mahapralaya, or great dissolution which absorbed all the others.

Brahma was the origin and destination of all. From Him everything went forth. To Him everything would return. The two most often used analogies to express this truth was the sparks, and the waters. As sparks by the thousands flew forth from a blazing fire, and were essentially the same as the fire, so those untold myriads of divine sparks which went forth from Brahma, formed the core of all living beings, and eventually returned to Him again. As the waters of all the streams and rivers of the earth were the same as the waters of the ocean, and would eventually return to the ocean, so that "something" which came forth from Brahma was the same as Brahma, the essence of all sentient beings, and would eventually return to Brahma. This "something" which came forth from Brahma was the "Maya" or cosmic dream power.

Maya was also known as advidya (ignorance) and darkness. That darkness which went forth from Brahma in the beginning was Maya, and all creation was ignorance. Maya was a curtain which hid the unenlightened soul from its true nature. Its true nature was its innermost Self which was identical with Brahma. The Vedanta Sutras declared this innermost Self was gna (knowing). Intelligence was not merely an attribute of the soul, but its essence. The soul was pure knowing, but, caught up in Maya or ignorance the soul endured a prolonged dream. Dreambound it passed through an
endless samsara (cycle of rebirth). Dreambound, the bondage of samsara was self-perpetuating. Dreambound, each karma (action) generated a new action, and that action still another new action. The only escape was to realize the Self within. That Self, caught up in the dream of Maya, would awaken only when realization occurred. As a man while sleeping might dream unhappy dreams, but when waking, though he remembered them, would not be deluded by them, so, when man recognized the Self within, realized its divinity and oneness with Brahma would no longer be deluded by Maya.

The Real Man, the Inner Self was never bound, but the belief that he was bound was Maya, and because of Maya, the unreal appeared real. The most often used metaphor for Maya was that of the rope seen at twilight which appeared to be a snake. The idea seemed to be that although the Maya was illusory, it did not mean there was nothing there, but that what appeared to be there was in actuality quite different from what it appeared.

In the heart of each human dwells a being single and yet dual. This being is the size of the thumb. It is the Purusha/Jiva. As Purusha it is identical with Brahma; the Supreme Self, the Paramatma, smaller than the small, greater than the great. That of which the Katha Upanishad said, "The knowing self is not born; it does not die. It has not sprung from anything; nothing has sprung from it. Birthless, eternal, everlasting, and ancient, it is not killed when the body is killed."

The Jiva, on the other hand, is the individual soul. It was described in connection with the Purusha by the allegory of the two birds, united always, closely clinging to the same tree. One looks on without eating, the other eats the sweet fruit. The Purusha is unaffected by the illusory shows of Maya, the Jiva is caught up in the dream of Maya; it is trapped in the cosmic dream, entangled in the endless round of rebirths, and will remain trapped as long as it sleeps. To escape it must awake.

A commonly known idea is that as a drowning man goes down for the last time his whole life flashes before him. A less commonly known idea is that at the very end of the cycle of rebirth, just as the Self is on the point of merging into the ocean of the infinite all of the experiences encountered during the cycle of rebirths, which were lost to It during Its journey through Samsara, pass before It.
The American Seer, Edgar Cayce, often used this idea in connection with the passage in the Bible in the book of John where it says the Holy Ghost will "bring all things to your remembrance." According to Cayce this meant that at the end of the cycle of rebirth all experiences will be brought back to remembrance again.

In Cymbeline, Bacon depicts the Self at the very end of the cycle of Samsara. He has constant reflections from the cycle of the plays, but they are subtly changed to reflect their perceived unreality now that the Self is on the point of awakening. When a sleeping man awakes, his dreams, so real while he slept, exist in a momentary, melting, halfway state, becoming more blurred and unreal.

The diabolical Iago is here, but now he carries the name of Iachimo which means "little Iago", and his stature is diminished and altered in keeping with his new name. In Othello there was no doubt about it. Iago was the devil. He had exactly the role that Satan had in the book of Job in the Old Testament. He tested and afflicted, and this role was allegorized in the prototype of the plot of a villain against a faithful wife in the end driving the husband to the point of murdering her. But the reflection in Cymbeline gives a diminished Iago with a happy ending. The "Tempter" is given the stature that is properly His when the awakening Self realizes it was all only a dream. In A Midsummer Night's Dream Theseus gives his famous speech:

"Lovers and madmen have such seething brains, 
Such shaping fantasies, that apprehend 
More than cool reason ever comprehends. 
The lunatic, the lover, and the poet, 
Are of imagination all compact."

and Posthumous, waking up, finds a prophetic text promising good fortune, and reacts to it with a reflection of Theseus speech, which has suffered a melting change as dreams remembered upon waking are blurred:

"Tis still a dream: or else such stuff as madmen
Tongue, and brain not: either both, or nothing,
Or senseless speaking, or a speaking such
As sense cannot untie. Be what it is,
The action of my life is like it, which
I'll keep, if but for sympathy."
He achieves this same blurring effect by assigning the patriotic rant in the play, which reflects John of Gaunt, Faulconbridge the Bastard, and Henry V to the wicked Queen:

"That opportunity,
Which then they had to take from's, to resume
We have again. Remember, sir, my liege,
The kings your ancestors, together with
The natural bravery of your isle, which stands
As Neptune's park, ribb'd and pal'd in
With rocks unscaleable and roaring waters,
With sands that will not bear your enemies' boats,
But suck them up th' topmast. A kind of conquest
Caesar made here, but made not here his brag
Of 'Came, and saw, and overcame:' with shame
(The first that ever touch'd him) he was carried
From off our coast, twice beaten and his shipping
(Poor ignorant baubles) on our terrible seas,
Like egg-shells mov'd upon their surges, crack'd
As easily 'gainst our rocks. For joy whereof
The fam'd Cassibelan, who was once at point
(O giglot fortune!) to master Caesar's sword,
Made Lud's town with rejoicing-fires bright
And Britons strut with courage"

Here Bacon reflects the unreality and hyperbole of dreams by the irony of "Britons strut with courage", and the grotesquerie of the Roman armada's cracking like eggshells. This same subtle effect is in operation in the reflection of Measure for Measure where the jovial Pompey, bawd turned executioner's assistant, exuberantly informing Barnardine that the ax is upon the block, and here in Cymbeline a cheerful gaoler tells the more-than-willing Posthumus that he is about to be hanged:

"A heavy reckoning for you sir: but the comfort is you shall be called to no more payment, fear no more tavern bills; which are often the sadness of parting, as the procuring of mirth: you come in faint for want of meat, depart reeling with too much drink: sorry that you have paid too much: purse and brain, both empty the brain, the heavier for being too light, the purse too light, being drawn of heaviness. O, of this contradiction you shall
now be quit. O, the charity of a penny cord! It sums up thousands in a trice: you have no true debitor and creditor but it of what's past, is, and to come, the discharge: your neck, sir, is pen, book, and counters; so the acquittance follows."

Harold Goddard says:

"It would be tedious to attempt to list all the reverberations in Cymbeline. The link of this play with The Rape of Lucrece we mentioned when discussing the poem. In ingenuity of plot it recalls The Comedy of Errors, but its ingenuity is of a higher order. In its contrast of court and country life, of artificiality and simplicity, it is another As You Like It, yet as different-as Hazlitt indicated-as the mountainous retreats of Wales are from the Forest of Arden. Like King Lear, it is legendary British history and another story of a daughter, disobedient to a father, who preferred love to worldly place and power. The daughter marrying against the father's wishes links it also with Othello, and, as the name Iachimo ("little lago") suggests, it includes, like its prototype, the plot of a villain against a faithful wife in the course of which the husband is driven close to insanity. Indeed, the play might be called a "little" Othello with a happy ending, a bridge in this respect between it and The Winter's Tale of approximately the same date. It is Troilus and Cressida reversed, the women here being faithful as the man was there; the man here faithless, for a time, as the woman there was, so far as we know, forever. Not a few passages in the play echo Macbeth: the wicked queen, her ambition for her son, and her fearful death remind us of Lady Macbeth, her ambition for her husband, and her fearful death. But the mother-son relationship puts the play here nearer to Coriolanus, though Volumnia and Cymbeline's wife are worlds apart, and a greater contrast could scarcely be conceived than that between Cloten and Coriolanus. Cloten is closer to that other weakling son-of-his-mother, King John. Historically the action occurs during the emperorship of Augustus Caesar, and, in one sense, in spite of its abysmal difference, it may be considered a sequel to Antony and Cleopatra and a continuation of the Roman group."

There are constant reflections from the other plays. In his book, "Shakespeare The Invention of The Human", Harold Bloom, who tried very hard to understand the plays, but who, judging from his book and the portrait at the end of the book, succumbed to the effort, says, "Cymbeline
is a pungent self-parody on Shakespeare's part: we revisit King Lear, Othello, The Comedy of Errors, and a dozen other plays, but we see them only through a distorting lens."

Noting the curious shading of the reflections in Cymbeline, Bloom, ignorant of their rationale, could only conclude that the author was parodying himself. He says,"Compulsive self-parody does not exist elsewhere in Shakespeare, in Cymbeline it passes all bounds."

Bloom reminds one of the story in Aesop's fables about the young mole who went to his mother and told her that he could see. The mother decided to test him. She put a piece of frankincense in front of him, and asked him what it was.

"A stone!" said the little mole.
"My poor child," the mother mole said,"Not only are you blind, but you have lost your sense of smell as well."

The allegory in Cymbeline is not that obscure. The cycle is shown by the two sons, and then by Posthumus and Imogen, going forth from the court of Cymbeline and then returning to it at the end of the play. Bacon uses the traditional tale from Vedanta of the Self which goes through its cycle of samsara believing it is of low birth until, at the end, it realizes its true nature. Within this frame he shows the stages which led to the end of the cycle.

It is necessary to bear in mind that these are all retrospective. That through its memory of the experiences through which it has passed, the Self is recapitulating the stages of the samsaric cycle.

Cymbeline and his kingdom is the realm of spirit which wars with the realm of the phenomenal universe symbolized by the Roman Empire. In the play spirit is married to matter. The queen and her son Cloten are a direct reflection of Sycorax and her son Caliban in The Tempest. Sycorax was matter and Caliban was the body just as is Cloten in Cymbeline. There are many reflections of Caliban in Cloten. He seeks to rape Imogen just as Caliban seeks to rape Miranda. The body seeks union with the soul. Cloten with Imogen, and Caliban with Miranda. Cloten says of Posthumus:

"The south-fog rot him!"

reflecting exactly the flavor of Caliban's curse on Prospero:
"All the infections that the sun sucks up
From bogs, fens, flats, on Prosper fall, and make him
By inch-meal a disease!"

Cloten is referred to as an ass exactly as was Caliban in The Tempest. As the body, Cloten is an exact reflection of Posthumus, the Self. This is brought out when Imogen sees his headless body.

She does not just mistake him for Posthumus, every detail of His body is shown as reflecting that of Posthumus. Imogen says:

"A headless man? The garments of Posthumus?
I know the shape of’s leg; this is his hand,
His foot Mercurial, his Martial thigh,
The brawns of Hercules; but his Jovial face-
Murder in heaven! 'Tis gone."

Imogen is the soul. This is obvious from the text of the play. When Imogen embraces Posthumus, he says:

"Hang there like fruit, my soul,
Till the tree die!"

making plain the identity of Imogen as the soul. Her identity as the soul is further supported by the reference to her in the play as "a piece of tender air." In the ancient teachings man was divided into three parts:

1. The Thinker (Nous)
2. The Soul (Psyche)
3. Soma (the body)

The Thinker was composed of fire; the Psyche of air; and the Soma of water and earth.

At the beginning of the play Posthumus is banished from the court of Cymbeline and goes to the Roman court. The Self (Posthumus) precedes the soul (Imogen) in its issuing forth into the phenomenal universal. This brings out the idea found in the Theosophy of Madama Blavatsky, that the Monad must first enter the phenomenal sphere before the soul or Jiva
does, since it is contained within the very center of the being that is man, at a much higher, and of a much more subtle form of matter, and must establish a contact in phenomenal matter over a long period of evolution before the soul, or causal body, can be formed and can evolve to the level of man.

Posthumus has a fight with Cloten, and the soul (Imogen) is tested by Iachimo, while still in the celestial sphere. This reflects the war in heaven, referred to in the book of Revelations, and in other sources, and has to do with the legend of the fallen angels which is allegorized in Measure for Measure. But certain events in the cycle can only take place in the phenomenal universe. For example, it is to be noted that the draught the evil queen gives Imogen does not put her to sleep until after she has gone forth into the phenomenal sphere.

The evil queen wants a poison which will kill Imogen, but the denouncement at the end of the cycle of rebirth is that matter could not kill the soul. It can only put it to sleep. Frances Yates notes that after Imogen has drank the potion, "She wakes to life again on the corpse of Cloten, a scene so strange that it seems to demand some allegorical explanation." (Even Stratfordians can show a spark of perception at times.) When the body dies the soul returns to life. In the Advancement of Learning Bacon implies that the power of the soul is greater the more it is withdrawn from the body:

"But the divination which springeth from the internal nature of the soul, is that which we now speak of; which hath been made to be of two sorts, primitive and by influxion. Primitive is grounded upon the suppositon that the mind, when it is withdrawn and collected into itself and not diffused into the organs of the body, hath some extent and latitude of prenotion; which therefore appeareth most in sleep, in extasies, and near death; and more rarely in waking apprehensions; and is induced and furthered by those abstinences and observances which make the mind most to consist in itself."

It is to be noted that Bacon improves on the tradition Vedantic story of the royal son by having two sons in the play. They are obviously modeled after the Dioscuri - Castor and Pollux otherwise known as Castor and Polydeuces, an improvement on the allegory of the Samsaric Self since one of the Dioscuri (Pollux or Polydeuces) represents the immortal part (the higher self), and Castor the mortal part (the lower self). The Higher Self
which should be the guide for the Lower Self is given the name Guiderius by Bacon, suggesting a guide, with the alternate name of Polydore suggesting the name of the immortal Dioscuri-Polydeuces. The immortal part is always at war with the body, and it is the immortal part which slays Cloten. Guiderius (Polydore) cuts off Cloten's head and says, "Yet I not doing this, the fool had borne my head as I do his." For the spirit must slay the body, or the body will slay the spirit. To further the allegory Guiderius says:

"With his own sword,  
Which he did wave against my throat,  
I have ta'en His head from him.  
I'll throw't into the creek  
Behind our rock, and let it to the sea"

So we have the allegory from the Vedanta As the waters of all the streams and rivers of the earth were the same as the waters of the ocean, and eventually return to the ocean, so that "something" which came forth from Brahma was the same as Brahma, the essence of all sentient beings, and would eventually return to Brahma. Since Cloten is the body, the allegory shows the head, or mind, returning to the sea. This represents an important stage in the completion of the cycle of Samsara by the Self, for at this point the physical self has been conquered.

The next important stage is when Posthumus casts off his Italian garments:

"I'll disrobe me  
Of these Italian weeds"

In Bacon's day it was customary for the sons of the upper class to make their voyage to Italy and come back dressed in Italian garments, having assumed Italian fashions. Bacon uses this to allegorize the outer world. Posthumus casting off his Italian garments symbolizes the Self turning away from the outer world. It is significant also that when the forces of Cymbeline war with the forces of Rome, Bacon stresses repeatedly that the invasion is by Italian gentlemen who are fighting in combination with certain Gallic forces. It is the outer world that wars with the inner world of the spirit. Leonatus Posthumus represents the self which attains realization. Bacon associated the reign of Cymbeline with the time of Christ. While repeating the names of the kings in The Fairie Queen Bacon said:
"Next him Tenantius raigned, then Kimbeline
What time th' eternall Lord in fleshly slime
Enwombed was, from wretched Adams line
To purge away the guilt of sinfull crime:
O ioyous memorie of happy time,
That heauenly grace so plenteously displayd;
(O too high ditty for my simple rime).
Soone after this the Romanes him warrayd;
For that their tribute he refused to be let payd."

Christ was of the lineage of Judah. In the Bible in Genesis 49:9 when Jacob is
dying he prophecies, and says of Judah:

"Judah is a lion's whelp: from the prey, my son,
thou art gone up: he stooped down, he couched
as a lion, and as an old lion; who shall rouse him up?"

The prophecy in the play says:

"When as a lion's whelp shall, to himself unknown,
without seeking find, and be embrac'd by a piece
of tender air; and when from a stately cedar shall
be lopp'd branches which, being dead many years,
shall after revive, be jointed to the old stock,
and freshly grow; then shall Posthumus end his
miseries, Britian be fortunate and flourish in
peace and plenty."

The Soothsayer points out that Posthumus is the lion's whelp, since Leo-
natus means born of the lion. But he is born after the death of the lion, who
was Christ. The meaning is that, since Christ is the perfect man, living his
last life on earth; the man who has achieved realization and has ended the
cycle of rebirth represents the next stage after Christ. A further
connection with Christ is the payment of the tribute. Many commentators
on Cymbeline have seen this as out of place in the play. Harold Bloom says:

"But Shakespeare, seemingly unable to cease from travestey, here as
at the close of Measure for Measure, confounds us by Cymbeline's
further gesture, which reduces much of the play to sheer idiocy,
confirming Dr. Johnson's irritation. After bloodily defeating the
Roman Empire, in a war prompted by his refusal to continue paying tribute, Cymbeline suddenly declares that he will pay the tribute anyway!"

Never mind the remark of the Roman which had the ring of truth,

"Consider, sir the chance of war. The day was yours by accident."

Where Bacon gives a valid reason for Cymbeline paying tribute. But Bacon also has another reason, and a suble reference to Christ with the payment of the tribute. In the Gospels Christ says,

"Render unto God what is God's, and unto Caesar what is Caesar's."

In addition, the allegory demands the tribute to Rome, since the realm of spirit must give a portion of itself for the phenomenal sphere to exist.

The play ends with the words of Cymbeline:

"And in the temple of great Jupiter Our peace we'll ratify; seal it with feasts. Set on there! Never was a war did cease, Ere bloody hands were wash'd, with such a peace."

This points to the Buddhist concept of Nirvana, that condition of great peace or bliss when individual existence is extinguished and the soul is absorbed into the supreme spirit. But it also reminds us that Bacon's allegories have more than one level. In this case we see the macrocosm/microcosm allegory, for at another level the allegory is a perfectly consistent account of a cosmology, and the "peace" at the end reflects the passage in Bacon's "Description of The Intellectual Globe" which deals with the liberation of matter:

"...so that as a general rule, the nearer bodies approach to the nature of fire, the more do they lose of variety. And after they have assumed the nature of fire, and that in a rectified and pure state, they throw off every organ, every property, and every dissimilarity; and nature seems as as it were to gather to a point in the vertex of the pyramid, and to have reached the limit of her proper action. Therefore this kindling or catching fire Heraclitus called peace; because it composed nature and made her one; but generation he called war, because it multiplied and made her many."
The particular which is present in the first 32 speeches, and is absent in the next 32 speeches is Leonatus Posthumus, the symbol of the Self. Apparently, what Bacon inquires into with this demonstration of his discovery device is the "form" of the Self. Without taking the space necessary to demonstrate the operation of the formula of discovery, I will merely follow the allegory in tracing Bacon's demonstration of the operation of his discovery device. The "form" in this case seems to be "peace". Bacon is saying that the essence of the Self, when all of its outer accouterments are stripped away, and it is reduced back down to its identity with The One is "peace." This is a little difficult to understand, but the Vedanta has another interesting concept. According to the Rishis the entire universe, and all of the vast pageant within it is merely the "play" of God. It is a great entertainment put on for His amusement. When all of the "tumult and shouting" of the vast pageant is over the entire universe will settle down to the "Oneness" and the "peace" which existed before it all began.
The Tempest, the first play in the First Folio, but the last written, has the fewest scenes of any play in the Folio. Only one other play, The Comedy of Errors, is shorter. The Tempest is a deceptively simple play; something that has misled even highly regarded commentators. E. E. Stoll, for instance, warned against imparting too much meaning to the play because, he said, “The Tempest was a rather simpler story of Shakespeare’s than usual; a sort of glorified fairy-tale.” The ‘experts’ have not even been able to agree on whether the play contains allegory. The Tempest has always tended to attract more commentators than other plays in the Folio; yet, it has always been characterized by the most extreme differences of opinion regarding its meaning. Much of this is due to a piecemeal perception of the play. What is needed is an explanation of the rationale behind the disparate elements in the play that will gather them together under one umbrella. This guide is as follows:

I. COMPENDIUM OF THE FIRST FOLIO

It is no coincidence that the last play written was the first play in the First Folio. The Tempest is a microcosm of the First Folio. This was realized as far back as 1865 when the Frenchman, Emile Montegut, in his Revue des Deux Monde said The Tempest was given first place because, like the emblematic frontispiece of antique books, it prepared the readers for the substance of all that followed. No other play, he said, could do this because no other was such a synthesis of all of the plays. The Tempest, he added, was a microcosm of the dramatic world the imagination of Shakespeare had created.

Montegut’s statement has support in the observations of a number of other commentators. They noted that The Tempest is a microcosm of everything that went before including romance, brutality, comedy, history, tragedy and all the other elements that made up the other plays. The Tempest is Shakespeare’s play about language in a way that no other single play is, and gathers all the previous concerns about language together. The play is compressed but comprehensive. It is shorter than
most; its action spans less than an afternoon, yet no aspect of his art, no last appraisal of the moral issue that had occupied for so long, is absent. However, although these people perceived the compendium feature of The Tempest they did not understand what this meant.

The First Folio is a model of the Universe. The Comedies depict the realm of the fixed stars; the Histories depict the planets; the Tragedies depict the earth. This is the sequence of the emanation of the universe from its originating source when the universe was created. And just as the universe had a beginning it will also have an ending. The Big Bang theory says the universe came from a singularity. The Oscillating Universe Theory extrapolates from this to theorize a universe that having came from a singularity after billions of years will be drawn back into that singularity and the then same cycle will occur over and over again. The Ancient Hindu cosmology depicted in the sacred scriptures of India was identical to this theory although it preceded the oscillating universe theory of modern science it by thousand of years. The ancient Hindu Scriptures used the analogy of breathing out and breathing in. The universe was created by the breathing out from its source, and after an immense time, its dissolution will take place by breathing back in to the source from which it came. An important point that must be borne in mind is that the breathing back in takes place in reverse order to breathing out by which the universe came into being, and that then the great cycle of creation and dissolution would take place over and over again. These great cycles were called The Days and Nights of Brahma by the ancient Hindu scriptures.

In accordance with this schema the dissolution begin in the First Folio with the Tragedies, following by the Histories, and ends last of all with the Comedies. This dissolution by which the universe is withdrawn
into the source from which it came is was called Pralaya by the ancient seers of India. The Tempest depicts pralaya. Pralaya resolves everything in the universe down to an abstract compendium of its original state. But at the same time it must be recognized that the universal Pralaya is mirrored on a descending scale all the way down to individual man who also has his pralaya, and as the universal pralaya is depicted in the story of Prospero, the individual pralaya is also depicted in his story. The First Folio as a whole is designed to reflect the manvantara cycle. This runs from The Tempest through The Two Gentlemen of Verona (spirit and soul always manifest first in the manvantara cycle) on to the Comedies (the realm of the fixed stars), the Histories (the planets), the Tragedies (physical matter – the sublunary regions - the earth) and back again to The Tempest. It is significant that the last play in the Tragedies (Cymbeline) is an Hindu allegory thus flagging the Hindu allegory contained in the whole:

The Tempest begins near the end of the story of the end of cycle. The King’s party is returning from the marriage of the King’s daughter Clarabelle to the African man, the king of Tunis. The oscillating universe model has a curious feature. The oscillating universe model has a curious feature. When the expansion of the universe ends a remarkable phenomena will take place. This is called Olbers Paradox. One night in 1826 the German physician, Wilhelm Olbers, while gazing at the night sky was struck with a perplexing thought. Olbers noticed that although the more distant stars appeared fainter it was apparently because they seemed smaller due to their distances. Yet each star seemed to Olbers to light up the patch of sky it did occupy with about the same brightness. Olbers remembered that Newton had assumed the universe was infinite, yet he reasoned, if the stars continued outwards evenly dispersed through space for an infinite distance then every line of sight should eventually strike one and not only should there be no dark places in the sky, it should be a blinding sheet of light as bright as the surface of the sun. Yet it was mostly dark. Why? This paradox continued to puzzle many people as the scientific revolution gathered steam. The eventual resolution came when it was discovered that the entire universe was expanding. On the other hand according to the both the modern theory of an oscillating universe, and the ancient Hindu belief, at some point expansion would end, and contraction would begin. At that point all of the black depths of space would be covered with light. The black man – the African king of Tunis symbolizes the black depths of space. Clarabelle – clear, bright beauty – now married to the black man -symbolizes the light married to the black depths of space. The twelve comedies and the twelve tragedies symbolized the realm of the soul and the realm of matter. The comedies came first in emanation
that produced the universe. The higher realm was produced first and was followed by the production of the lower physical realm. Since The Tempest symbolizes the pralaya, or return, the order is reversed. The lower realm is absorbed first. The twelve year rule of the black witch Sycorax came first and was followed by the twelve year rule of Prospero. After the King’s party came to the island they wandered about the island until at the end of the play they came to Prospero and then all entered into Prospero’s cell, i.e. everything was gathered together into its beginning point.

Many ancient duality systems entertained the concept of the two brothers – one evil – one good. Thus Antonio and Prospero. In this system a higher being, represented by Alonzo – the king of Naples, preceded the two brothers. In the ancient systems the higher being was all-powerful in his own realm, but was helpless in the earth realm. Thus, since the island represents the earth, Alonzo is portrayed as helpless through the play.

The reason the first play in the First Folio was the last written is that after the others were written The Tempest was designed as a compendium and a preface to the other plays in the folio.

II. THE THREE ASPECTS
The Tempest, like others plays in the First Folio, is divided into aspects of knowledge from the past, present, and future, exactly as Bacon described in his “Masculine Birth of Time”:

“Nevertheless it is important to understand how the present is like a seer with two faces, one looking toward the future, and the other toward the past. Accordingly I have decided to prepare for your instruction tables of both ages, containing not only the past course and progress of science, but also anticipations of things to come. The Nature of these tables you could not conjecture before you see them. A genuine anticipation of them is beyond your scope, nor would you be aware of the lack of it unless it was put into your hands. It is a compliment reserved to some of the choicer spirits among you whom I hope to win thereby. But generally speaking science is to be sought from the light of Nature, not from the darkness of antiquity.”
A. Knowledge From The Past

The Tempest contains a comprehensive allegory of the Eleusinian Mysteries. In antiquity all formalized knowledge was the property of the Temples. The more famous temples all had their Mysteries, and the most famous was Eleusis. Therefore the selection of the Mysteries of Eleusis was the perfect choice for knowledge from the present. But Bacon, never one to do things by half measures, contrasted the pagan Mysteries of Eleusis with a comprehensive allegory of the Christian Bible, and in addition, wove many other features of knowledge from antiquity into the complex tapestry of The Tempest.

Knowledge from the past is represented by a comprehensive allegory of The Mysteries of Eleusis. In his book, SHAKESPEARE’S MYSTERY PLAY, published in 1921 Colin Still demonstrated a comprehensive allegory of the Greater mysteries of Eleusis in the play. These Mysteries covered a nine-day period. The last day was on the autumnal Equinox. The 3-hour period of the play ended at 6 P.M. This means it ends at the precise point between day and night, the precise point that divides the twelve hours of day from the twelve hours of night. Since it was on the autumnal equinox, the play also ends at the precise point between the two halves of the year when the days are longer than the nights, and the nights are longer than the days, i.e. it ends at the precise point of division between the day and night of the annual cycle.

Thus the play exhibits a detailed allegory of the equally balanced and opposed contraries of light and darkness. At the equinox the days and nights are equal. The earth is half light and half dark. The earth is always half light and half dark. The play exhibits a detailed allegory of the equally balanced and opposed contraries of light and darkness. The point where the play ends is the precise point of balance between light and darkness for the diurnal cycle, and for the annual cycle. Half of the planet is dark, half is light, and at the end of the play the characters are located at the precise point of separation between the dark and light half. It ends at the point between the half of the annual cycle when the day are longer than the night, and the other half when the nights are longer than the day. This is the point of balance, or equilibrium of the forces in the diurnal cycle and the annual cycle. The Tempest is a model of the universe and symbolically this depicts pralaya, or the absorption of the cosmos back into the One, or state of balance of the forces that existed before the emanation of the universe.
B. Knowledge From The Present

Face Looking Toward The Present -The Anatomy Of Learning

Knowledge from the present is represented by a comprehensive allegory of the divisions of human learning in Bacon’s time. (In 1623 Bacon published two books - his De Augmentis, and his Shakespeare First Folio. The survey of the divisions of human knowledge in the Augmentis was a more detailed version of his 1605 Advancement of Learning, but where The Advancement of Learning was only divided into two books, the Augmentis was divided into nine books. This was odd. A comparison of the books shows no reason why the added details could not have been included in the original two books. On the other hand, a reason surfaces when the Augmentis is compared with the first play in the First Folio – The Tempest. It is an exact parallel to the Augmentis. It is divided into nine parts, and it depicts in great detail, in allegory, the divisions of human knowledge described in the Augmentis.)

C. Knowledge From The Future

Knowledge from the future is represented by a model of the operation of Bacon’s device for discovering new arts and sciences inquiring into the ‘form of all human knowledge.

III. ALLEGORY OF FREEMASONRY

The claim has often been put forth that Freemasonry is based on the Mystery Religions. Because of this, and because the knowledge from the future in the play is addressed to the members of Bacon’s Freemasonry Society; in addition to the streams of allegory in the play there is a detailed allegory of Freemasonry.

IV. BIBLICAL ALLEGORY

Bacon said, “For if I profess that I, going the same road as the ancients, have something better to produce, there must needs have been some comparison or rivalry between us (not to be avoided by any art of
words) in respect of excellency or ability of wit, and though in this there would be nothing unlawful or new (for if there be anything misapprehended by them, or falsely laid down, why may not I, using a liberty common to all, take exception to it?) yet the contest, however just and allowable, would have been an unequal one perhaps, in respect of the measure of my own powers.” This was Bacon up to his old trick of fashioning a phrase that expressed two opposite meanings at the same time. It seems on the one hand he is saying it would be an unequal one because the measure of his own powers would be equal to that of the ancients; but on the other hand his real meaning is that it would be an unequal one because the measure of his own powers was beyond that of the ancients. Bacon has a sober measure of his own powers and realized that no one or any thing equaled them, and so he did not hesitate to include the Bible in that rivalry. Thus The Tempest includes a detailed allegory of the Bible. There is nothing that matches The Tempest; not the Bible; not the Mahabharata; not Beelzebub’s Tales to His Grandson; nor even The Great Pyramid; and there is more beyond – there is the First Folio itself.

V. PROOF OF BACON’S AUTHORSHIP
In addition to all the other information packed into The Tempest there is also a comprehensive and incontrovertible proof of Bacon’s authorship.

The Tempest with its island setting in the Mediterranean is a microcosm of humanity, of society, of the First Folio, of the world, and of the universe. The island represents the earth; the Mediterranean the solar system; and the greater Atlantic Ocean into which the Mediterranean Sea open represents the universe. The play shows equality between light and darkness not only on the earth, but also in the entire universe. The Emperor Julian said, “We celebrate the august Mysteries of Ceres and Proserpine at the Autumnal Equinox, to obtain of the Gods that the soul may not experience the malignant action of the Power of Darkness that is then about to have sway and rule in Nature.

The Two Principles
The Tempest is permeated through and through with the Two Principles. The doctrine of the Two Principles was universal among the nations of antiquity, and existed both in a general sense, and in specific, more formalized systems. The ancients saw two principles in all of nature.
One was light, the other darkness. Light was the active principle, darkness the passive principle. The active principle was viewed as male, the passive as female. Light was viewed as good, darkness as evil. These two principles were present both in the individual, and in universal nature. They were always joined like light and shadow, but always opposed, everywhere they were always at war with each other. They were present in light and shadow, day and night, summer and winter. The year itself was divided into a light and dark half, but not only the year alone. The Two Principles were present in the structure of the entire universe, which was viewed as composed of the realm of light above, and the realm of matter below. Matter was viewed as dark, and the world of matter below (i.e., the earth and nature) was viewed as a shadow of the realm of light above. The visible world was viewed as a shadow of the invisible world. According to Plutarch the doctrine of the Two Principles was taught in the Eleusinian Mysteries. This doctrine seems to have been one of Bacon’s fundamental doctrines. There is compelling evidence that Bacon, although he concealed his activities, was the major force in the London publishing industry in his time, and he used a special device to mark is publications. There are at least 20 variations of this device on his various publications, but the constant is that all of the variants seem to imply the doctrine of the Two Principles. The following device was used to mark the First Folio:

Bacon used a similar device, to mark many of the quarto publications of the individual Shakespeare plays. This was another reason for concealing his authorship. The doctrine of the Two Principles was a heretic doctrine.

**The Tempest - A Model Of The Universe**  

The word “tempest” derives from the Latin root, tempestas meaning time. The word “temple” has a cognate derivation. In ancient times it was common for temples to be build as models of the universe that also incorporated a model of time.

Bacon's holy temple on the model of the universe, or of the world, is
obviously an idea from ancient knowledge. To understand this concept we need to be familiar with the practice among the ancients of making temples on the model of the world. Two of the foremost Masonic scholars, Albert Pike, and Albert Mackey, supply information on this subject. In "Morals and Dogma" Albert Pike says:

"all the most ancient temples were intended to symbolize the Universe. Every temple was the world in miniature." Thus all of the most ancient temples were made on the model of the world.”

Pike goes on to say:

"All temples were surrounded by pillars, recording the number of the constellations, the signs of the zodiac, the cycles of the planets; and each one was a microcosm or symbol of the Universe, having for roof or ceiling the starred vault of Heaven. All temples were originally open at the top, having for roof the sky. Twelve pillars described the belt of the zodiac. Whatever the number of the pillars, they were mystical everywhere."

Mackey says the form was sometimes in the shape of a cross, emblematic of the four elements of which the earth is composed, and sometimes circular, but more generally an oval, as a representation of the mundane egg, which, in the ancient systems, was a symbol of the world. In the Zoroasteric mysteries of Persia, the temple of initiation was circular, being made to represent the universe; and the sun in the east, with the surrounding zodiac, formed an indispensable part of the ceremony of reception. In the Celtic mysteries of the Druids, the temple of initiation was either oval, to represent the mundane egg - or circular because the circle was a symbol of the universe. In the great mysteries of Eleusis, which were celebrated at Athens, St. Chrysostom along with other authorities says the temple of initiation was symbolic of the universe. This last information is particularly significant since Bacon allegorizes the Mysteries of Eleusis in the introductory play to the First Folio - The Tempest, and The Tempest is intimately connected with the symbolism of Freemasonry.

Thus Bacon’s ideas corresponds to the ancients when he says:
“We neither dedicate nor raise a capitol or pyramid to the pride of man, but rear a holy temple in his mind, on the odel of the universe, which model therefore we imitate.”

And:

“For I am building in the human understanding a true model of the world, such as it is in fact, not such as a man’s own reason would have it to be; a thing which cannot be done without a very diligent dissection and anatomy of the world.”

The Tempest is a model, or microcosm of the universe, and the world. In addition, it is a microcosm of the First Folio, which is also a microcosm of the universe and of the world. Anyone who has studied The Tempest cannot fail to note that time is given particular emphasis in the play. It is illuminating to examine the timeline of the play. There are actually three timelines. They are somewhat obscured due to being cloaked in scattered illusions, but it is well they are because they conceal a heretic doctrine that was very dangerous at the time the play was written—the Doctrine of the Two Principles, or dualism.

_Sycorax, Her Son Caliban, And Ancient Cosmology_

In the most ancient cosmologies the creation of the universe was depicted as taking place by order being imposed on a pre-existing primordial chaos. This primordial chaos was the black matrix from which all things were born, and since all things were born from it, it was viewed as feminine, and labeled various as the mother, the mother-deep. This last label gave another idea usually associated with the primordial chaos. In all the ancient cosmologies water played an important part. Therefore the primordial chaos was also referred to as the Cosmic Ocean, the Primordial Waters, The Great Deep, etc. The ancient western cosmologies referred to the prolific slime (the Mother, or Hyle) from which was born matter. Matter was usually differentiated from the Primordial Chaos in the ancient cosmologies. In Babylonian Mythology Matter was the fish-man, which came forth from the great sea (of chaos). Matter, having come forth from the primal, black matrix of the dark mother, partakes of her quality and is also “a thing of darkness”; hence Sycorax (sow-crow), and her son Caliban. Sycorax is the primordial chaos expelled when creation
began (for one thing she did they would not kill her—she provided the root substance from which the universe was created). Caliban is matter.

According to Plutarch this doctrine of the two principles was taught in the Mysteries of Eleusis. The Two Principles were exhibited to the Initiates in the successive scenes of darkness and light that passed before their eyes. With the first two plays set apart this leaves the remainder of the plays composed of 12 Comedies and 12 tragedies. The setting on the island in the midst of the Mediterranean sea is an apt setting to represent the microcosm of the earth in the solar system and the greater system of the universe. In addition to demonstrating that The Tempest is a product of the Higher Mind, my hypnopompic experience revealed the presence of the doctrine of the Two Principles in The Tempest. This doctrine applies to the entire universal and was universal among the nations of antiquity, both in a general sense, and in specific, more formalized systems. The ancients saw two principles in all of the universe, and in all of nature. One principle was light, the other darkness. Light was the active principle, darkness the passive principle. The active principle was viewed as male, the passive as female (depicted in The Tempest by Prospero and Sycorax). Light was viewed as good, darkness as evil. These two principles were present both in the individual, and in universal nature. They were always joined like light and shadow, but always opposed, everywhere they were always at war with each other. They were present in light and shadow, day and night, summer and winter. The year itself was divided into the light (when the days were longer than the nights) and dark half (when the nights were longer than the days). The universe itself was viewed as composed of the realm of light above, and the realm of darkness (matter) below.

The world of matter below (i.e., the earth and nature) was viewed as a shadow of the realm of light above. The visible world was a shadow of the invisible world. The 12 Comedies represent the Empyrean, or realm of light above, and the 12 Tragedies represent the shadow, or world of darkness below. Many ancient people understood this, and many ancient nations were twelve tribe nations with their nation divided into twelve parts to denote the reflection of the zodiac above (See TWELVE-TRIBE NATIONS by John Michell and Christine Rhone. The ancient cosmologies always depicted an emanation by which the entire universe was created following by a process by which the whole
universe was absorbed back into the oneness from which it emanated. The emanation is depicted in The Two Gentlemen of Verona while the absorption, or pralaya as it was termed in the doctrines of India, is depicted by The Tempest. Thus The Tempest is in reverse order. Thus there is first the 12 year reign of Sycorax the creation of darkness, followed by the 12 year reign of Prospero the creature of light. The end of this process comes when Clarabelle (clear bright beauty) is united with the African (the black man) and then the various characters (who are a microcosm of humanity) wander dispersed about the island before being gathered together at the end and entering Prospero’s cell. That these characters are a microcosm of humanity may be seen by examining them. Here in microcosm was depicted all of the fundamental human relationships: a king and his subjects; a father to his child; a ruler to his territory male to female; master to servant; brother to brother; evil to good. Human society in all its diversity. The cast of characters is designed to portray in microcosm all the basic, fundamental social relationships, a governor to his subjects, the rational to the irrational within the human microcosm. This is also why he divided the Comedies and Tragedies in First Folio into two division of twelve because apart from The Tempest and The Two Gentlemen of Verona, the First Folio as a whole is a model of the universe. The Tempest ends on the equinox at the exact point of division between day and night. Since the drama for the individual soul and for the entire universe begins with the perfect balance of the three forces, and the universe and the cycle of the soul is project when this balance is disturbed following by the permutation through all of the basic divisions of the three forces, then it end with the attainment of the perfect balance of the three forces again. This is depicted in the play by the ending at the point of balance between darkness and light. At this point, in the symbolism of Prospero as God, everything is absorbed back into the state from which it came- that is back into Prospero’s cell. And in the symbolism of Prospero as the soul returned to its source, Prospero attains his release from the island at the point of balance between darkness and light on the equinox. Moreover, the twelve Comedies begin on the equinox with The Merry Wives of Windsor and end on the equinox again, having completed the entire Cycle with the Winter’s Tale.

The Comedies represent the empyrean, the blueprint of the prototypal cosmos that is reflected in its shadow-the lower world of
matter. This is also the basis for the depiction of the twelve year reign of darkness of Sycorax, and the twelve year reign of light of Prospero. In The Tempest this is in reverse order since The Tempest represent pralaya, or reverse process to the emanation when the universe was created. The order of the plays in the First Folio (apart from The Tempest and the Two Gentlemen of Verona) is in the order of the emanation when the universe and the world was created hence the Empyrean is first, then the planet, and the lower world of the earth and matter, but The Tempest is in a reverse order to these.

Stephen Marx in his 2000 book; SHAKESPEARE AND THE BIBLE, demonstrated The Tempest is permeated with numerous reflections from the Bible. The darkness And chaos at the beginning of The Tempest, he says, is a creation myth paralleling that in the book of Genesis in the Bible; that Prospero personifying God parallels the divine providence portrayed in the Bible; that the wandering of the King’s party on the island parallels the wandering of the children of Israel in the wilderness; and even that the masque at the end of the play with the apocalyptic vision parallels the apocalypse at the end of the Bible. He notes also parallel in Henry V, and between the Book of Job and King Lear, as well as allusions in The Merchant of Venice to Paul’s letter to the Romans. It has been often notes that Prospero symbolizes God. He has an omnipotent quality and control everything just as deity does. He exercises roles that Christianity traditionally assigns to God. Ariel, in his speech, reveals Prospero to be the Omnipotent judge:


I and my fellows
Are ministers of Fate...
The powers, delaying, not forgetting, have
Incensed the seas and shores, yea, all the creatures
Against your peace...and do pronounce by me
Lingering perdition, worse than any death

We are told that Prospero can pass the sentence of lingering perdition, but his Mercy can be gained through repentance, reflecting the Christian belief that Repentance can allow the forgiveness of sins. Prospero is the master of the Island, the all-powerful force controlling it.

Prospero, in this allegory, is Brahma the great magician who creates
the entire Universe with his magical power, the entire universe emanating from him in the beginning and the entire universe re-absorbed back into him at the end.

Bacon was behind the publication of many books in his time marked with one of the 20 or so variants of a special device that denoted the two principles:

![Device Image]

The symbolism of the above device has a special link to Bacon. In his fragmentary work, "THE HISTORY OF THE SYMPATHY AND ANTIPATHY OF THINGS" Bacon says:

"Strife and friendship in nature are the spurs of motions and the keys of works. Hence are derived the union and repulsion of bodies, the mixture and separation of parts, the deep and intimate impressions of virtues, and that which is termed the junction of actives with passives; in a word, the magnalia natura."

Bacon saw all the fruits nature as resulting from the union of The Two Principles, hence the motif of the fruits of nature in the device. The variant of the above device in the First Folio shows the two infants holding a tie that binds a sheaf of wheat.

**Francis Bacon’s Intellectual Globe**

The great idea around which Bacon’s program for the Advancement of Learning centered was his concept of the Intellectual Globe. Bacon envisioned the essential goal toward which all the efforts of science were directed as building in the human understanding a model in every respect a miniature replica of the great globe (the earth). He called this model The Intellectual Globe. In his Novum Organum Bacon said:

"I am building in the human understanding a true model of the world, such as it is in fact, not such as a man’s own reason would have it to be; a thing which cannot be done
without a very diligent dissection and anatomy of the world.”

He also referred to this as a model of the universe as well as a model of the world. He said:

“We neither dedicate nor raise a capitol or pyramid to the pride of man, but rear a holy temple in his mind, on the model of the universe, which model we imitate.”

Bacon’s entire system of thought was structured around this concept of the intellectual Globe, and the same idea is present also in The Globe Theatre, which was erected in 1599. As God had created the great globe—the earth, so Bacon created the small globe, the Intellectual Globe, and the latter was a replica in miniature of the former. Just as God had endowed man with an estate and rulership over the earth before The Fall, so Bacon intended to imitate God in restoring that estate to man. The word Instauration came from the Latin instaurare (to renew), to being afresh, and signified restoration of man to his place before The Fall. God’s creation had six parts, so therefore, the creation of Bacon. The creation of God ended with the Sabbath. The Great Instauration ended with Bacon’s work titled Parasceve, the vulgate word for the Jewish day of preparation for the Sabbath.

Bacon wanted to restore man to that original understanding of all nature that was his before The Fall, and, consequently, to the rulership of nature and the elements that had been rightfully his by divine endowment. In order words, Bacon would do for man what previously had been done for him only by God. Through a correct use of man’s mental powers in a planned programme for the study of nature he would give man back the Garden.

Bacon took the symbolic depiction of a ship sailing out beyond the gates of Hercules as a device to use for a headpiece for his Great Instauration. This was integral to his concept of The Intellectual Globe. The ancient world had its center in the Mediterranean Sea. At the western end of this sea the straits of Gibraltar led into that great unknown—the Atlantic Ocean.
Legend had it that on either side of these straits where they met the Atlantic Ocean, had stood giant pillars of stone, constructed by Hercules. These pillars marked the limits of the ancient world, and inscribed on them were the words NON PLUS ULTRA (no more beyond). To the ancients the Atlantic Ocean was the end of the world. Scientific discovery, as Bacon depicted it, was continually a sailing voyage of discovery on a metaphoric Intellectual Globe, which corresponded in every feature to the great globe. In his 1605 Advancement Of Learning, for example, we see Bacon proceeding on a metaphoric voyage, beginning with the major divisions of History, Poetry, and Philosophy, and proceeding through the subsidiary divisions until, near the end of the book, he says:

"And now we have finished our small globe of the intellectual world with all the exactness we could, marking out and describing those parts of it which we find either not constantly inhabited or sufficiently cultivated."

Bacon also wrote a version of his Advancement Of Learning in 1612 (which was never published) titled A Description Of The INTELLECTUAL GLOBE. Moreover, the First The First Folio itself is designed as a globe, as I have already demonstrated.

The depiction in The Tempest of the idea described above by Bacon is apparent. The setting of the play is the Mediterranean Sea. Yet it is also in the New World, Far West of the Mediterranean Sea and Gates of Hercules. In his The Tempest as Kaleidoscope Hallet Smith said:

"The 'uninhabited island,' as the Folio calls it, which is the scene of The Tempest, is apparently somewhere in the Mediterranean, since the shipwrecked characters in the play were en route from Tunis to Italy. Yet the imagery of the play and some of the descriptive detail concerning the island strongly suggest the New World across the Atlantic."

In the book of Revelations in the Bible the Devil takes one third of the angels in heaven with him when he falls:
“And there appeared another wonder in heaven; and behold a great red dragon, having seven heads and ten horns, and seven crowns upon his heads. And his tail drew the third part of the stars of heaven, and did cast them to the earth”

“And there was war in heaven: Michael and his angels fought against the dragon; and the dragon fought and his angels. And prevailed not; neither was their place found any more in heaven.

And the great dragon was cast out, that old serpent called the Devil, and Satan, which deceiveth the whole world: he was cast out into the earth. And his angels were cast out with him.

The State Of Consciousness Of The Author

Francis Bacon’s normal state of consciousness was super consciousness. He perceived the entire play simultaneously. Compared with this state of unconsciousness ours merely shreds and patches. Moreover, The Tempest, and the entire universe in his view, were composed Two Principles. This doctrine of the Two Principles was universal among the nations of antiquity.

A few years ago after I had familiarized myself with the works Bacon wrote under his own name, and begun to study The Tempest I began to notice many things in the play that reflected things in Bacon’s works, and I began to experience a curious phenomenon in regards to the play. The more I brooded upon it, the more it continued to unfold, with additional aspects of meaning continuing to appear in a very remarkable manner. This went on for several weeks. Then one night I had a very strange experience that unfolded for me the real nature of this very strange work of art:

I had been sleeping. Then as I passed into a state of consciousness between sleeping and waking I realized a strange process was taking place in my consciousness. It was as if some device had been triggered which activated a process like a computer printout; level after level of meaning in The Tempest was passing before my
awareness. It was an utterly bizarre experience. This process of perceiving ever more and more levels of meaning in the play continued in my consciousness for what seemed like an almost interminable time until there came a feeling of being caught up in an infinitude of levels for which there was no end.

Then I passed into another state of consciousness. My perception in this state of consciousness was even stranger. Through some strange inner faculty I was aware of the entire play simultaneously, in one perception. At the same time I knew this was how the author of the play had perceived it. There was a unity to it's totality yet, at the same time, the play was an exquisite array of precisely counter-poised opposing entities; each precisely equal to its opposite, so that, overall, there was an absolute equilibrium of opposing entities; the two radical were entities darkness and light; and all the others arose from the opposition and struggle between these two. Suddenly there arose in my consciousness a kind of terror. This exquisite array was so exact, so inexorable, and so implacable; it was terrifying in its unrelenting power. There was a terrible beauty to it like the "fearful symmetry" of Blake’s tiger. I had only a glimpse of this perception of the play before I passed into full waking consciousness. I did not know what caused the experience. What I did know, definitely, and beyond any peradventure of a doubt, was that the consciousness of the author of the play was not that of ordinary people. It was super consciousness. In addition to revealing the state of consciousness of the author, and to revealing that the play is permeated by the presence of the Two Principles, this experience also showed the form of all knowledge in The Tempest. The distinguished characteristic of all knowledge must be the characteristic that permits distinction, otherwise would be only oneness. This characteristic is the Two Principles shown in that final emblematic tableaux as the black and white squares of the chessboard on which the players play their game. The fact that it is a game board shows that all human knowledge is a convention.
A peculiar passage in the book of Genesis in The Bible, states:

“And it came to pass, when men began to multiply on the face of the earth, and daughters were born unto them, that the sons of God saw the daughters of men that they were fair; and they took them wives of all which they chose. And the Lord said, My spirit shall not always strive with man, for that he also is flesh: yet his days shall be an hundred and twenty years. There were giants in the earth in those days; and also after that, when the sons of God came in unto the daughters of men, and they bare children to them, The same became mighty men which were of old, men of renown.”

The Book of Enoch amplifies this fragment describing how the sons of heaven were set in heaven as Watchers, and how certain of these Watchers became enamored of the daughters of men and fell from heaven:

“It happened after the sons of men had multiplied in those day, that daughters were born to them, elegant and beautiful. And when the angels, the sons of heaven, beheld them, they became enamored of them, saying to each other, come, let us select for ourselves wives from the progeny of men, and let us beget children. They their leader Samyaza said to them; I fear that you may perhaps be indisposed to the performance of this enterprise; and that I alone shall suffer for so grievous a crime. But they answered him and said; we all swear; and bind ourselves by mutual execrations that we will not change our intention, but execute our projected undertaking. Then they were all together, and all bound themselves by mutual execrations. Their whole number was two hundred who descended upon Ardis, which is the top of mount Armon. That mountain, therefore, was called Armon, because they had sworn upon it, and bound themselves by mutual execrations. These are the names of their chiefs: Samyaza, Danel, Azkeel, Saraknyal, Asael, Armers, Batraal, Anane, Zevebe, Samsaveel, Erthael, Turel, Yomyael, Arazyal. These were the prefects of the two hundred angels, and the remainder were all with them. Then they took wives, each choosing for himself; whom they began to approach, and with whom they cohabited; teaching
them sorcery, incantations, and the dividing of roots and trees. And the women conceiving brought forth giants...”

**The Doctrine Of The Cathars**

During the Middle Ages a veritable "Golden Age" blossomed in Province in Southern France. One of the principal seats of this flourishing civilization in Province was the neighborhood of Albi. The initiates who lived in Province were at first commonly known as "the good men." When they became localized in this area they became known as Albigenses, i.e. the people of Albi. They were known in other areas as Cathars, or "Brothers of Purity." They were broadly tolerant thinkers devoted to special forms of meditation, and other initiate techniques. Cathars, following the Persian dualism, bequeathed by Zoroaster and Mani, proclaimed the existence of not one god, but of two. One of these was entirely disincarnate. The other was the god of matter who ruled over all material creation and over the world. The Cathars called him "Rex Mundi", i.e., "King of the World". This idea was connected with the legend of the Fallen Angels. The being known as Satan, or Rex Mundi rebelled, and fell.

In the Vision of Isaiah, one of the main Cathar texts, the angel takes Isaiah by the hand and, as they ascended through the firmament. They see a great battle raging between Satan and the followers of God. ‘For just as it is on earth, so also is it in the firmament, because replicas of what are in the firmament are on earth.’ The trapped souls would all eventually be delivered from their prison of the world, and only then would the material world come to an end.

According to their Liber Secretum (Book of Secrets) when Satan was cast out of heaven his seven tails drew away a third of God’s angels. A basic text of the Cathars was The Book of the Two Principles. The God of Light created his heavenly people, comprising body, soul and spirit, the spirit being outside the body and serving as the custodian of the soul. Satan was envious of the God of Light and having ascended into his sublime heavens led astray the souls created by the good God, and lured them to earth and the ‘murky clime’. When Satan ascended into the heavens with his legions, war ensued in heaven and the archangel Michael and his hosts defeated him, as recounted in Revelation. Upon his expulsion from heaven Satan entrapped the deceived souls in the prison of the body. The Cathars had a strange theology built around the idea of The Exiled God. The Exiled God, who rules the world, has trapped the divine sparks from the celestial fire above in the prison of bodies.
made of matter, where they are doomed to go through the endless chain of transmigrations. The Cathars knew him as Rex Mundi (The King of the World). According to the Cathars Jehovah of the Old Testament was actually the Rex Mundi. For the Cathars Rex Mundi wants to keep human souls trapped in the material world, and uses illusion and mind control to keep them trapped here, for when the last one is delivered his kingdom will end.

Since these acrostics are important for an understanding of the First Folio, and since they put the nail into the Stratford coffin, I will go through and explain each I have not already explained. The “u” and “v” were interchangeable in Elizabethan times, and also “w” was originally “double u”. At the bottom of page 1 is a “DV” that joins with an “O” at the top of page 2, i.e., “duo”, or “two”. This is followed by “botta”- “two blows”. Duo is followed by “SOW” in the adjoining column—“two SOW”. The blue lodge then in effect had only three degrees. Every initiate became a “SOW”, or Son Of the Widow in the third, or Master Mason degree. Thus the two “SOW” is the same as, “Two Master Masons”, and are identified below as F. Bacon and Tobey. Banito in the acrostic below “SOW” means “banished”. The total acrostics reads “So was I Banished.” This applies to both. Tobie Matthew was banished from England because he became a catholic, and Francis Bacon was banished from his title as King of England because he was not acknowledged as the son of Queen Elizabeth. The main acrostic on the page reads, “AO: Sit the dial at NBW, F Bacon, Tobey: AI”. The “AO” and “AI” are significant. This tell us a dial set at both would be configured as follows:
I. A COMPENDIUM OF THE FIRST FOLIO

John Wilders observed in The Lost Garden, “Prospero’s island is what the sociologists call a ‘model’ of human society. Its cast of characters allows Shakespeare to portray in microcosm nearly all the basic, fundamental social relationships: those of a ruler to his territory, a governor to his subjects, a father to his child, masters to servants, male to female, and the rational to the irrational within the human microcosm itself”.

This is only a small aspect of The Tempest as a microcosm of the dramatic world Shakespeare created. Here is the descent of souls just as set forth in The Merry Wives of Windsor. Here is the Love’s Labor in the enforced task to which Prospero sets Ferdinand. Perdita in the Winter’s Tale represents Persephone, and Miranda in The Tempest also represents Persephone. In the Mysteries of Eleusis the initiate searches for Persephone and finds her. In the allegory of the Mysteries of Eleusis depicted in The Tempest Ferdinand finds Miranda who represents Persephone. Thus The Winter’s tale is represented in the microcosm of The Tempest. Since The Tempest depicts the Vedantic Doctrine of the Self caught up in its cosmic dream from which in the end it must awaken (the Royal Self has never left its high estate, says the Vedanta, it is only dreaming) Cymbeline, which depicts the same drama, represents the Royal Self that has never left its high estate, and in the end realizes this, thus says Vedanta it is only a dream which it is dreaming. The Tempest is also a microcosm of the other plays in that it incorporates an operating model of the discovery device which is in the other plays, but in the case of The Tempest the device is all inclusive since it inquiries into the ‘form’ of the existing state of human learning.

In addition all of human drama is depicted and all human types in the earth as well as the cycle of the soul in the earth. The Tempest is a microcosm of the First Folio also in that it has three aspects—the first dealing with some notable knowledge from the past (the Eleusinian
Mysteries); the second with knowledge from the present (the existing knowledge in Bacon’s time) and knowledge from the future (a model of the operation of Bacon’s discovery device inquiring into the ‘form’ of knowledge). Each of the other plays in the First Folio also has the three aspects of past, present, and future.

The Tempest is a microcosm of all this. It depicts in the 12-year dark reign of Sycorax and her son Caliban the dark realm of matter of the earth; in the Eleusis allegory the planets; and in the 12-year reign of light of Prospero the archetypal zodiac in the intelligible realm of light. It also depicts in microcosm all of human society and human types as well as the entire canvas of humanity. Moreover, it depicts the entire cycle of the soul in the earth covering both the descent and ascent of souls. In addition, The Tempest has the three aspects of past, present, and future. As already noted the past deals with the Eleusinian Mysteries, the present with a survey of the contemporary knowledge, and the future with an inquiry into the ‘form’ of all human knowledge.

Judging by output the commentators on the Shakespeare plays have found in The Tempest their favorite play. Judging by the content of their commentary they are like the characters in The Tempest who find themselves lost in a maze. They have wandered too far a field from their proper milieu, and exhibit a trait of depraved indifference because there are villages somewhere they have deprived of their idiots. In 1875, Edward Dowson said The Tempest had the quality, as a work of art, of setting its critics to work as though it were an allegory; and forthwith it baffles them, and seems to mock them for supposing that they had power to pluck out the heart of its mystery. There has been no substantial change in the situation since. The first play in the First Folio was the last written. The reason was that after the others were written The Tempest was designed as a compendium of the others. This was realized as far back as 1865. In his Revue des Deux the Frenchman, Emile Montegut, said The Tempest was given first place because, like the emblematic frontispiece of antique books, it prepared the readers for the substance of all that followed. No other play, he said, could do this because no other was such a synthesis of all of the plays. The Tempest began with the following device:
The seated figure is the god Pan. Pan means ‘all’, and symbolizes both the universe and universal nature. Francis Bacon said the quest for knowledge could not be better represented than as "the Hunt of Pan" the god of hunters. He said the Arts and Sciences all have their particular end that they hunt after. For every natural action, every motion and process is no other than a hunt. The above device was also used as a headpiece in Bacon's 1620 Novum Organum, and in the First Folio in 1623 at the beginning of the catalogue of contents. That the central figure in the emblem is Pan is shown by the fact that:

1) He was the god of hunters
2) The shaggy nature of his legs, and by the fivefold headdress.
   According to Bacon, the generations of Nature fell into Five divisions:

In the emblem the hounds of the chase are depicted as turned toward Pan, the central figure, with their noses to the ground, i.e. hot on the scent of Pan. The archers are also turned toward the central figure of Pan, but their arrows are dipped low so they are actually directed about half way between Pan and the clusters of grapes beneath him. This showed the logic of the hunt for knowledge of which Bacon had said:

'I pledge mankind a liquor strained from countless
Grapes, from grapes ripe and fully seasoned, collected
In clusters, and gathered, then squeezed in the press,
And finally purified and clarified in the vat.'

Here are also the rabbits, emblem of that vigilance necessary to the Sons of Science (it was believed that rabbits slept with one eye open), and here are the running vines of ivy. Bacon said Science in its healthy state should be like running vines or ivy, continually
growing. The blossoms are shown with two directed straight up, and two directed outward to the reader, since Bacon said one beam of knowledge is directed upward toward God, and one toward man. The two peacocks held by the seated figure is also a covert allusion to Bacon. A prominent part of his coat of arms was the large figures of Castor and Pollux, and the name given to the constellation of Castor and Pollux by the Arabians was The Peacock. The peacocks have another covert allusion. The Muslims believed that when the tail of the peacock was displayed the bird symbolized the universe. Here with the fan not spread, the illusion to the universe was concealed. Pan and the peacock conjointly indicated a concealed allusion to the universe exactly as was present in The Tempest since the play was a compendium of the entire First Folio, which was a concealed compendium of the universe. Bacon said:

\[
\text{We neither dedicate nor raise a capitol or pyramid to the pride of man, but rear a holy temple in his mind, on the model of the universe, which model therefore we imitate.} \]

The compendium of the First Folio in The Tempest has two divisions. First there is the compendium of the design of the First Folio as a whole, i.e. the compendium of the universe, and next there is the compendium in The Tempest that relates to the individual plays in the First Folio.

**A Compendium of The First Folio and The Universe**

In order to see how The Tempest is a compendium of the model of the Universe -The First Folio, it is first necessary to first understand (1) some of the ideas from ancient knowledge on which the design in the First Folio was based; and (2) to examine the features in the First Folio as a whole that make it a compendium of the universe; and (3) only then to show the correlation of the features in The Tempest with this design.

The basic model on which the First Folio is based is the Zodiac. The Zodiac is very ancient. Whoever formulated it knew very well that it was the prototypal model of the cosmos, but the author of The Tempest, Francis Bacon, also knew this, and this was something that was recognized in many ancient nations. One of the most interesting is ancient India.
According to Hindu belief the supreme creator brings forth the universe out of his own being, and then in due course withdraws it back again into himself. Thus there are great cycles of time. At the beginning of each cycle holy seers (Rishis) are born into the world, men who in previous universes have ascended far toward the ultimate goal, and are therefore especially capable of perceiving divine truth. No one understood the process by which the universe came from the One better than these Rishis of ancient India. And of the Rishis of ancient India none was greater than Vyasa. Vyasa, believed by some to be an avatar of the supreme god, Vishnu, was reputed to be the author of most of the Puranas; of the great Hindu epic, the Mahabharata; and the scribe and editor of the Vedas. Vyasa described a root substance, Prakriti that existed before the universe was created, from which the entire universe came into being. Although this root substance was One, within it was a latent trinity—the three gunas—Sattwa, Rajas and Tamas. In The Srimad Bhagavatam (Bhagavata Purana) Vyasa said:

"Prakriti is that which, though undifferentiated, has within itself the cause of all differentiation. Prakriti consists of three gunas—Sattwa, Rajas, And Tamas. When these gunas are in equilibrium, in Perfect balance, the state is known as prakriti, or Nature quiet and formless. When the balance of the Gunas is disturbed, then is the universe projected."

When these three were in perfect balance only prakriti existed. The universe came into being due to an imbalance that triggered the permutation of the three gunas. To extrapolate on the information given by Vyasa, some innate characteristic causes the gunas to run through the entire gamut of permutations producing that prototypal pattern of the cosmos known in popular knowledge today as the Zodiac. Conversely, at the end of the cycle of creation, in the process called Pralaya by the ancient scriptures, the Zodiacal structured universe will be absorbed back into its original state of perfect balance that is Oneness.

There are 12 permutations of the three gunas. These are the basis for the Zodiac. Like the Zodiac they fall into two distinct groups of six. In the first group the strength of all three gunas are different, i.e., one is strongest; one is weakest; with the other falling somewhere between these two. This gives the following six
permutation:

1. Sattwa-rajas-tamas
2. Sattwa-tamas-rajasa
3. Rajas-sattwa-tamas
4. Rajas-tamas-sattwa
5. Tamas-rajas-sattwa
6. Tamas-sattwa-rajasa

The second pattern is composed of six divisions in each of which two of the gunas have equal strength with the strength of the pairs greater or lesser than that of the other guna. These six permutation are as follows:

1. Sattva predominant (Rajas=Tamas weakest)
2. Rajas predominant (Sattva=Tamas weakest)
3. Tamas predominant (Sattva=Rajas weakest)
4. Rajas=Tamas predominant (Sattva weakest)
5. Sattva=Rajas predominant (Tamas weakest)
6. Sattva=Tamas predominant (Rajas weakest)

The best way to show the permutation of the three gunas is through the graphic depiction of triangles. The first division would be represented by six scalene triangles; the second by six isosceles triangles with the length of the sides of the triangles representing the relative strength of the three gunas. In John Michell and Christine Rhome’s book, “Twelve-Tribe Nations”, they show how many ancient nations were patterned on the zodiac, so that the prototypal cosmos existed not only in the celestial realm but was reflected in the earth below. This can be found in the First Folio also.

In the First Folio catalogue a large, ornamental, “T” separates The Tempest, and The Two Gentlemen Of Verona from the remainder of the plays. These consist (apart from the histories) of a matching set of 12 Comedies and 12 Tragedies. The year in England began on March 25, but in the Gregorian calendar, which reformed the calendar on October of 1582 to align the religious days with the astronomical year the year began on January 1. The 12 Comedies begin with The Merry Wives of Windsor. Six plays after this in the First Folio comes A Midsummer NightsDream, and 6 plays after this
The Winter’s Tale. This is certainly no coincidence. It demonstrates by the link to the 12 months of the year, that the two divisions of 12 were intentional. Each division of 12 is divided into two parts made up of six plays just as the Zodiac is divided into two divisions made of six parts. The 12 Comedies represent the intelligible and celestial realm; the 12 tragedies represent the terrestrial realm of the earth and of matter. The terrestrial realm is a reflection, or shadow, of the intelligible realm. Hence the prototypal cosmos of the intelligible realm is reflected in the terrestrial realm of matter below:

The Tempest is a microcosm of the First Folio. The twelve-year reign of Prospero is the reign of light and corresponds to the twelve comedies. The twelve-year reign of Sycorax and her son Caliban is the reign of darkness and corresponds to the twelve tragedies. Sycorax was the exponent of black magic, Prospero of white magic. Sycorax means “sow-raven”; her son Caliban is called ‘a thing of darkness’ by Prospero. Prospero, the Magus, master of all the liberal arts, was the figure of light.

The First Folio (apart from The Tempest and The Two Gentlemen of Verona) is composed of 12 comedies, the histories, and 12 tragedies. These represent the universe and the earth—the comedies represent the archetypal zodiac in the intelligible realm of light, the histories represent the planets, and the tragedies represent the reflection, or shadow of the zodiac in the dark realm of matter of the earth. Allegories in the Histories equate the Histories
with the planets. The other plays, apart from The Tempest, and The Two Gentlemen of Verona, are a model of the earth, and of the universe. In this major part of the First Folio the realm of light of the intelligible realm is first (the Comedies), and dark realm of matter (the Tragedies) is next because this depicts the universe in the order it was created (top down). However, in The Tempest, the 12 year reign of darkness (of Sycorax and her son Caliban) comes before the 12 year reign of Prospero because The Tempest is in the reverse order to the creation process. It is in the order of pralaya, or absorption back into the first cause. The Two Gentlemen of Verona depicts the going forth, or emanation, and The Tempest Depicts the return, the pralaya.

This symbolism is seen in the play where the characters, (who represent the Zodiac, or prototypal model of the cosmos) and who have been, scattered about the island during the play, come together and enter (at the end of the play) into Prospero’s cell. There is a carefully contrived symbolism here. The island is in the Mediterranean since the King’s party was sailing from Tunis to Naples. From this perspective the island represents the earth. But the Mediterranean Sea opens at the western end into the far greater realm of the Atlantic Ocean, and there are intimations in the play that the island is actually in the Atlantic. From this perspective the island also represents the universe. Since the characters in the play are the various parts of the zodiacal cosmos, when they come together at the end of the play and enter Prospero's cell this is a depiction of the absorption of the universe, back into its first cause at the final pralaya. Without taking a detour to India it is easy to find the master key in The Tempest since the play is crafted so that the characters represent the Zodiac:

<table>
<thead>
<tr>
<th>Just and Good</th>
<th>Unjust and Evil</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Prospero</td>
<td>2. Alonso</td>
</tr>
<tr>
<td>5. Ferdinand</td>
<td>6. Sebastian</td>
</tr>
<tr>
<td>7. Miranda</td>
<td>8. Trinculo</td>
</tr>
<tr>
<td>11. Adrian &amp; Francisco</td>
<td>12. Stephano</td>
</tr>
</tbody>
</table>
Adrian and Francisco (who are linked together in list of characters at the end of The Tempest) represent Gemini, the twins. Miranda is Virgo, the virgin. Caliban like Capricorn is a hybrid creature, part fish. Ariel (Lion of God) is Leo. The zodiac is composed of six signs that fall in the half of the year during which the days are longer than the nights, and six that fall into the half of the year during which the nights are longer than the days. Thus six are good, and six are evil. These are as follows:

<table>
<thead>
<tr>
<th>Days Longer Than Nights</th>
<th>Nights Longer Than Days</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aries (March 20th to April 21st)</td>
<td>Libra (Sept 23rd to Oct 24th)</td>
</tr>
<tr>
<td>Taurus (April 21st to May 22nd)</td>
<td>Scorpio (Oct 24th to Nov 23rd)</td>
</tr>
<tr>
<td>Gemini (May 22nd to June 22nd)</td>
<td>Sagittarius (Nov 23rd to Dec 22nd)</td>
</tr>
<tr>
<td>Cancer (June 22nd to July 23rd)</td>
<td>Capricorn (Dec 22nd to Jan 20th)</td>
</tr>
<tr>
<td>Leo (July 23rd to August 24th)</td>
<td>Aquarius (Jan 20th to Feb 19th)</td>
</tr>
<tr>
<td>Virgo (August 24th to September 23rd)</td>
<td>Pisces (Feb 20th to March 20th)</td>
</tr>
</tbody>
</table>

In Greece and other ancient nations it was believed whatever existed in the dark realm of matter below existed first in the intelligible realm above, the realm of the divine imagination. Thus the zodiac, or prototypal cosmos, exists twice in the universe, first in the intelligible realm, and only next in the physical realm of matter, the realm of the senses.
A. KNOWLEDGE FROM THE PAST

THE FACE LOOKING TOWARD THE PAST-THE MYSTERIES OF ELEUSIS

In most ancient countries (Chaldea, Persia, Phoenicia, Syria, Egypt, Greece, The Roman Empire, Etc.) side by side with the orthodox public religion were religions whose rituals and ceremonies were cloaked behind a veil of strictest secrecy. Only those were admitted who had undergone special preparation, special screening, and who had sworn, under penalty of the most terrible reprisal, to not reveal what took place. The words currently in English usage of initiates and initiation are names the Romans gave to these rites and their participants.

In his book, "The Secrets of Ancient Geometry" Tons Brunes explains that, "All knowledge and experience was assembled over thousands of years in the Temples, and by permitting educated groups to share to a greater or lesser extent in this pool of knowledge the Temple brethren wielded-through these groups-infinite power." The more famous temples all had their Mysteries. Simply put, the Mysteries were the depositories of ALL ancient knowledge, although the main thrust of their knowledge dealt with the origin and destiny of man. The most famous of all the Ancient Mysteries were those of Eleusis, a small village about 14 miles from Athens, celebrated in honor of Ceres and her daughter Persephone, or Kore. As Albert Pike remarked, these swallowed up all the others, and neighboring nations began to neglect their own Mysteries to celebrate those.

An old literary document predating 800 B.C., The Homeric Hymn of Demeter, relates the story behind the Mysteries of Eleusis. According to the Homeric Hymn the Goddess Demeter has a daughter named Kore, or Persephone. As she was playing in a meadow one day with other divine maidens, Pluto, the god of the underworld burst forth suddenly from the earth in his chariot, seized her and carried her down to the underworld and made her his wife. While mourning for her daughter Demeter secluded herself in her sanctuary, far from all the gods, then a terrible draught descended on the entire earth for a whole year. The human race would have perished, and the gods would have been deprived of all offerings, but Zeus devised the reconciliation of having Persephone spend part of her time each year with her mother above the earth and part of the time with Pluto below the earth. In The Gods...
of The World, Sallust tells us that the rape of Persephone signified, "the descent of souls." Olympiodorus, in his commentary on the Phaedo of Plato, supported the statement of Sallust, while providing additional detail. This doctrine of the soul’s is an Ancient Astral Mysticism, traces of which can be found as far back as the Vedas, as well as in Posidonius, Pythagoras, the Neoplatonic philosophers, and Macrobius’ Commentary on Scipio’s Dream. According to Proclus, Pythagoras, in his obscure language, called the Milky Way “Hades” and “a place of souls” for it was here that the contaminated souls crowded together before they began their fall. The souls, according to this doctrine, fell downward from the Milky Way, passing through the rings of the various planets until they came finally to the earth. Thus each respective day of the nine days devoted to the Greater Mysteries of Eleusis depicted the descent of soul the ring of a particular planet. The lowest planets represented the underworld.

**The Auspicious Star**

Near the beginning of The Tempest Prospero tells Miranda:

> I find my zenith doth depend upon  
> A most auspicious star, whose influence  
> If now I court not, but omit, my fortunes  
> Will ever after droop.

The celebration of the Greater Eleusinian Mysteries began on Boedromion 15, i.e., on our September 15th. The Athenians of the fifth century calculated certain dates according to phases of the fixed stars, the most important of which was, the Proacturia, indicated by the matutinal phase of Arcturus in mid September. Not only was the Greater Mysteries of Eleusis celebrated according to the rising of this most auspicious star, Robert Hewitt Brown tells us that the rising and setting of this star was believed to portend great tempests.

This is another example of Bacon’s ability to join an incredible number of elements together. The beginning of the Eleusinian Mysteries dealt with the descent of souls. When the souls descended they not only descended into the realm of matter, they also descended into the realm of time, and tempest derives from a root that means time. Furthermore the souls were believed dwell in a realm of serenity in there realm of light above, but the descent in the realm of matter was pictured as a descent into a tempest.

**Opening Scene - The Descent Of Souls**

As the play begins a ship at sea near an island is caught in a terrible tempest; the Tempest roars; balls of fire roll through the masts of the ship; the mariners work desperately to the ship. The ship cannot run free before the wind because the storm
is forcing it toward a nearby island. It is in danger of striking the rocks, splitting and sinking. The mariners attempt to prevent the ship from drifting leeward by lowering the topmast, thus removing some weight aloft. But the tempest continues to drive the ship toward the island, and in the midst of his desperate labors the Boatswain must contend with the meddling of the nobility aboard the ship. Finally all is given up for lost. The Boatswain takes to drink. The king, his son, and his counselors take to prayers. The brother of the king, and the Duke of Milan take to cursing. The ship strikes and splits. All aboard are lost. All except the mariners abandon ship, leaping wildly into the tempest tossed waves.

A fundamental aspect of the Western Mystery Tradition had to do with the descent of the souls from the upper world into the under world, the sphere of earthly existence. The upper world was the realm of fire and light, therefore the depiction of the fire above running through the masts of the ship. The Chaldeans, The Egyptians, Plato, and after him, the Neoplatonic writers, all dealt with this theme. Synesius, Bishop of Ptolemais, describing the descent of the soul said:

"...When first it comes down to earth, it embarks on this animal spirit as on a boat, and through it, is brought into contact with matter."

The ship, which the passengers are on at the beginning of the play, clearly had to do with this allegory, for the author goes to great pains to point out that the passengers are to be considered as souls. In the short space of thirty lines they are three times referred to as souls. In addition the allegory is indicated by the tempest, which begins the play. Souls in their celestial dwelling were serene and passionless, and the passions that afflicted them, as they descended into the lower world, were compared to a tempest that beset the soul. That this tempest represented these passions was indicated by the apparent misprint at the beginning of the play. The Boatswain says:

"Heigh my hearts, cheerely, cheerely my harts:"

The close pairing of the variance in spelling intimated intention and the meaning of "harts" was described by the Duke, in the Twelfth Night, when he said:

".....when mine eyes did see Olivia first,
Methought she purged the air of pestilence!
That instant was I turned into a hart,
And my desires, like fell and cruel hounds,
E'er since pursue me."

The interpretation of the beginning of the action as the descent of souls has additional support in the situation of Ferdinand when he comes ashore. Ariel singing comes to him, having taken to himself the form of a nymph, inviting him by song to join in the dance of the nymphs. Bacon in his study on PAN pointed out that the nymphs represented the souls, and this was brought out also in De Antro Nymphaurum (Concerning the Cave of The Nymphs) where Porphyry demonstrated that the nymphs in the cave symbolized the souls who had entered into the dark sphere of matter.

Additional information is given about the descent of souls by Proclus who says that Pythagoras, in his obscure language, called the Milky Way "Hades" and "a place of souls", for souls are crowded together there. These souls, he tells us, have been contaminated for he says that among some people libations of milk are offered to the gods that cleanse souls.

In The Cave of The Nymphs, Porphyry commented on the following 11 lines from the Odyssey:

At the head of the harbor is a slender-leaved olive and nearby it a lovely and murky cave sacred to the nymphs called Naiads. Within are kraters and amphoras of stone, where bees lay up stores of honey. Inside, too, are massive stone looms and there the nymphs weave sea-purple cloth, a wonder to see. The water flows unceasingly. The cave has two gates, the one from the north, a path for men to descend, while the other, toward the south, is divine. Men do not enter by this one, but it is rather a path for immortals.

This embodies a very ancient idea about the descent of souls into the earth, and about the two paths these souls may travel. The Rig Veda refers to these paths, and the Chandogya Upanishad says one path is the "way of the gods", and the other takes the souls to the moon, where, after the residue of their good works is exhausted, they return to earth again. Plutarch describes this in "The Face In The Orb Of The Moon". Macrobius in his Commentary on the Dream of Scipio, also speaks of the two paths, one the gate of Cancer through which the souls descend to the earth, and the other the gate of Capricorn through which they ascend again to the celestial sphere from which they came. Macrobius, in agreement with the Hindu scriptures, calls the gate of Capricorn, the portal of the gods, "because through it souls return to their rightful abode of immortality, to be reckoned among the gods". According to Macrobius after souls enter
through the gate of Cancer they fall through the rings of the planets, therefore Bacon had an allegory of the Mysteries of Eleusis, which incorporated the symbolism of the soul falling through the rings of the seven planets, in *The Tempest*, and made the histories, which are located between the *Comedies and the Tragedies in the First Folio*, an allegory of the seven planets:

The Emperor Julian said, “We celebrate the august Mysteries of Ceres and Proserpine at the Autumnal Equinox, to obtain of the Gods that the soul may not experience the malignant action of the Power of Darkness that is then about to have sway and rule in Nature. This was the dividing point between the light half of the year and the dark half of the year, i.e. between the half of the year when the days were longer than the nights, and the half of the year when the nights were longer than the days.

Those mystae judged "good", were led along the rising tract of the Rharian plain into the high walls of stone which enclosed the court and temples of Eleusis. At the famous "laughless rock", where Demeter had sat beside the sacred well, they were led in a circle dance around the sacred well. In a chorus of his tragedy The sacred discourse also reveals that there was a purpose and a happy ending to the abduction of Persephone. As a result of this abduction resulted the birth of her son. The hierophant cries out his proclamation: "August Brimo has brought forth a holy son, Brimos!" At these words the mystae see in the midst of the great bonfire in the shrine a lovely living infant, lying in perfect happiness and comfort in the flames. Those who were to experience the third degree of the initiation-The Epotica, and who had already been initiated into the Greater Mysteries, are also put into the trance state, but they, while accompanying the others to Elysium, instead of taking part in the choral dances, the songs, and the sacred discourse, experience the visions, and the rapturous union. The Mystae were revived from their deathlike state on the night of the 24th. They would return to Athens the next morning, but this night was filled with the display of many marvels. There were oracles and the presentation of the fantastic appearances of gods, daemons, and angels. The mystae also saw shapes of fire, of various forms, which moved, sometimes at a high rate of speed, through the air.

**Invitation to dance an allusion to the Mysteries**

Nine days were devoted to the Greater Mysteries. These nine days depicted the fall of the soul through the rings of the planets. ION, Euripides made the sea and sky reply to the dance of the throng arriving at Eleusis along the Sacred Way for the Mystery Night:

> The starry ether of Zeus takes up the dance, the moon goddess dances, and with her the fifty daughters of Nereus dance in the sea in the eddies of the ever flowing streams, so honoring the daughter with the golden crown and the holy Mother...
When Ferdinand comes ashore Ariel invites him to join the dance:

\begin{verbatim}
Come unto these yellow sands,
And then take hands;
Curtsied when you have and kiss'd
The wild waves whist,
Foot it featly here and there,
And, sweet sprites, the burden bear.
\end{verbatim}

**Journey To The World Beyond**

In the forest of speculation by commentators on The Tempest one of their strangest ideas is the suggestion that when the passengers leaped from the ship into the tempest tossed waters they actually drowned and the remainder of the drama took place in the abode of the dead in the world beyond. Strange or not, this fits very well with the Mystery allegory in The Tempest.

Colin Still says:

"From a large volume of testimony it is evident that in the ceremonies of formal admission to the pagan Mysteries the candidate passed, by ritual representation, through the abodes of the dead."

There has been speculation that the priests of the Mysteries used special techniques known only to them to allow the initiates to leaves their body in full consciousness and experienced the remainder of the mystery drama in the world beyond while out of the physical body. Certainly, Plato in The Phaedrus implies this:

"In consequence of this divine initiation we became spectators of single and blessed visions, resident in a pure light; and were ourselves made immaculate and liberated from this surrounding garment which we call the body and to which we are now bound like an oyster to its shell."

A 1929 book, *Astral Projection*, written by Hugh Galloway, under the pseudonym of Oliver Fox describes in detail the experience of leaving the physical body while in full consciousness:

"There may also be flashes of light, apparitions, and (almost certainly) terrifying noises. the pale golden light increases to a blaze of glory and a veritable inferno of strange sounds assails his ears. If the attempt succeeds, he will have the extraordinary sensation of passing through the door in his
brain and hearing it `click’ behind him; but he will not seem to be out of his body yet. It will appear to him that his fluidic self has again subsided within his physical body; but the terrifying sounds and apparitions are no more, and the room is evenly illuminated by the pale golden radiance. There is a blessed sense of calm after storm."

This has a remarkable similarity with the description of the tempest at the beginning of the play where Bacon apparently depicts in allegory the experience of the initiate in The Mysteries when he leaves his physical body in full consciousness. Bacon uses the ship to represent the body and the mariners entranced below decks to allegorize the dormant state of the body after the initiate has left his physical body. There is the roaring of the tempest with lightning and thunder lashing the storm tossed ship. Ariel describes the scene:

I boarded the King’s ship; now on the beak,  
Now in the waist, the deck, in every cabin,  
I flam’d amazement. Sometime I’d divide,  
And burn in many places; on the topmast,  
The yards, and bowsprit, would I flame distinctly,  
Then meet and join. Jove’s lightning, the precursors  
O’ th’ dreadful thunder-claps, more momentary  
And sight-outrunning were not; the fire and cracks  
Of sulfurous roaring the most mighty Neptune  
Seem to besiege, and make his bold waves tremble,  
Yea, his dread trident shake…  
Then all afire with me; the King’s son, Ferdinand,  
With hair up-staring-then like reeds, not hair-  
Was the first man that leapt; cried ‘Hell is empty,  
And all the devils are here.’

John A. Weisse, in The Obelisk in Freemasonry, describes the ritual of the Eleusinia, in similar terms:

"Soon the thunder rolled, lightning flashed, strange and fearful objects appeared, and the place seemed to shakes and be on fire, hideous spectres glided through the building moaning and sighing, frightful noises and howlings were heard."

Note the Boatswain speech:

[A cry within]
A plague upon this howling!
**Sacrifice Of The Pig**

On the second day of the mystery celebration, the 16th of Broedromion, the crier ordered the initiates to the sea. This day represented the fall of the soul into the ring of Saturn. The whole planetary system was considered under the dominion of Neptune, and the planet Saturn was compared to a vast flood of water, the sea was called, "The Tear of Saturn." Thus on this day the initiates ran to the sea to plunge into its waters. This is paralleled in The Tempest when the passengers desert the ship and plunge into the sea. In the Mystery drama all initiates who plunge into the sea carry a pig with them that was cleansed and afterwards sacrificed. It is curious, and probably no coincidence, that there is an allusion to the sacrifice of the pig in an

near the beginning of The Tempest that says, “He is hog hanged”:

HE  he hath no drowning marke vpon him, his complexion  
IS   is perfect Gallows: stand fast good Fate to his hanging,  
G    make the rope of his destiny our cable, for our  
O    owne doth little advantage: If he be not borne to be  
H HANG’D hang’d, our case is miserable.

Following the dramatic presentation and the sacred discourse the pig was Sacrificed. “Hog Hanged”-the sacrifice of the pig:

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**Candidates For Initiation Divided Into Three Divisions**

Following the gathering a judgment took place and the candidates for initiation were divided into three groups in accordance with this judgment. Although the three divisions are mentioned by Proclus and others, Plutarch gives the clearest description.
In *A Pleasant Life Impossible*, Plutarch brings out the idea of three classes of men, (1) the evil men, (2) the great multitude in between, composed of both good and evil, and (3) The good. In Live Unknown he goes on to say that they each have a separate lot in hades. The good attain to the Elysian Fields. Those, on the other hand, who have lived a life of impiety and crime; are thrust into a pit of darkness, whence sluggish streams of murky night belch forth the dark that has no borne, as they receive into their waters those sentenced to punishment, and engulf them in obscurity and oblivion. And the great multitude, he implies, meet neither of these extremes, but wander somewhere in the darkness in between.

Therefore The Tempest has three subplots. The ship’s passengers are dispersed into three divisions and what befalls each of these on the island constitutes three separate stories:

1. The King’s son, Ferdinand is led directly to Prospero and his daughter, Miranda.

2. The King party composed of the king, Alonzo, his brother Sebastian, the brother of Prospero, Antonio, Gonzalo the honest old counsellor, and the lords, Adrian and Francisco wandered about the island as if in a maze.

3. Stephano, the drunken butler, and Trinculo, the jester, made up another group to which was added Caliban when they met up with him.

The king’s son, Ferdinand, destined to marry Miranda is good. The King’s Party is a mixed group, composed of the good-Gonzalo, Adrian and Francisco, and The bad-Alonzo, Sebastian, and Antonio. The third party, Stephano, Trinoculo, and Caliban, who plot to kill Prospero, are bad. This is exactly the division of the mystae at Eleusis. On the meadow of the Rharian Plain all the mystae were assembled, and a judgement took place. This judgement divided the mystae into three groups: those judged evil; those who were judged good; and the majority, somewhere in between with a mixture of good and evil. For the evil the way led now to the left and downward, i.e. from the ridge of the plain down to the shore around the bay. For the good the way led on upward to the Temples of Eleusis, and for the many, they lingered there wandering in the darkness of the Rharian Plain.

*Division 1 - The Ferdinand Subplot*

*Labors Of Ferdinand*

*Part Of The Trials Of the Initiate To the Mysteries*
Colin Still says, “Speaking of the trials to which the pagan initiate was Submitted; Dr. Warburton declares:

These trials were of two sorts: the encountering of real labours
And difficulties, and the being exposed to imaginary and false Terror.

When Ferdinand meets with Prospero (the hierophant) he is immediately assigned ‘real labours.’ While he toils Ferdinand says:

I must remove
Some thousands of these logs and pile them up
Upon a sore injunction.

*The sacred marriage in the Mysteries and the marriage of Ferdinand and Miranda*
In The Tempest Prospero through the agency of Ariel and his subordinate spirit creates a masque for Ferdinand and Miranda, in celebration of their marriage. [We know that in these mysteries a sacred marriage was celebrated].

Yet another controversy concerns the question whether or not an *ieros gamos*, or Sacred Marriage, also featured in these rites. There are three or four pieces of circumstantial evidence, most of them originating in the statements of early Christian Fathers, which have been used to infer the existence of an *ieros gamos*: (1) According to Clement of Alexandria, Demeter was sometimes referred to as "Brimo" (the Mighty, the Raging), on account of her anger toward Zeus (*Protreptikos II, 14; Loeb 35*). (2) Hippolytus of Rome (third century) reports that "At night in Eleusis, [the Hierophant] appearing in the midst of many fires, proclaims the great and secret mystery, saying, 'The Holy Brimo has borne a sacred child, Brimos,' that is, the mighty (f.) [has borne] the mighty (m.)" (*Philosophoumena V, 38-41; Migne 3150*). (3) Asterios of Amaseia (fourth century), in a diatribe against the pagans' barbaric and obscene rituals, asked the following rhetorical questions: "Are not the height and culmination of your religion those Eleusinian Mysteries, whose vanities the people of Attica, and indeed all Greece, gather to celebrate? Is there not in that place a dark underground chamber [*katabasion*], where the Hierophant meets with the High Priestess alone? Are not the torches then extinguished, and do not the vast multitudes believe it is for their own salvation--what those two do together in the darkness?" (Asterios, in Migne 324) (4) In his commentary on Plato's *Timaeus*, Proclus (fifth century) recounts the following: "In the ceremonies of Eleusis they would cry, raising their eyes to the heavens, 'rain' [*kye*], and then, lowering them to the earth, 'be fruitful' [*kye*]" (*Timaios 293C; Festugiére 34*). On the basis of this evidence, many investigators have concluded that some form of Sacred Marriage probably took place at the
Mysteries, and that this ceremony culminated in the symbolic birth (or rebirth) of a son. There are various proposals as to who that child might have been: possibly Iacchos, the tutelary deity whose statue accompanied the dual goddesses on the pilgrimage from Athens to Eleusis; Ploutos, the god of wealth who sprang, according to Hesiod and Homer, from the union of Demeter and the mortal Iasion of Crete; Dionysos-Zagreus, a Cretan deity, who according to Orphic tradition was the offspring of Persephone and Zeus; Triptolemos, an early prince of Eleusis much represented on vases and urns; or even Persephone herself. Perhaps, indeed, the "child" represents a mystical merging and identification of all these together.

**Holy Brimo Has Borne A Sacred Child Brimos**

The First Folio is marked with the following device:

![device image]

The obvious conclusion from an examination of this device is that the light and dark characters represent the doctrine of the Two Principles. In addition, although these characters suggest “A’s”, they are really not “A’s”, because instead of one cross bar there are two. Moreover, although the two infants have been called cupids, cupid is depicted with wings, and these are not they represent the Twin Souls. The infants are holding a band binding a sheaf of wheat. The running vines, and what appears to be some kind of vegetable on the vines, the vegetables, the rabbit, squirrel, and so on, all are tokens of nature, and the products of nature. The Tempest, which is a summary of the entire First Folio, contains an allegory of the Mysteries of Eleusis. Plutarch tells us the doctrine of the Two Principles was taught in these mysteries. The above device is based on the symbolism of the Mysteries of Eleusis. This tells us why the William Jaggard firm, despite the reasons for not selecting it, was selected to print the First Folio. The Tempest, summarizing the First Folio, dealt with the Eleusinian Mysteries, and this device, that was based on the Mysteries of Eleusis, and that was used for the First Folio, was the personal property of William Jaggard.

The evidence indicates that the supreme revelation of the mystery drama at Eleusis was the birth of a divine child that occurred in connection with reaping a fresh ear of wheat. The anonymous author of the *Philosophoumena* described this in detail. He was one of those early Christians who described the rites only
to discredit them, and so needed to be accurate, because some of his audience would have been initiates of the Mysteries of Eleusis. This author says:

“And following the Phrygians the Athenians, when they initiate at the Eleusinian rites, exhibit to the epotae the mighty and marvelous and most complete epoptic mystery, an ear of grain reaped in silence. And this ear of grain the Athenians themselves hold to be the great and perfect light that is from that which has no form, as the Hierophant himself, who is not like Attis, but who is made a eunuch by means of hemlock and has renounced all carnal generation, he, by night at Eleusis, accomplishing by the light of a great flame the great and unutterable mysteries, says and cries in a loud voice, ‘Holy Brimo has borne a sacred Child, Brimos,’ that is, the mighty has borne the mighty; and holy, he says, is the generation that is spiritual, that is heavenly, that is from above, and mighty is he so engendered.”

The ear of grain (wheat) was the special gift of Demeter, the Great Goddess of Eleusis, who governed all growing things of the earth. The birth of the divine child in connection with the harvesting of wheat signified that the divine infant, born as a result of the soul’s completion of its cycle in the earth, was the greatest harvest from the earth, as wheat was the greatest harvest for the food of man. The two crossbars signify that there are two levels, and two cycles. An infant on both the light, and the other on the dark A-like character, shows the divine self with mastery in both realms, and that not just one, but two cycles of the soul were involved, and that the soul must complete both cycles, to achieve mastery in both worlds. This was the great secret taught at Eleusis, and symbolized the goal and completion of the divine self of man. Thus the device epitomized the doctrine depicted in the First Folio of two cycles of the soul.

Hippolytus, a presbyter during the first half of the third century of our era had a fragment of information in the fifth book of his Labyrinth, or Refutation of all Heresies, known as the Philosopoumena. He says:

The Phrygians, the Nassene says, assert that God is a fresh ear of Cut-wheat, and following the Phrygians the Athenians, when they Initiate in the Eleusinia exhibit in silence to the Epoptai the mighty And marvelous and most complete epoptic mystery, an ear of cut wheat….

In the course of the night, the hierophant at Eleusis in the midst
of a brilliant fire celebrating the Great and Unspoken Mysteries, cries and shouts aloud saying, ‘Holy Brimo has borne a sacred child Brimos,’ that is the mighty gave birth to the mighty one.

*Theurgy At Eleusis*

One of the fundamental doctrines of the Eleusinian Mysteries was an Ancient Astral Mysticism regarding the descent of souls into the underworld that was the earth. The science practiced at these mysteries was the means for the return of the souls to their original home. This science was the perfective, or teleistic work, known as Theurgy. Annie Besant in her book, *Esoteric Christianity or The Lesser Mysteries* said:

“Theurgy was magic, “the last part of the sacerdotal science”, and was practiced in the Greater Mysteries, to evoke the appearance of superior Beings.”

Barbara Howard Traister in her book, “*Heavenly Necromancers: The Magician in English Drama*” notes that critics have frequently identified Prospero’s magic as Theurgy. Walter Clyde Curry in “SHAKESPEARE’S PHILOSOPHICAL PATTERNS” goes into considerable detail to support this, and Frank Kermode, in his introduction to The Tempest endorses this idea, but as far as I know no one has made the Connection between this and the Eleusinian Mysteries allegory in The Tempest. However, this provides additional strong evidence of the presence of this allegory in The Tempest.

W. C. Curry who supports the claim that Prospero practiced Theurgy, in his 1936, Shakespeare’s Philosophical Patterns presents as one piece of evidence the following speech by Ariel:

> You are three men of sin, whom Destiny-That hath to instrument this lower world And what is in’t-the never –surfeited sea Hath us’d to belch up you; and on this island, Where man doth not inhabit-you ‘mongst men Being most unfit to live, I have made you mad; And even with such-like valour men hang and drown Their proper selves. [Alonso, Sebastian &c., draw their swordswords] You fools! I and my fellows Are ministers of Fate;

Curry says the middle genera, heroes and daemons:
“complete and make permanent the common bonds between gods and men. But we are for the present interested primarily in the nature and function of daemons.

From what has already been said, one may conclude that Daemons are the ministers of Fate or Destiny. According to late Neo-Platonic philosophy, everything in the universe must be divided into two classes, the intellectual and sensible, which correspond to two distinct kingdoms, the celestal realm of the gods and the sensible world of generated things. Since the latter is an emanation of the former, we may expect an exact parallelism between the two worlds; every relationship between material bodies is a reflection of an analogous relationship in the celestial spheres, and every body has stamped upon its essence the image, or sign, or symbol of its divine origin. This doctrine of signatures is, as we shall see, a vital element in Theurgy. Now the higher kingdom, which rules over both intellects and sensibles, may be called the realm of Providence; and the subordinate kingdom, which controls the sensible world alone, is the realm of Fate or Destiny.”

Much, perhaps most, of what is known about Theurgy comes from a single book. This book was written by Iamblichus of Chalcis in Coele Syria. Iamblichus who died around 330 A.D., was the founder of what is known as the Syrian school of Neoplatonism. He was first a pupil of Anatolius, and later of Porphyry. Theurgy was used in the Greater Mysteries to evoke the superior beings. The idea was that there was a vast hierarchy of superhuman beings: Archangels, Archons, Angels, Daimons above man in the hierarchy of being, and communion with these higher beings lifted the soul of man back up toward its original source. According to Iamblichus these higher beings imparted their light and energy to theurgists drawing their souls upwards to themselves, procuring a union with themselves, and accustoming them, while they were still in their bodies to be separated from their bodies, and to be led upward. "The Gods", said Iamblichus, "being benevolent and propitious, impart their light to theurgists in unenvying abundance, calling upwards their souls to themselves, procuring a union with themselves, and accustoming them, while still in their bodies, to be separated from their bodies, and to be drawn upward to their eternal and intelligible principle".

Iamblichus not only stated that the higher beings were invoked in the sacred rites, he gave detailed descriptions of their appearance. He says that in the Epoptic Vision the figures of the gods shine brilliantly; those of the archangels are awe-inspiring and yet gentle; those of the angels are milder; those of the daemons are alarming. Those of the half-gods are more gentle than those of the daemons. Those of the archons are terrifying to the beholders, if they are the archons of the universe; and hurtful and distressing, if they are of the realm of
matter. The figures of the souls are similar to those of the half-gods except that they are inferior to them.

It was common knowledge among initiates of the mysteries that spirits were evoked during the mysteries. Pausanias tells about a temple of Isis in the region of Mount Parnassos where a curious who had not been initiated once entered the abaton, the forbidden room, and saw it filled with spirits.

There is a great deal of testimony regarding the invocations of the gods at Eleusis. In the Phaedrus Plato describes what the initiates saw at Eleusis:

“But then there was beauty to be seen, brightly shining, when with the blessed choir...the souls beheld the beatific spectacle and vision and were perfected in that mystery of mysteries which it is meet to call the most blessed. This did we celebrate in our true and perfect selves, when we were yet untouched by all the evils in time to come; when as initiates we were allowed to see perfect and simple, still and happy Phantoms. Purer was the light that shone around us, and pure were we.

We know that the initiates in there wandering during the holy night assumed the role of Demeter in her search for her lost daughter. And some words put in the mouth of Herakles from an oration of Hadrian’s time tells us that the daughter was found:

“Speech of Herakles whom they do not wish to initiate into the Eleusenian Mysteries. ‘I was initiated long ago. Lock up Eleusis, And put the fire out, Dadouchos. Deny me the holy night! I have Already been initiated into more authentic mysteries [I have beheld] The fire, whence [...and] I have seen the Kore.”

In his anger Herakles reveals what makes the supreme vision of Eleusis superfluous for him; having seen Persephone, he is in need of purification only. The nature of the office of the hierophant was expressed in the title: strictly Speaking, hierophants meant not he who “shows the holy things”-that would have been called hierodeiktes in Greek-but ‘he who makes them appear,’ phainei. And in independent testimony we learn that at the moment when Kore was called The Hierophant beat the echeion, a mind of gong. A vision of Kore can be derived from an unintelligible passage in Sopatros’ text, if it has been properly corrected it says a figure-schema ti-rose above the ground. There is further evidence of the appearance of Kore in the votive relief that was found at Eleusis. It was dedicated to Demeter by Eukrates. The inscription states: “To Demeter Eukrates.” Above separated from the nose and eyes by a nornice, is the head of a goddess surrounded by red rays. Obviously this denotes Kore.
who appeared to the initiates in the mystery ceremony at Eleusis. The rays suggest
the light in which the goddess appeared. It would not have been permissible to name
Kore in her role as the Mystery goddess who appeared. When an initiate
contemplated the head, he was doubtlessly reminded of the epiphany of Persephone,
even if the inscription under it expressed gratitude to Demeter. Here is the votive
relief in the below image:

C. Kerenyi notes in his book, ELEUSIS, that strictly speaking, *hierophantes*
means not he who “shows the holy things”-that would have had to be called *hierodeiktes*
in Greek-but “he who makes them appear,” *phainei.* In the initiation ceremony
the initiates assumed the role of Ceres in her search for her daughter. Lactantius
tells us that “in the Mysteries of Demeter all night long with torches kindled they
seek for Persephone and when she is found, the whole ritual closes with
thanksgiving and the tossing of torches.”

Themistios’ essay “On the Soul,” preserved in Stobaios and drawn from Plutarch.
“The soul,” reads that famous and much abused passage “[at the point of death] has
the same experience as those who are being initiated into great mysteries…at first
one wanders and wearily hurries to and fro, and journeys with suspicion through the
dark as one uninitiated: then come all the terrors before the final initiation,
shuddering, trembling, sweating, amazement: then one is struck with a marvelous
light, one is received into pure regions and meadows, with voices and dances and the
majesty of holy sounds and shapes” They wandered about in the darkness until at
last they streamed toward the Telesterion and there they found Kore. That they did,
in fact, see Kore there is supported by two sources. The first is the papyrus fragment
of Sopatros. If the text has been properly corrected, a figure-schema ti-rose above
the ground. This is supported by a few lines of a papyrus fragment from an oration
of Hadrian’s time. The words are put into the mouth of Herakles:

“Speech of Herakles whom they do not wish to initiate into the
Eleusinian Mysteries: ‘I was initiated long ago…Lock up
Eleusis, And put the fire out, Dadouchos. Deny
me the holy night! I have already been initiated into more
authentic mysteries.'...'[I have Beheld] the fire, whence...I
have seen the Kore.'

In his anger Herakles says what it is that make the supreme vision of Eleusis
superfluous for him, having seen Persephone, he is in need of purification only. And
there is still further confirmation. The Scholiast of Theokritos quotes Apollodoros’s
statement: “the Hierophant is in the habit of sounding the so-called gong when Kore
is being invoked by name.”

In The Tempest, Prospero, hierophant and theurgist at the Mysteries of Eleusis,
invokes the three goddesses: Iris, Juno, and Ceres at the masque he produces for the
wedding of Ferdinand and Miranda. Ceres, of course, was the central figure in the
mythology of the Eleusinian Mysteries. In doing this Prospero parallels the
hierophant in the Greater Mysteries of Eleusis who made gods, and spirits appears to
the initiates at Eleusis.

In The Tempest Prospero is in the role of hierophant and theurgist at the Mysteries of
Eleusis when he invokes the goddesses, Iris, Juno, and Ceres in the masque for the
wedding of Ferdinand and Miranda.

Division 2 - The King’s Party’s Subplot

Allusions To Vergil’s Aeneid In the Play Are Allusions To The Eleusinian Mysteries
In his 1738 book, Divine Legation, William Warburton demonstrated that the VIth
Book of Virgil’s Aeneid dealt with the Mysteries of Eleusis, and this has been
generally accepted ever since. Bacon knew this more a hundred years before
Warburton, and he allusions to Virgil in The Tempest. These allusions indicate the
present of this allegory in the play. Virgil’s Aeneid VI begins with the arrival of
Aeneas in Cumae (a province of Naples) from Carthage from which he had fled the
amorous Dido. In The Tempest the conversation in which Gonzalo calls to the
conditions of the garments is as follows:

Gon. Methinks our garments are now as fresh as when we put them
On first in Afric, at the marriage of the king’s fair daughter Claribel
To the King of Tunis.
Seb. “Twas a sweet marriage, and we prosper well in our return.
Adr. Tunis was never graced before with such a paragon to their
queen.
Gon. Not since widow Dido’s time.
Ant. Widow! A pox o’ that! How came that widow in? Widow
Dido!
Seb. What if he had said “Widower Aeneas” too? Good lord,
How you take it!
Adr. “Widow Dido,” said you? You make me study of that: she
Was of Carthage, not of Tunis.
Gon. This Tunis, sir, was Carthage.
Adr. Carthage?
Gon. I assure you, Carthage.

And, a few lines later, the same allusion recurs.

Gon. Sir, we were talking that our garments seem now as fresh
as when we were at Tunis at the marriage of your daughter, who is
now queen.
Ant. And the rarest that e’er came there.
Seb. Bate, I beseech you, widow Dido.
Ant. O, widow Dido! Ay, widow Dido.

Added to this there is the remarkable resemblance to the passage in Aeneid VI:

And full in their view are banquets furnished out with regal
magnificence; The chief of the Furies sits by them, and debars
them from touching the Provisions with their hands; and starts up,
lifting her torch on high, and Thunders over them with her
voice…

In The Tempest we are told that the Shapes bring in a banquet, which vanishes
when the King and his companions approach to partake of it:

Thunder and lightning. Enter Ariel like a Harpy, claps his wings
Upon the table, and, with a quaint device, the banquet vanishes

In the Aeneid VI the banquet is prohibited by a Fury, whereas in the play it is
prohibited by a harpy. Virgil rarely distinguishes between the two, but Servius and
Cordanus declare that the Fury in the lowest region becomes the Harpy in the middle
region.

Moreover Virgil’s next two lines tell us that:

Here are those who, while life remained, had been at enmity with
Their brothers, had beaten a parent, or wrought deceit against a
Client.

Dryden in his rhymed version of the Aeneid has this:

Then they who brother’s better claim disown
Expel their parents, and usurp the throne,
Defraud their clients…

Antonio, of course, was at enmity with his brother, he disowned the better claim of his brother and usurped the throne.

After Aenas crossed the river Styx he was told by Charon the ferryman that he had came to the realm of sleep:

This is the place of Ghosts, of Sleep, and drowsy Night.

Dante in his account of a visit to the abodes of the dead said that when he had Passed over the water with Charon the ferryman:

Down-dropped, as one with sudden slumber seized.

And both of these ideas occur in very definite form in the account of the court Part. We read:

Gon. Will you laugh me asleep, for I am very heavy?
Ant. Go asleep, and hear us.

[All sleep but Alon., Seb., and Ant.]
Alo. What, all so soon asleep?

And a few lines later:

Alo. Thank you, wondrous heavy.

[Alonso sleeps.]
Seb. What a strange drowsiness oppresses them!
Ant. It is the quality o’ the climate.

And, a few lines later Antonio comments upon the suddenness with which they were seized with slumber:

They fell together all, as by consent;
They dropped, as by a thunder-stroke.

*Allusions To Rhombos An Allusion To The Mysteries*
Those judged to a mixed group of both good and evil were conducted from the ridge of the plain down to the shore around the bay. The only light to guide them was the single flame of the torch bearer, so they went mostly in darkness,
and as they went, in the darkness heavy with dread they heard the uncanny noise of the rhombos. A sharp, trilling, humming noise, entirely unearthly and uncanny, which built up through an uncanny whirring sound to a sound like the mutterings of distant thunder, and finally the roaring of a bull.

Seb. While we stood here securing your repose,
Even now, we heard a hollow burst of bellowing
Like bulls, or rather lions; did it not wake you?
It struck mine ear most terribly.

Ant. O, ’twas a din to fright a monster’s ear,
To make an earthquake sure, it was the roar
Of a whole herd of lions.

And Gonzalo says:

I heard a humming,
And that a strange one, too, which did awake me.

Andrew Lang said, quoting from Lobeck’s famous work on the Greek Mysteries:

The ancient scholiast on Clemens writes:

“The konos is a little piece of wood to which a string is fastened, and in the Mysteries it was whirled round to make a roaring noise. Here, in short, we have a brief but complete description of the bull-roarer.

Describing the sound in detail, he says:

Beginning low, with a kind of sharp tone thrilling through a whirring noise, it grows louder till it become a fluttering windy roar.

Initiation Of The Circle, Or The Holoclere Initiation

In Act V a stage direction tells us the king’s party (Alonso, Gonzalo, Sebastian, Antonio, Adrian and Francisco) are made enter a circle by Prospero and there stand charmed and imprisoned. The stage directions says: "Re-enter Ariel before: then Alonso, with a frantic gesture, attended by Gonzalo; Sebastian and Antonio in like manner, attended by Adrian and Francisco: they all enter the circle which Prospero had made, and there stand charmed;" Victor Magnien, who collected all the ancient sources regarding Eleusis in his book LES MYSTERES D’ELEUSIS, cites several ancient sources that refers to the initiation “of the circle”, or Holoclere Initiation (the meaning of Holoclere was
to complete man, or to give him the part he was missing. Humans, in the fall of their soul, had suffered two deaths. The first death separated the soul from the body, the second death separated the soul from the highest part—the Nous or Thinker. This initiation regenerated the initiate and joined him again with the two separated parts. These sources describe the imprisoning of the myste in a circle. The circle, Magnien demonstrates, represents the circle of generation or rebirth within which soul is imprisoned while trapped in the earth. This drama depicted, according to these sources, the myste trapped in the circle and then later released by the mystagogue (in the play Prospero releases the king’s party from the circle, thus he represents the mystagogue).

There is a direct link between the above and a passage in Bacon’s works. In his ON NATURAL AND EXPERIMENTAL HISTORY Bacon also said: "As soon, therefore, as a history has been completed of all these things which I have mentioned—namely, generations, pretergenerations, arts, and experiments, it seems that nothing will remain unprovided whereby the sense can be equipped for information of the understanding. And then shall we be no longer kept dancing within little rings, like persons bewitched, but our range and circuit will be as wide as the compass of the world."

_Allusion To Maze An Allusion To The Mysteries_

Plutarch’s gave the following description of the mystery festival:

First labyrinthine turning and arduous gropings, various unsuccessful
And perilous passages in the darkness.
Then, before the rite itself,
All manner of terrors, shuddering and trembling, silence and terrified
Amazement. After this a wonderful light
bursts forth, friendly
Landscapes and meadows receive us,
voices and dances and the
Splendor of sacred songs are disclosed to us.”

And immediately after their wandering about the island Gonzalo says:

By’t Larkin, I can go no further, sir:
My old bones ache: here’s a maze trod indeed
Through forthrights and meanders. By your patience
I needs must rest.
Later Alonso says:

This is as strange a maze as e’er men trod.
And there is in this business more than nature
Was ever conduct of. Some oracle
Must rectify our knowledge.

\textit{Allusion to Oracle An Allusion To The Mysteries}

Colin Still says, “One of the privileges to which formal initiation gave access was that of consulting the oracle. Warburton writes:”

Now, amongst the uses of initiation, the advice and direction of the oracle was not the least: and an oracular bureau was so necessary An appendix to some of the Mysteries, as particularly of the Samothracian That Plutarch, speaking of Lysander’s initiation there, expresses it in A word that signifies consulting the oracle. (Div. Legation).

\textit{Division 3 - The Caliban, Stephano, And Trinculo subplot}

The evil men were led down to the shore around the bay, and back along the curve of the shore until they came to the Lakes of Rheitos, where they were placed with the numbers of other evil doers, buried up to their necks in the swampy water. Ariel says of Caliban, Stephano and Trinculo:

At last I left them
I’th’ filthy mantled pool beyond your cell,
There dancing tip to th’ chins,
that the foul lake
O’erstunk their feet.

Colin Still says that this filthy pool corresponds to the filth-laden Cocytus described by Virgil. It is generally accepted by scholars that in his Frogs, Aristophante has the Eleusinian cult in mind, and that in his poetic language He gives us some reflections of the open part of the Mysteries. He pictures Herakles warning Dionysos and Xanthias, his attendant, that on their way to The lower world they would come upon “weltering seas of mud, and every Rippling dung: and plunged therein, would be evil doers. This display in the Mysteries represented, as Plotinus said, that:

“When the soul has descended into generation she participates
of evil, and profoundly rushes into the region of dissimilitude,
to be entirely merged in more than into
dark mire.”

Later they were allowed to continue on their way. Next they heard in the distance the baying of hounds. These sounds came closer and closer, until finally they saw spectral forms of the hounds.

In his work on the Magic Oracles of Zoroaster, Pletho tells us that:

> It is the custom in initiations to present before the initiates Spirits in the shape of dogs…

And these are the very words used in the Play, when Stephano, Trinculo, and Caliban are driven away from the entrance to Prospero’s cell:

> Enter divers Spirits in the shape of hounds, and hunt them about.
B. THE FACE LOOKING TOWARD THE PRESENT

*1000 HISTORY (MEMORY) personified by Caliban
  1100 NATURAL HISTORY-The Works and Acts of Nature
*1110 FREE GENERATIONS-personified by Ariel
*1120 PRAETER GENERATION-personified by Caliban
*1130 ARTS-personified by Prospero
  1200 CIVIL HISTORY
    1210 SACRED HISTORY-allegory of the Bible
*1220 CIVIL HISTORY-actions of King’s party
  1230 LITERARY HISTORY
*2000 POETRY (IMAGINATION)-personified by Ariel
  2100 NARRATIVE
  2200 DRAMATIC
  2300 PARABOLIC
*3000 PHILOSOPHY (REASON) personified by Prospero
  *3100 GOD (DIVINE PHILOSOPHY)-personified by Prospero
  *3200 NATURE (NATURAL PHILOSOPHY)-personified by Ariel
  *3220 (OPERATIVE SCIENCE)-personified by Prospero
    *3212 NOVUM ORGANUM
      *3212.10 THE LATENT PROCESS IN THE MICRO COSM
      *3212.20 THE LATENT PROCESS IN THE MACRO COSM
  *3213 JUDGEMENT
    *3213.1 SOPHISMS
    *3213.2 INTERPRETATION
*3300 MAN (HUMAN PHILOSOPHY)-personified by Caliban
  *3310 MAN SEGREGATE-HUMAN
    *3311 BODY-personified by Caliban
    *3312 SOUL-personified by Ariel
    *3321 INSPIRED ESSENCE-personified by Prospero
    *3322 PRODUCED SOUL-personified by Ariel
    3312.1 FACULTIES
    3312.10 LOGIC
The Allegory Of Learning

The opening scene of The Tempest is an allegory of the fallen state - THE ALLEGORY of man. Man was created king of the earth, to rule over the elements. In the opening scene the elements rule over man,— an emblem of the fallen state.

The theme of the Great Instauration was that just as man had lost his Edenic state through the improper use of knowledge, so likewise he could recover it through the proper use of knowledge. This was the message of The Tempest also. Like Adam, Prospero had fallen by an inordinate thirst for knowledge, but
by the correct use of knowledge he regained his lost estate. The solicitude, which accompanied Adam and Eve when "the world was all before them" went also with Prospero and Miranda when they set out in their "rotten carcase of a butt."

"By foul play, as thou say'st were we heav'd thence, But blessedly holf hither." They came ashore "by Providence divine"; and Gonzalo left no doubt that Prospero's fault, like Adam's, was a happy one: "Was Milan thrust from Milan, that his issue should become Kings of Naples? O rejoice beyond a common joy!" Learning was given great emphasis in the play. Both the danger and value of learning were summed up. Learning was a great aid to virtue (the play said along with Bacon), the road by which we may love and imitate God. Miranda, the epitome of virtue was capable of learning. Caliban was not incapable, but turned it to the wrong use: "Though thou didst learn, had that in't which good natures Could not abide to be with."

Therefore, he remained irredeemable almost to the very end of the play. Bacon equated the device of the sailing voyage of discovery with learning. We see it on the title page of the "Great Instauration." It appears frequently in the Advancement; it is the theme of the New Atlantis. The Masculine Birth of Time says, "In fact had not political conditions and prospects put an end to these mental voyages, many another coast of error would have been visited by those mariners. For the island of truth is lapped by a mighty ocean in which many intellects will still be wrecked by the gales of illusion." It is no coincidence that in The Tempest (first in the folio of Bacon's unacknowledged works) there was such a close resemblance to both the first and last among his acknowledged works. The play paints a lively allegory of the Ship of Discovery sailing forth to arrive at a strange island (surely the island of truth) wherein is the Magus, symbol of human learning in complete control of nature.

Here the party is shipwrecked. Or was there a shipwreck? Certainly the passengers thought there was a shipwreck, and certainly Miranda, who was watching, thought there was a shipwreck:

"O' I have suffered With those that I saw suffer: a brave vessel (Who had, no doubt, some noble creature in her,) Dash'd all to pieces. O' the cry did knock Against my very heart: Poor souls, they perish'd:" Yet Prospero had been watching also, and he had quite another interpretation of the scene: "The direful spectacle of the wrack, which touch'd The very virtue of compassion in thee, I have with such provision in mine Art So safely ordered, that there is no soul- No, not so much perdition as an hair Betid to any creature in the vessel Which thou heard'st cry, which thou saw'st sink."
But then comes the report of Ariel: "Safely in harbour Is the King's ship;" That wraps it up, there was no shipwreck. The Tempest, that great storm which the passengers and Miranda witnessed, did not take place at all. It was only the gales of illusion. The shipwreck, yea the very tempest itself was illusionary. This illusionary tempest gives the play its name. Like the sailing voyage of the ship of learning, and the island of truth, the metaphor is constantly on Bacon's mind, and pen. Prospero and Miranda are depicted as engaged, while the tempest rages, in looking out from the vantage ground of their cell, as from a window from a higher world, or of a world apart, at the ship with all its perturbed souls tossed in the tempest. The island from which they watched was the Island of Truth, so it was altogether appropriate that the key to the allegory should come from Bacon's essay on Truth: "It is a pleasure to stand upon the shore and see ships tossed upon the sea; a pleasure to stand in the window of a castle and to see a battle and the adventures thereof below; but no pleasure is comparable to the standing upon the vantage-ground of truth (a hill not to be commanded, and where the air is always clear and serene), and to see the errors and wanderings and mists and tempests in the vale below."There had/had not been a tempest and a shipwreck. What was the next phase of the allegory? Where did it go from there? What else, but the errors and wanderings in the mists of the vale below? No sooner were the passengers on the island than they began their wanderings. In the preface to the Great Instauration Bacon had remarked:

"But the universe to the eye of the human understanding is framed like a labyrinth; presenting, as it does on every side so many ambiguities of way, such deceitful resemblances of objects and signs, natures so irregular in their lines, and so knotted and entangled. And then the way is still to be made by the uncertain light of the sense sometimes shining out, and sometimes clouded over, through the woods of experience and particulars..."

And these wanderings on the island were identified repeatedly with the movement through a labyrinth. Gonzalo said:

"This is a maze welltrod indeed, through forthrights and meanders"
and later Alonzo echoed his remark: "This is as strange a maze as e'er man trod...

The party wandered and strayed around the island with no definite course, making a wide circuit, advancing as accident dictated, Gonzalo full of hope; Sebastian, Antonio, and Alonzo distracted. They matched perfectly Bacon's metaphoric description of the quest for knowledge: "But the manner of making experiments which men now use is blind and stupid. And therefore, wandering
and straying as they do with no settled course, and taking counsel only from things as they fall out, they fetch a wide circuit and meet with many matters, but little progress; and sometimes are full of hope, sometimes are distracted..."

Ariel remarked upon this state

"The King, His brother, and yours abide all three distracted,"

There was an even finer distinction. Bacon had made the distinction of learning gone astray, and learning guided. The passengers, with the exception of Ferdinand, represented learning gone astray. Therefore they were depicted as wandering lost, around and around, beset by illusions.

Ferdinand, on the other hand, whose name identified him as one who dared to venture onward, who was bold in the pursuit of peace, who was destined for union with the admired Miranda, truth personified, was guided at every step from the very bank at which he had arrived on the island. As Bacon had remarked:

"There remains but one course for the recovery of a sound and healthy condition-namely, that the entire work of the under-standing be commenced afresh, and the mind itself be from the very outset not left to take its own course, but guided at every step."

Again, Ferdinand was no sooner in the presence of Prospero (Art and Science) than he was represented as figuratively becoming a little child. Prospero says: "Come on, obey! Thy nerves are in their infancy again and have no vigor in them." For, as Bacon had remarked: "...the entrance into the kingdom of man, founded on the science, being not other than the entrance into the Kingdom of heaven, where into none may enter except as a little child."

Prospero does not at first propose a union between Ferdinand and Miranda, but puts Ferdinand to a forced labor, avoiding that danger Bacon had pointed out: "For I foresee that if ever men are roused by my admonitions to betake themselves seriously to experiment and bid farewell to sophistical doctrines, then indeed through the premature hurry of the understanding to leap or fly to universals and principles of things, great dangers may be apprehended..." and Prospero sets Ferdinand to the task of collecting a store of some thousands of logs. Note Bacon again:

"Now for grounds of experience-since to experience we must come-we have as yet had either none or very weak ones; no search has been made to collect a store of particular observations sufficient either in number,
or in kind..."

In what was almost Bacon's final work, when he collected a store of particulars for use in his new science, he gave them the name SLYVA SLYVARUM, i.e. FOREST OF MATERIALS-these to be cut, gathered, and stacked, no doubt.

The logic of the Great Instauration demanded the necessity of this labor of Ferdinand's before he could wed truth. Bacon had said:

"And if any one out of all the multitude court science with honest affection and for her own sake, yet even with him the object will be found to be rather the variety of contemplations and doctrines rather than the severe and rigid search after truth."

And even after the marriage has been set there is still reason for delay. The fact that Prospero placed extraordinary stress upon Ferdinand not consummating the marriage until the proper time has often been commented upon. Prospero said:

"Then, as my gift, and thine own acquisition worthily purchased take my daughter. But if thou dost break her virgin-know before all sanctimonious ceremonies may with full and holy rite be mini-st'rd, no sweet aspersion shall the leavens let fall to make this contract grow; but barren hate, sour-eyed disdain, and discord shall bestrew the union of your bed with weeds so loathly that you shall hate it both. Therefore, take heed..."

This insistence by Prospero becomes perfectly logical in the light of Bacon's Great Instauration:

"For first, the object of the natural history which I propose is not so much to delight with variety of matter or to help with present use of experiments, as to give light to the discovery of causes and supply a suckling philosophy with its first food. For though it be true that I am principally in pursuit of works and the active department of the sciences, yet I wait for harvest-time and do not attempt to mow the moss or reap the green corn. For I well know that axioms once rightly discovered will carry whole troops of works along with the, and produce them, and here and there one, by way earnest at the first works which come within reach, I utterly condemn and reject as an Atalanta's apply that hinders the race."
Bacon's great goal was the union of the rational faculty with a true model of the world, rather than that distorted image beset with idols and phantasms which existed in his day. He saw this as a marriage, a chaste and legitimate union between the mind of man and the true nature of things. Consider his thought once again:

"The explanation of which thing, and of the true relation between the nature of things and the nature of the mind, is as the strewing and decoration of the bridal chamber of the Mind and the Universe, and Divine Goodness assisting; out of which marriage, let us hope (and this be the prayer of the bridal song) there may spring helps to man, and a line and race of inventions that may in some degree subdue and overcome the necessities and miseries of humanity."

So the masque of the bridal song has exactly that prayer. Juno sings: "Honour, riches, marriage-blessing Long continuance, and increasing, Hourly joys be still upon you! Juno sings her blessings on you."

and Ceres:

"Earth's increase, foison plenty, Barns and garners never empty; Vines with clust'ring bunches growing; Plants with goodly burthen bowing; Spring comes to you at the farthest In the very end of harvest! Scarcity and want shall shun you; Ceres' blessing so is on you."

There were brought forth various reapers to emphasize the idea of the harvest resulting from the marriage.

The goal of Bacon's science was the union of Human Power and Human Knowledge joined together for the pleasure and recreation of man. The scene where Prospero draws aside the curtain and discloses Ferdinand and Miranda playing at chess together is a lively emblem of the realization of this, for as the son of the King, Ferdinand represents Human Power, and as the daughter of Prospero Miranda represents Human Knowledge. In the Mystery Religion symbolism this scene corresponds to the Anacalypteria, or unveiling of Kore, and like that event (the ultimate revelation of the Mysteries) the depth and meaning of this revelation can only be intimated. A global dimension is given to the "vision" by the words of Miranda to Ferdinand:

"...for a score of kingdoms you should wrangle and I would call it fair play."

and by the response of Ferdinand:

"I would not for the world."
The black and white squares on the chessboard symbolize the universal forces of light and darkness, an integral part of the interplay of Human Power and Human Knowledge.

Now for the course of the remainder of the party, who represent knowledge gone astray.

Bacon said there were three basic distempers of learning: 1. Vain Imagination, 2. Vain Altercations, and 3. Vain Affections. The first of these was when men study words and not matter:

"and therefore the ill and unfit choice of words wonderfully obstructs the understanding. Nor do the definitions or explanations wherewith in some things learned men are wont to guard and defend themselves, by any means set the matter right. But words plainly force and overrule the understanding, and throw all into confusion, and lead men away into numberless empty controversies and idle fancies...The idols imposed by words on the understanding are of two kinds. They are either names of things which do not exist (for as there are things left unnamed through lack of observation, so likewise there are names which result from fantastic suppositions and to which nothing reality corresponds), or they are names of things which exist, but yet confused and ill defined, and hastily and irregularly derived from realities."

This was shown not only by the actions of Antonio and Sebastian, but by their very names. Antonio has the same root as the Greek (ANTONOMA, to give a wrong or false name to). Antomasia derives from the Greek Antonomazein, to call by another name-anti, instead of onomazein, to name. This is the use of an epithet or title in place of a name, as in calling a judge, your honour, or a traitor a quisling. Sebastian means August. So the two are shown quibbling over words, and assuming august airs, or as Bacon said men tend to puff themselves up and think they have more knowledge than they actually have.

The second distemper was fruitless controversies and altercations. This was shown by Sebastian and Antonio seizing upon every word of Gonzalo's for, in the words of Bacon, "scruple, cavillation and objection." The third distemper concerned deceit or untruth, the foulest of all. This had two branches; those who delight in deceiving, and those who almost seem to invite being deceived. Trinculo and Stephano deceived the credulous Caliban, and he, on his part,
seemed to invite the deception.

Then also, there was the enchanted sleep. Alonzo's party, with the exception of Antonio and Sebastian, fell asleep, and Sebastian remarked: "What a strange drowsiness possesses them!"

And a little later it is indicated that even Antonio and Sebastian are actually asleep, for Sebastian says: "This is a strange repose, to be asleep With eyes wide open; standing, speaking, moving And yet so fast asleep." This agreed perfectly with the Allegory of Learning, for Bacon, in his ON NATURAL AND EXPERIMENTAL HISTORY, had said: "For in this way, and in this way only, can the foundations of a true and active philosophy be established; and then will men wake as from a deep sleep, and at once perceive what a difference there is between the dogmas and figments of the wit and a true and active philosophy..."

It is not surprise that Alonzo's party ended up being brought into the charmed circle: "Re-enter Ariel before: then Alonso, with a frantic gesture, attended by Gonzalo; Sebastian and Antonio in like manner, attended by Adrian and Francisco: they all enter the circle which Prospero had made, and there stand charmed;" for in his ON NATURAL AND EXPERIMENTAL HISTORY Bacon also said: "As soon, therefore, as a history has been completed of all these things which I have mentioned-namely, generations, pretergenerations, arts, and experiments, it seems that nothing will remain unprovided whereby the sense can be equipped for information of the under-standing. And then shall we be no longer kept dancing within little rings, like persons bewitched, but our range and circuit will be as wide as the compass of the world."

Bacon was always careful to insist on maintaining accord between natural and divine knowledge. In the Preface to the Great Instauration he said:

"We likewise humbly beseech him that what is human may not clash with what is divine; and that when the ways of the senses are opened, and a greater natural light set up in the mind, nothing of incredulity and blindness toward divine mysteries may arise: but rather that the understanding may remain entirely subject to the divine oracles..."

So at the end of the play Alonso says: "This is as strange a maze as e'er men trod; And there is in this business more than nature Was ever conduct of: some oracle Must rectify our knowledge."
The aim of Bacon's apocalyptic vision was an ideal society with scientific man in control of nature for the good of all mankind. For Bacon the highest form of this science, was magic, and Prospero personifies his magician, the magus,- man in control of nature. The name Prospero (I Hope) was significant for Bacon saw a major part of his work as the task of giving hope to man. In the New Organum he said:

"...we must diligently examine what gleams of hope shines upon us... Let us the, speak of hope, especially as we are not vain promisers, nor are willing to ensnare men's judgment, but would rather lead them willingly forward. And although we shall employ the most cogent means of enforcing hope when we bring them to particulars, and especially those which are digested and arranged in our Tables of Invention (the subject partly of the second, but principally of the fourth part of the Instauration), which are, indeed, rather the very object of our hopes than hope itself; yet to proceed more leniently we must treat of the preparation of men's minds, of which the manifestation of hope forms no slight part; for without it all that we have said tends rather to produce gloom than to encourage activity or quicken the industry of experiment by causing them to have a worse and more contemptuous opinion of things as they are than they now entertain, and to perceive and feel more thoroughly their unfortunate condition. We must, therefore, disclose and prefix our reasons for not thinking the hope of success improbable, as Columbus, before his wonderful voyage over the Atlantic, gave reasons of his convictions that new lands and continents might be discovered besides those already known; and these reasons, though at first rejected, were yet proved by subsequent experience, and were the causes and beginnings of the greatest events..."

So Prospero, the emblem of hope, was placed on an island within the gates of Hercules in the sea of old world experience. Man had to be given hope before he could venture out beyond the gates of Hercules

Bacon set out numerous passages designed to stimulate hope:

"We next give a most potent reason for hope...: "Such are the observations we would make in order to remove despair and excite hope, by bidding farewell to the errors of past ages, or by their correction. Let us examine whether there be other grounds for hope..." "We may also derive some reason for hope from..." "Nor should we omit another ground of hope..."
"We think some ground of hope is afforded by..." and so on.

In The Tempest, Bacon portrayed not only a model scientist, but also a model society. In his essay "Of The Caniballes" (written under the mask of Montaigne) he had played with the idea of a society of savages in which the innate nobility of man produced conditions similar to an ideal common wealth. In the 1603 Florio translation was the following passage:

"It is a nation, would I answer Plato, that hath no kinds of traffike, no knowledge of Letters, no intelligence of numbers, no name of magistrate, nor of politike superioritie; no use of service, of riches or of povertie; no contracts, no successions, no partitions, no occupation but idle; no respect of kindred, but common, no apparel but naturall, no manuring of lands, no use of wine, corne, or mettle. The very words that import lying, falsehood, treason, dissimulations, covetousness, envie, detraction, and pardon, were never heard of amongst them. How dissonant would hee finde his imaginarie commonwealth from his perfection!"

So here in The Tempest he created an island as effectively removed from civilization as the artifrance of the essay. In this ideal setting he shows us see exactly what obstacles the speculations set forth in that essay would have to contend with. Here the ideal "good man" Gonzalo, postulates an ideal commonwealth on the island in the very words of the essay: "I' the common wealth I would by contraries Execute all things: for no kind of traffice Would I admit; no name of magistrate; Letters should not be known; riches, poverty And use of service, none; contract, succession, Bourne, bound of land, tilth, vineyard, none; No use of metal, corn, or wine, or oil; No occupation; all men idle, all; And women, too, but innocent and pure; No sovereignty... All things in common nature should produce Without sweat or endeavour: treason, felony, Would I not have; but nature should bring forth, Of its own kind, all foison, all abundance, To feed my innocent people."

Gonzalo would establish another golden age on the island, with all of its members in harmony. Yet he has barely finished expressing his dream when he falls asleep and Antonio and Sebastian are standing over him and the king preparing to murder them. The great obstacle was not the resistance of nature, but of human nature. There was Caliban, on whose nature no print of goodness would take. There was Stephano a tyrannic drunkard, and Trinculo, a fool. Gonzalo's golden age was the fantasy of a well meaning dreamer, which could not stand the test of reality.
How then was the ideal society to be maintained? Prospero, both a contemplative, and a practical man of experience with evil had the answer. It could be maintained only through constant vigilance. Bacon said, "The true bounds and limitations whereby human knowledge is confined and circumscribed are three: 1. That we do not so place our felicity in knowledge, as we forget our mortality; 2. The second that we make application of our knowledge to give ourselves repose and contentment, and not distaste or repining; 3. That we do not presume to attain to the mysteries of God by the contemplation of nature.

So, in the play, each of these three were brought out:

One third of the bounds and limitation of knowledge should be that man would not forget his mortality and, at the end of the play, Prospero, emblem of the man of knowledge restored from the Fall says, "Every third thought shall be my grave. When knowledge and power (Miranda and Ferdinand are joined they are shown playing chess - the symbol of knowledge used for "repose and contentment"); And to show that presumption will not be made to attain to the mysteries of God by the contemplation of nature, at the end of their learning experience Alonzo says, "there is more to the business than nature was conduct to", and, "Some oracle must rectify our knowledge."

Certainly a curious aspect to The Tempest was the Epilogue spoken by Prospero. He had regained his Dukedom; he had brought about the betroval of his daughter with the prince of Naples; He had reconciled the other members of the party. Everything was finished, tomorrow he would set sail for Naples. Yet the Epilogue was curiously contradictory:

"Now my charms are ore-throwne, And what strength I have's mine owne, Which is moft faint: now' tis true I muft be heere confide by you, Or sent to Naples, Let me not Since I haue my Dukdome got, And pardon'd the deceiuer, dwell In this bare island, by your Spell, But release me from my bands With the helpe of your good hands: Gentle breath of yours, my Sailes Muft fill, or else my proiect failes, Which was to please: Now I want Spirits to enforce: Art to inchant, And my ending is despaine, Vnless I be relieu'd by praier VVhich pierces so, that it affaults Mercy it selse, and frees all faults. As you from crimes would pardon'd be, Let your Indulgence set me free."

Here suddenly the attention was turned from the little microcosm to the greater world of the viewer, and the inference was the viewer by his spell kept Prospero
prisoner on the island, and the viewer must release him if he was to be released. On the surface this was non-sensical since the play has told us his release is prepared for the following morning. From the perspective of the Allegory of Learning, however, this was highly significant. The story of Prospero was a vision of man's potential; a vision of man as Magus in control of nature; a vision conjured forth by the muse of Bacon. But only a vision, a dream stranded on an island in the midst of the sea of old world experience. It was the viewers to whom was entrusted the task of setting the Magus of the vision free. It was they who, by their spell, had confined man upon his little island in the sea of old world knowledge, and who must free him if he was to go forth to the New City of Knowledge (Naples = neo-appolis = New City).

Bacon himself speaks here, horribly marooned on the savage island of his age; beckoning to us across the ages; entreating us. See? I have shown you by my muse a vision of what may be. But my vision is the baseless fabric of a dream. It will come to naught as long as it is left marooned on the savage island of this age. Knowledge has suffered a shipwreck. It is you who must set it free. You must fill the sails of the Ship of Discovery so it can go on to the New City of the arts and sciences. When I examined the Epilogue with this understanding in mind I saw that Bacon had left his message in plain letters for me to see. The W's in the first folio were all printed as double V's, and the message was readily discernible:

N "Now my charms are ore-throwne,
A And what stength I haue's mine owne,
V VVhich is moft faint: now' tis true
I I muft be heere confinde by you
Or sent to Naples, Let me not
S Since I haue my Dukdome got,
A And pardon'd the deceiuer, dwell
In this bare island, by your Spell,
But release me from my bands
VVith the helpe of your good hands:
Gentle breath of yours, my Sailes
M Muft fill, or else my proiect failes,
V VVVich was to please: Now I want
S Spirit to enforce: Art to inchant,
A And my ending is despaire,
VVnless I be relieu'd by praier
VVhich pierces so, that it affaults
Mercy it selse, and frees all faults.
As you from crimes would pardon'd be,
Let your Indulgence set me free.

This Latin message read **NAVIOSA (SHIPWRECKED)**, and a little further down **MVSA (MUSE)**. To emphasize his allegory Bacon was saying - I have done my part. The rest is up to you, to your labor, to the work of your hands. As for my muse, it is shipwrecked, just as is human learning - unless you set it free.

**The Anatomy Of Learning**

The next major feature in Bacon's Intellectual Globe was the Anatomy of Learning. In his Advancement Bacon made what he called "a coasting voyage" of his Intellectual Globe, describing all the major landmarks as he proceeded along the way. It was only to be expected that since The Tempest is a vision of Bacon's entire Intellectual Globe, these divisions of knowledge should be found in it. A detailed listing of these divisions has already been given. This following exposition correlates these divisions with the strands of meaning in the play.

**1000 History (Memory) Personified By Caliban**

When Prospero and Miranda first arrived on the island Caliban showed them "all the qualities o" the isle./The fresh springs, brine pits, barren places and fertile." He fulfilled the function of history or memory, performing routine tasks which required no intellect or imagination, merely memory. In his capacity as memory or history Caliban also represented experience. When Bacon spoke of experience there were obvious correspondences to Caliban. Bacon described experience as being represented by the ancients as a lazy and slow-paced ass, and remarked:

"By this seems to be meant experience; a thing stupid and full of delay, whose slow and tortoise-like pace gave birth to that ancient complaint that life is short and art is long."

Caliban was represented as a thing very dull, slow, and full of delays. He was sent out by Prospero to gather wood, but fell in with Stephano, began to drink from his bottle, and was led astray. Of this slowness Prospero said: "Come forth, I say! There's other business for thee. Come, thou tortoise! When?" and referring to Caliban, Prospero says, "Dull thing, I say so!" and Caliban himself equated himself with the ass: "What a trice-double ass was I" Thus Bacon: "And yet it must be said in behalf of the ass, that he might perhaps do well enough, but for that accident of thirst by the way." Here the equality was exact. The ass Caliban, like the ass of Bacon's fable was led astray by his thirst. He met Stephano and began to drink from his bottle. Prospero sends Caliban was sent out to gather wood, but he already possessed the thousands of logs he had
set Ferdinand the task of stacking, and he well knew he would be leaving the island the following morning. The need of having Caliban gather wood was not Prospero's but that of the allegory.

2000 Poetry (Imagination)

Personified by Ariel Commentators have consistently explained Ariel as Shakespeare's own poetic imagination and as a personification of man's imaginative faculties. Sir John Davies (a friend of Bacon's) described imagination in his NOSCE TEIPSUM as follows:

"When she, without a Pegasus, doth flie Swifter then lightning's fire from East to West About the Center and above the skie, She travels the, although the body rest..." and the similarity to the powers and functions of Ariel are evident. Ariel had the ability to travel instantaneously to any point in space. When first summoned by Prospero he responded: "All hail, great master! grave sir, hail! I come To answer thy best pleasure; be it to fly, To swim, to dive into the fire, to ride On the curl'd clouds to thy strong bidding task Ariel and all his quality."

Bacon, describing imagination in his Advancement said it always preceded and excited voluntary motion, and that it had a considerable sway in persuasion; thus in the play it was Ariel who led the aristocrats about the island. Bacon said imagination was a messenger (as was Ariel), but more than a messenger, "as being invested with, or at least, usurping no small authority, besides delivering the message. Thus, Aristotle well observes that the mind has the same command over the body, as the master over the slave; while reason over the imagination, has the same as a magistrate has over a free citizen, who may come to rule in his turn." So during the play Ariel constantly reminds Prospero that his natural state is to be free. In the end he is freed, and presumably it is he who rules the island after Prospero departs. There was till another very telling point here. Bacon said:

"the imagination; which, now growing unruly, not only insults over, but, in a manner, offers violence to reason, partly by blinding, partly by incensing it."

This passage points with a neon finger to that episode in The Tempest where Ariel demands his liberty before his time, incensing Prospero who says: "Thou liest, malignant thing!" which seems so jarring in the context of the usual relations of these two.
Ariel has also been referred to by the play's commentators as representing poetry. He created the lyric poetry which led Ferdinand to Miranda, and the song which alerted Gonzalo to Antonio's conspiracy. He performed, and presumably composed, the music which put the aristocrats to sleep. He designed, directed, and participated in the lavish spectacle of the banquet, rich in settings, music, and dance, whereby the crimes of the aristocrats against Prospero were revealed to themselves. Ariel, also, created, and acted a principal role in the masque of Iris and Ceres.

3000 Philosophy (Reason) Personified by Prospero

Prospero has often been equated with reason. He controls all that happens on the island. He is the man in whom there has been realized the triumph of reason over the passions. Bacon had a stage direction in The Tempest which made the equation of Prospero with reason definite. This was in the Third Act, Third Scene, as follows:

"Solemn and strange music; and Prospero on the top(invisible)"

Some have argued this stage direction has no meaning at this point in the play, and should be omitted, but the direction was in the globe theater, and exactly parallels a stage direction in the mask HYMENAEI by Ben Jonson which completely illuminates it. Jonson has one direction where he says, "Here out of a Microcosme, or Globe (figuring Man)" then he later has:

"Hereat, REASON, seated in the top of the Globe
   (as in the braine, or highest part of Man)

In union with the other evidence this is most convincing in supporting the equating of Prospero with Reason. Prospero was not only the man of reason; he was the cause of reason in others. Since he was unparalleled for liberal arts, he represents both reason and philosophy as well. The final evidence is in the description Bacon gave of philosophy in his fable of Orpheus. He describes how Orpheus draws all things to him by his music which is exactly what Prospero does in the play, in which we see at the end that they have all been drawn to his cell.

1110 Free Generations Personified By Ariel

Ariel was the sole character in the play who constantly talked of his freedom. Ariel was the one of whom it could be said in an unqualified sense that his natural state was to be free. The characteristics of Ariel identified him as the spirit of nature. He flew in the air, through fire, descended to the bottom of the sea, or into the depths of the earth at will. Surely it was by design that he was
equally at home in each of the four elements.

1120 Praeter-Generations (Or Monsters) Personified by Caliban
(or monsters) personified by Caliban. Caliban's identity as monster was obvious. He was called a monster. The mother of monsters, Bacon said, was the perversities and insubordination of wayward and rebellious matter, which, by violence of impediments produced monsters. This described Sycorax, and Ariel was imprisoned (nature obstructed) during the reign of Caliban. De mundi universitate sive megacosmus et microcosmus by Bernardus Sylvestris opens with Nature expressing the longing of matter to be born again by the reception of form. The goddess was addressing Nous (reason) and pleading the cause of matter. That Nous answered it favorably was inevitable; it was the necessity of Reason's own nature that Reason should work up to her own likeness, as far as may be, even the lowest and most remote effluence of her productivity. Yet Nous replied with a warning that the primeval squalor of the sylva could not be perfectly reformed. Nous reminds nature of the malignitas and malum of the sylva. This was the same idea used by Bacon in his Sylva Sylvarum. The idea went back to the scholastic on the Aeneid of Virgil. In the Aeneid Aeneas meets his mother Venus in a wood. Servius, a fourth-century scholar, explained sylva as double in meaning. First, it means a wild, uncultivated forest, and second the chaos of elements or unformed matter from which everything was created.

Sycorax derives from two Greek words (Sow-Crow), combining the symbolism of both. In the Mysteries a sow was washed and returned to the mud, showing the tendency of a material nature to return to matter. "The crow by its blackness", said Manly Hall, "represented matter as the dark primal matrix." The foul witch Sycorax through age and envy grew into a hoop. Bacon said when nature is forced out of her ordinary course and turned back on herself by impediments then monsters are created. "For mischiefs manifold" we are told, "Sycorax was banished from Argiers." This is patently in her character as chaos. Bacon spoke of "the perversities and insubordination of wayward and rebellious matter", and the nous of, "the malignitas and malum of the sylva."

1130 Art Personified by Prospero
Prospero has often been seen as representing ART. The identification is made doubly definite when, in the play, Prospero makes the statement, "Lie there my Art" as he removed his magic robe. Bacon was wont to tell an anecdote of Lord Treasurer Burghley who was accustomed, upon taking off his robe and laying it aside to saying, "Lie there my Lord Treasurer." If this is paralleled with Prospero then he identified himself as ART by the statement he made when he removed his magic robe.
Sacred History
Sacred history is the history chronicled in the Holy Bible. In his book, Shakespeare and the Bible, Steven Marx showed that The Tempest gives an amazingly detailed allegory of the Bible. The Tempest begins with a creation myth paralleling the creation myth at the beginning of Genesis. Genesis begins with: “In the beginning God created the heaven and the earth. And the earth was without form and darkness was upon the deep, and the Spirit of God moved upon the waters.” The speech of the Creator imposes meaning upon this dark confusion with the polarities of light and dark, day and night, sea and land, and this is paralleled by the first words in The Tempest, “A tempestuous noise of thunder and lightning heard”. The universe of the play comes into being with confused and desperate shouts mixed with the deafening roar of wind and sea, and in the next scene the magical creator, Prospero who personifies God, appears to give them meaning. This is followed by the wanderings of the ship’s passengers on the island just as there was the wanderings of the children of Israel in the wilderness, and the parallel in the allegory continues all the way to the apocalyptic vision of the masque at the end of the play, which corresponds with the apocalyptic vision of the book of Revelations at the end of the Bible.

Civil History-Personified By The Kings Party
Civil History was exhibited in these actions which matched perfectly Bacon's definition, "a continuance of the naked events and actions", and again, "fragments of stories", and again, "orations and the like without a perfect continuance of contexture of the thread of narration."

God Personified By Prospero
The personification of Prospero as God has been noted so many times it scarcely needs elaboration. As early as 1876 Edward R. Russel suggested Prospero represented God, and his lead was followed by many commentators over the years. One example, Norman Holland: "The Tempest seems to be saying that Prospero is a play version of God..." Many references could be added.

Nature Personified By Ariel
Ariel was a nature spirit. Was there any support for viewing him as the spirit of nature? Consider. According to tradition nature spirits were restricted by type to one of the four elements,- slyphs to air; nymphs to water; salamanders to fire; and gnomes to earth. Ariel, however, was equally at home in all four of the elements. He flew through the air, became balls of fire which ran up and down the mast of the ship; descended into the veins of the earth; changed at will into a nymph of the sea. Obviously he was not merely a nature spirit, but The Spirit of Nature. Moreover, a specific allusion in the play emphasized Bacon's
intention of representing nature through the figure of Ariel. Prospero ordered Ariel: "Go make thyself like a nymph o' the sea." This direction has often received comment as being without any discernible purpose in the play, but Bacon had remarked of Pan or Nature: "He was accounted moreover the captain and commander of the nymphs," and again: "Pan takes delight in the nymphs;" and following the direction of Prospero it was implied that Ariel was dancing with the nymphs of the sea when he first met Ferdinand: "Come unto these yellow sands, And then take hands. Curtsied when you have and kissed The wild waves whist, Foot it featly here and there; And, sweet sprites, the burden bear." The other trait of Pan or Nature was that he was famous for his music. This was the forte of Ariel as well.

3300 Man Personified By Caliban
The next division was Man. Man was represented by Caliban. Miranda said to Caliban: "Abhorred slave, Which any print of goodness will not take, Being capable of all ill! I pitied thee, Took pains to make thee speak, taught thee each hour One thing or other. When thou didst not, savage, Know thine own meaning, but wouldst gabble like A thing most brutish, I endowed thy purposes with Words that made them known." echoing the idea of Bacon:

"Nevertheless we see that man in the first stage of his existence is a naked and defenceless thing, slow to help himself, and full of wants." Moreover there was a parallel with the attempt of Caliban upon the chastity of Miranda and the like incident which Bacon narrated in the fable of Prometheus or Man:

"But I must now return to a part which, that I might not interrupt the connexion of what precedes, I have purposely passed by. I mean that last crime of Prometheus, the attempt upon the chastity of Minerva."

And Bacon goes on to say:

"From which attempt necessarily follows laceration of the mind and vexation without end or rest."

Which sounded curiously like Prospero's remark to Caliban when Caliban expressed the desire to attempt the chastity of Miranda: "For this, be sure, tonight thou shalt have cramps, Side-stitches that shall pen thy breath up; urchins Shall, for that vast of night that they may work, All exercise on thee: thou shalt be pinched As thick as honeycomb, each pinch more stinging Than bees that made 'em."

3200 Operative Science Personified By Prospero
Bacon described Natural Philosophy as being made up of two parts: "...the inquisition of causes and the production of effects, speculative and operative; natural science and natural prudence. And here I will make a request that, for the latter, I may revive and redintegrate the misapplied and abused name of natural magic, which in its true sense is but natural wisdom or natural prudence, taken according to the ancient acceptation, purged from vanity and superstition."

Stephen Orgel said: "I have remarked earlier that Prospero's kind of action is significantly different from that of the other characters in the play; that is, Prospero alone is not limited to ordinary dramatic action; his awareness, his intelligence, and particularly his imaginative power have all been translated into terms of physical actions: his metaphors have been actualized, or taken literally. Therefore our sense of his "art", his magic power, is that it is really a kind of heightened awareness and intelligence. Certainly he is aware of everything that happens in the play; and since, as we have seen, all his action is mental action, for Prospero to be aware of something is to be in control of it. The magic, then, is something like Bacon's idea of science; not spells and witchcraft, but a complete understanding of nature. We may recall, too, that for Bacon the purpose of scientific inquiry was precisely to be able to control nature as Prospero does."

If Orgel had noticed another feature of Prospero's magic he would have been even more struck by its resemblance to Bacon's science. Prospero's magic was based on Natural Prudence just as was Bacon's magic. Cicero defined prudence as "the science of the fitness of time for acting and speaking", and in The French Academie of Primaudaye (believed by Baconians to be one of Bacon's "Masked" works) Cicero's definition is used as a basis:

"Moral Philosophers attributed three eyes to the vertue of Prudence, namely, Memory, Understanding, and Providence... a prudent, and wise man, by the consideration of things past, and of that which hath followed since, judgeth of that, which in the like case may fall out in the time following. And after long deliberation, he inspecteth the times, weigheth the dangers, and knoweth the occasions: and then, yeelding now and then to the times, but alwaies to necessity, so it be not against duty, he boldly setteth his hand to the works."

In the play a continual stress is placed on the proper use of time in relation to Prospero's magic. He addresses Ariel:

Prospero: What's the time o' th' day?
Ariel. Past the mid season.
Pros. At least two glasses. The time 'twixt
six and now Must by us both be spent
most preciously.

He leaves nothing to chance, but exercises the utmost vigilance over his "industrious
servant, Ariel," whom by promises of freedom he prompts to the greatest zeal in the
exact performance of every command; and he carefully exacts the performance:

"Hast thou, Spirit, Performed to point, the Tempft that I bad thee?"

When not otherwise employed in directing the movements of the plot, he spends his
own time in study with regard to it:

"I'll to my book, for yet, ere supper time, must I perform much
business appertaining."

Nor does his solicitude diminish until he is assured that ample success is about to
crown all his efforts: Prospero, the prudent man, mirrors the economy of nature in
which everything is "performed to point." Sun, moon, tides, night, day, and the
seasons are punctual to their appointed hours. The Magic of Prospero, this Natural
Prudence, requires that same punctuality so every event falls precisely at the appointed
time.

Love was the capstone of Bacon's pyramid of science. Prospero brought about the
union of Ferdinand and Miranda through the power of love. Bacon said that man's
power was limited to separating bodies, and bringing them back together again. This
defines Prospero's operations in the play. At the beginning he caused all characters to
be separated, and at the end to all be brought back together. The third specific of
Bacon's magic had to do with spirits. He said:

"...we must examine what spirit is in every body, what tangible
essence, whether that spirit is copious and exuberant, or meagre and
scarce..." 

"...by far the greatest impediment and aberration of the
human understanding proceeds from the dullness, incompetency and
errors of the senses; since whatever strikes the senses preponderates
over everything, however superior, which does not immediately
strike them. Hence contemplation mostly ceases with sight, and a
very scanty, or perhaps no regard is paid to invisible objects. The entire operation, therefore, of spirits enclosed in tangible bodies is concealed, and escapes us."

So in the play the men from the ship wandered the island as in a maze perceiving no order or direction, while all the time things were controlled by the invisible spirit Ariel. In all aspects Prospero's magic agreed with that of Bacon.

3200 MAN

3310 Man Segregate - Human

Under the heading of Man Segregate, Bacon itemized the makeup of man as divided into the body and the soul. However, his itemization of the soul was dual which gave, overall, a threefold division to the constitution of man:

1. INSPIRED ESSENCE (The Rational Soul)
2. PRODUCED SOUL (The Sensitive Soul)
3. THE BODY

One of the best lead-ins on this threefold division of man is the correspondence that exists between Plato's celebrated analogy of the chariot and the two steeds (in the Phaedrus), and the following three inhabitants of the island:

1. PROSPERO
2. ARIEL
3. CALIBAN

Plato's analogy had a driver who controlled the two steeds, one noble in character, a thing of air, ever tending upward, and the other, degenerate (black in color and deformed), ever tending downward. Prospero corresponded perfectly to the driver. He controlled Ariel and Caliban, just as the driver controlled the two steeds in Plato's analogy. Furthermore Ariel was a noble creature of the air, ever tending upward, while Caliban was degenerate and deformed, black in color, and his inclination was ever downward. Moreover, the degenerate steed in the analogy tired to force himself on the object of his passion, just as the deformed Caliban sought to force himself upon Miranda.

These resemblances were the tip of an allegoric iceberg that reached far down into the murky waters of antiquity. In his LES MYSTERES D'ELEUSIS, Victor Magnien demonstrated that this analogy did not originate with Plato, but was borrowed from The Mysteries, and had been used by numerous ancient
poets before Plato. Magnien collected the ancient sources and showed that the analogy actually represented the three parts of man:

1. The Driver-The Nous (The Thinker) The Rational Soul
2. The Noble Steed-The Psyche (The Produced Soul)
3. The Degenerate Steed-The Soma (The body)

According to ancient sources the body was viewed as a thing of water and earth exactly as Caliban was in the play. Marcus Aurelius said: "The body, composed of earth and water, is kept wide awake and upright by the action of the soul, but is destined to return below to sleep in the earth." Moreover, according to these sources, The Psyche was a thing of fire and air, exactly as was Ariel.

This analogy of the driver and the two steeds as summed up by Plato was the ultimate source from which was derived the Renaissance threefold division of man. This division was:

1. The Rational Soul
2. The Sensitive Soul
3. The Vegetative Soul

The first of these was the governing reason. It had two divisions- intellection and volition, i.e., reason and will. The reason determined what was good, and the will enabled it to be done. The Sensitive Soul was joined to the sensory organism. It included the faculty of knowing, the sense of perceiving and apprehending, and the faculty of moving, in the sense of both physical and emotional activity. The faculty of knowing included the activities of the five senses, and the activities of common sense, imagination or fantasy. The moving faculty included, in its turn, the power of bodily movement, and the power of the passions or affections - as the emotions were termed.

The third of these was also known as the quickening soul; the soul of the body, or of its functions. In his superb essay "THE TEMPEST AND THE RENAISSANCE IDEA OF MAN," James E. Phillips traced the correspondence in detail through The Tempest, demonstrating conclusively that Prospero, Ariel, and Caliban, represent the Rational, Sensitive, and Vegetative souls respectively.

2220 Novum Organum (The New Machine For The Intellect)
This will be covered in the process of investigating the "dial" message. Bacon's system utilized a ladder of generalization in connection with a mechanism that enabled the inquirer to proceed from the almost infinite diversity of nature up to a very limited number of basic qualities (The Alphabet of Nature). It was this
very restricted terminus to the operation that made, at one stroke, the devising of a machine of inquiry feasible. From the Alphabet of all the natures contained in a particular, the ultimate goal was to arrive at the summary law of that particular, or, as Bacon would have said, the "Form" of that particular.

As was his custom, Bacon began with an idea originated by someone else, then perfected and reworked it to suit his own needs. The idea of The Ladder of The Intellect originated with Raymon Lull, a medieval philosopher and mystic who, as a result of a strange vision he had on a mountain top, tried to formulate a universal art of discovery. The Art of Lull began by laying down an alphabet according to which the nine letters from B to K stood for the different kind of substances and Attributes. By manipulating these letters in such a way as would show the relationship of different objects and predicates the "Art" was exercised. This manipulation was done with the aid of certain so-called "figures". These were geometrical arrangements so ordered as to exhaust all possible combinations. Most of these were simply an arrangement of three concentric circles (in dial form) each divided into nine section, B,C,D, etc., and constructed of pasteboard, so that when the upper and smaller circle remained fixed, the two lower and outer revolved around it. Bacon's dial could, apparently, be operated in the same way. Taking the letters in the sense of the series it was then possible, by revolving the outer circles, to find the possible relationships between various concepts and clarify the agreement or disagreement existing between them. The middle circle, in similar fashion, gave the intermediate terms by which they were to be connected or disconnected. Lull called the scale of substances, or attributes, and of questions,

**THE LADDER OF THE INTELLECT**

**3312.300 Judgement Symbolized**

Examination and Judgment was the division of Bacon's system dealing with the evaluation of data presented to the mind. Not a little light was thrown on Bacon's symbolism under this heading through that very able study of King Lear made by Robert Heilman in which he demonstrated that the various distinct "patterns" of imagery which ran through the play could be made to signify the terms of a complicated dialectic turning on the ways in which man must, and must not, understand and assess the world of human experience. Stanley Fish made a more concise and more clearly defined study. Although Fish made the error of assigning the matter covered by his essay to the Georgics, rather than to examination and judgment, his essay was superb.

In order to show how Bacon operated his intellectual dialectic Fish made a detailed study of the 1625 essay by Bacon, "Of Love". Although this study is
too lengthy to present here it would well repay the student. The following study I furnish of The Tempest in connection with Judgment parallels the study of Fish's. Fish showed how Bacon operated by continually pulling the rug of certainty out from under ones intellectual feet in order to combat the tendency of the human mind to: Fly up too quickly to generalizations.

1. To identify its own sense of order with the cosmic order.
2. To ignore or suppress whatever does not accord with its own notions.
3. To assent to forms-logical, rhythmical, syntactical-rather than to empirical evidence.

For Bacon had stressed the need to try each axiom by the fire of "rejection and exclusion", before it was accepted and then the acceptation should be provisional only.

With this in mind consider the play. The first scene depicts a ship in a tempest at sea. The ship is in the most urgent danger. The drives it toward an island; it is in eminent danger of hitting the rocks and splitting. The mariners cheered on by the boatswain, work desperately to keep the ship from running aground. The king seeks to exert his authority and is put in his place by the boatswain,"what cares these roarers for the name of king!" The good-natured old counselor urges patience upon the boatswain. The lords begin to curse him. The efforts to save the ship fail. The ship splits. All aboard are lost. (Of course, there is a "logical out" since the scene is merely a stage-play, and is, therefore, not real. Still, there is no reason to indulge in this quibble, and every likelihood of accepting the realism of the scene.)

No sooner has this realism been firmly established, however, than it begins to be qualified, and the more hooked the viewer is by the realism, the more he participates in the act of qualification. Indeed, there is no choice, for in contrast to the tacit "stage-play out" which came as an implicit to the initial scene we are led to believe that the tempest is not a natural one, but was produced by the magical art of Prospero. Then we are told definitely that the people aboard the ship were not lost. So at least some of what we saw was unreal and illusionary. Now, not only is the disaster which seemed so definite completely reversed, but even the tempest itself is put in doubt. Ariel says:

I boarded the king's ship; now on the beak, Now in the waist, the deck, in every cabin, I flam'd amazement: sometime I'd divide, And burn in many places; on the topmast The yards and boresprit, would I flame distinctly, O' th' dreadful thunder-claps, more momentary And sigh-outrunning were not: the fire and cracks Of sulphurous roaring the most mighty Neptune Yea, the dread trident
shake. If all this just seemed was the entire tempest an illusion? We do not know. All is in doubt and there is a beginning of an awareness of the unresolved complexities of what has been seen.

We witnessed a tempest and a shipwreck. It was only a stage-show, the illusion of an event. The shipwreck did not take place, and perhaps also the tempest itself. It was only an illusion of an illusion. There is an indefiniteness as if we are at the edge of an infinite regress. What uncertainty will open up next? As certainty has been wounded. This training of the mind to a suspension of judgement even in regards to the most certain things is in conformity with the ideas of Bacon's ADVANCEMENT. Divisions were made under the analysis of data presented, and the confutation of data presented. Confutations dealt with:

1. Sophisms,
2. Interpretations, and
3. Idols.

Sophisms dealt with all deceptive appearance presented to the perception. Interpretation dealt with the evaluation of the data presented apart from whatever deceptive appearances might be inherent in that data. That is, interpretation was the next logical step after dealing with sophisms before admitting the data to the mind, and idols dealt with the deceptive images entertained of data which had already been admitted to the mind.

**Sophisms**

The first scene in The Tempest clearly deals with sophisms. The Tempest was a deceptive appearance that required confutation. The island itself had not been conjured up by magic. So the judgment of the island was a matter of interpretation.

**Interpretation**

What kind of island were the passengers cast ashore on? What type of place was it? Adrian said it was of a tender and delicate temperance, and the air was sweet. Were the passengers cast ashore on a paradise? But wait. Sebastian said the air was not sweet, that it breathed as if it came from rotten lungs. Antonio said it was as if it was perfumed by a fen. Clearly this was a matter for interpretation. Gonzalo spoke, "How lush and lusty the grass looks!" Antonio and Sebastian immediately gave him the lie. Who was correct? Ah, Gonzalo remarked upon the strange freshness of their garments. Ariel had said their garments had not a blemish upon them, but were fresher than before. Antonio and Sebastian again immediately gave him the lie. But there was outside corroboration of his truthfulness. Next Gonzalo spoke of Widow Dido. He was contradicted again, but again there was outside corroboration. Virgil had
stressed Dido's widowhood throughout the action that concerned her. Next Gonzalo said Tunis was Carthage. Wasn't Carthage rather a suburb of Tunis? Still he was close enough that apart from precise distinction his statement could be accepted. But wait. Now Gonzalo rambles on about what he would do if he was king on the island. He would establish a golden age in which there would be no sovereignty! No wonder Antonio and Sebastian take exception. He would be king yet have no kings. Furthermore, a couple of minutes later, after having given a trusting speech about the nobility of human nature Gonzalo falls asleep, and Antonio and Sebastian stand over him preparing to murder him. Once again Bacon has pulled the rug out from under our feet. Nothing about the island can be relied upon because it has only been viewed through the interpretations of the various characters in the play. Clearly there is a considerable problem with interpretation involved here.

From this we are caught up in a curious network of sleeping and waking so the distinction between the two seems to merge. Each separate group of castaways is led to their own vision each of which is an illusion. We come to realize finally that it is a subtlety of the isle that makes everything seem what it is not. The island we realize now is full of illusion and everything we witness in it is open to doubt. But now comes a final shift in perspective, just at the end of one of the visions, Prospero says: Our revels now are ended. These our actors, As I foretold you, were all spirits and Are melted into air, into thin air; And, like the baseless fabric of this vision, The cloud-capped towers, the gorgeous palaces, The solemn temples, the great globe itself, Yea, all which it inherit, shall dissolve, And, like this insubstantial pageant faded, Leave not a rack behind. We are such stuff as dreams are made on, and our little life Is rounded with a sleep. Now it's out - the final revelation. Prospero the great, the all wise, the God like, points out that it is not just the island, the globe playhouse, the world itself, is all an illusion, a dream a mere insubstantial pageant. We have reached certainty at last. But is this the final revelation? Immediately after we have reached this final iconoclastic mental dislocation beyond which we can go no further Prospero says: Sir, I am vexed Bear with my weakness. My old brain is troubled. Be not disturbed with my infirmity. Was it indeed the omniscient all-wise magician speaking, or was it merely a vexed old man. We are left in doubt.

Of Idols

Idols, according to Bacon, were delusive appearances or delusive images. Bacon retained the original significance of the word. Idolon in Greek meant a form, or "thought form". In the sense Bacon used the idea, an Idol was an illusionary image; something seen which was not real, a hallucination peculiar to the particular nature of the mind in which it was resident.
Although Bacon mentioned four types of Idols in his Noveum Organum, he considered only three in the De Augmentis, for he said that Idols of the Theatre, which were super induced by false theories, or philosophies, and perverted laws of demonstration, did not seize the mind as strongly as the others, and could be rejected and laid aside. The three types considered in the De Augmentis were:

1. **Idola Tribus (Idols of the Tribe)** Those idols imposed upon the mind by the general nature of mankind.
2. **Idola Specus (Idols of the Den)** Those idols imposed upon the mind by the nature of each individual.
3. **Idola Fori (Idols of the Market)** Those idols imposed upon the mind by words, or communicative nature.

The Tempest has three streams of action, each leading in the end to an illusionary vision. Thus, the stream of action dealing with Ferdinand leads to the masque shown to him by Prospero (which as Prospero said when it ended, was only an illusionary vision produced by his art); the stream of action dealing with Caliban, Stephano and Trinculo leads to the illusionary vision of the hounds which hunt them (this vision was also produced at the behest of Prospero); and lastly, the stream of action dealing with the King's party leads to the illusionary vision of the banquet (also produced at Prospero's behest). Let's consider each in turn.

**Idola Tribus**

Ferdinand had none of the personal defects, which are normally the lot of each particular man. His only defect was that which was inherent from his being a member of mankind. For this Idol Bacon said that the human mind presupposes a greater unanimity and uniformity in the nature of things than there really is; that the mind through its desire for order imposes order upon nature where it does not exist. This was exactly the nature of the vision seen by Ferdinand. The masque was a vision of harmony and order. In fact, the imposition of harmony and order upon nature by the vision was so great that winter was omitted from the cycle of the seasons: "Spring come to you at the farthest In the very end of harvest!"

**Idola Specus**

The false images seen by Caliban, Stephano, and Trinculo were of a nature
peculiar to each. This was shown in the names of the hounds. Fury was the particular defect of Caliban, who raved that, after Prospero was asleep, Stephano should:

"Having first seized his books, or with a log Batter his skull, or paunch him with a stake, Or cut his seasant with thy knife." Silver represented the particular defect of Trinculo, who upon first sighting Caliban, thought of the silver he could obtain from exhibiting him if he was in England: "A strange fish! Were I in England now, as once I was, and had but this fish painted, not a holiday fool there but would give a piece of silver."

Tyrant represented the defect of Stephano, whose first action upon meeting with Caliban was to have him swear alliance to him. And Caliban later said: "A plague upon the tyrant that I serve! I'll bear him no more sticks, but follow thee," which, added to the action that followed, pointed to the tyrant like nature of Stephano.

**Idola Fori**

The false vision seen by the kings party was shown by a number of commentators on The Tempest to represent a communion banquet. The action leading up to the vision had shown them at odds through words, experiencing a failure to communicate and so when their false vision came it had the semblance of a communion, a communion of mind and spirit which, due to delusive words, was only an illusion.

**Custody - Nature Of Memory**

Custody dealt with the correct use of memory. So did The Tempest. Consider Prospero's lengthy exposition which recovers for Miranda her past from "the dark backward and abysm of time." Along with Miranda we learn how those many years ago he had failed to use time properly. Devoting himself to his secret studies, he had allowed his brother to rule in his stead. We learn also that he holds himself responsible not only for having neglected "worldly ends", and for having found his library "dukedom large enough", but for having awakened "an evil nature" in his brother.

The scene has significance beyond the obvious. It focuses upon memory as a shaping power of present and future. Miranda, Antonio, Caliban, Ariel, and Prospero himself, are characterized by the way they use memory and the past. Their responses provides us with distinctions of fundamental importance throughout the rest of the play.
In his negligence as governor Prospero allowed Antonio not only to seize power, but also to forget his identity as brother and subordinate. A comparison with Pericles is illuminating. Pericles had been taught the lesson of mortality by the tempest that isolated him in Pentapolis. Stripped of his dignities he remembered what it meant to be mortal: What I have been I have forgot to know, But what I am want teaches me to think on, A man throng'd up with cold.

At the banquet following his victory in the tournament, as he looks at Simonides he remembers his father and is again reminded of mortality and man's subservience to time. It is Perdita's refusal to forget who she is when she is attired as Flora that proves her innocence and natural nobility. The right use of memory in each instance leads to the knowledge of self which is prerequisite to humility and gentleness. But Antonio's memory was defective:

He being thus lorded, Not only with what my revenue yielded, But what my power might else exact,-like one Who having into truth, by telling of it, Made such a sinner of his memory To credit his own lie,-he did believe He was indeed the Duke. In the midst of his new wealth and power Antonio forgot who he was, and it will be Prospero's duty as a brother and Duke of Milan to bring him to the proper remembrance. To that end Prospero uses his art of illusion to move his brother to virtuous action. He gets his brother not only to see the present in the true light of past events, but also to feel the sorrow that recognition of his own guilt ought to arouse. Miranda's response to the past (in contrast to Antonio's) is exemplary. Her memory of Milan is only a dream-like recollection of "four or five women once that tended me", but as she learns of her father's past afflictions, she responds with the same compassion with which she had responded to the illusion of the shipwreck at the outset of the scene. Alack for pity!

I, not rememb'ring how I cried out then, Will cry it o'er again. It is a hint That wrings mine eyes to't. Memory of the afflictions of others is a source for the compassion man ought to feel for others. A reminder to oneself that all men share a common lot. Miranda, lacking such memories, is nevertheless able to respond as if she had in fact experienced and remembered her father's afflictions. This ability to respond to the past and experience remorse and compassion for afflictions suffered by others plays an important part in the final moments of the play.

Ariel and Caliban, respectively, reveal deficiency and perversity in their responses to the past. Ariel seems initially to be guilty of the forgetfulness with which Prospero charges him:
Prospero: Dost thou forget From what a torment I did free thee?
Ariel: I do not sir. Prospero. Thou liest, malignant thing! Hast thou forgot The foul witch Sycorax, who with age and envy Was grown into a hoop? Hast thou forgot her?
Ariel. No, sir.
Prospero. Thou hast. Where was she born?
Ariel: Sir, in Argier.
Prospero: O' was she so? I must Once in a month recount what thou hast been, Which thou forget'st.

But Ariel has not forgotten. He is a spirit and, as we learn later incapable of feeling. Prospero, therefore, cannot expect him to act freely on his behalf either out of compassion or out of gratitude. He can only win his cooperation by holding out eventual freedom as a reward. He tried hard but ineffectively to stir up gratitude in Ariel by forcing him to remember the captivity from which he was res- cued, but Ariel's answers continue to be confined to brief, neutral affirmations of Prospero's account of the details of Sycorax, and of Ariel's imprisonment. It is only when Prospero threatens to imprison him in an oak for another twelve winters that Ariel agrees to be dutiful. We shall see eventually that the right use of human memory produces states of feeling that lead to action freely undertaken. Remorse, gratitude, compassion, and love prove to be the feelings that at last make possible the renewal of the old world, if not the birth of a "brave new world."

Caliban's memory, on the other hand, is revealed to be defective by the perversity of the passions that his recollections stir up. He remembers only to resent and, when the opportunity seems to present itself, to seek revenge upon Prospero. Love, and therefore compassion and remorse are beyond him. When reminded of his attempt to rape Miranda, he is gleeful: "O ho, O ho! would't had been done!/ Thou didst prevent me; I had peopl'd else/ This isle with Calibans." Con- trolled by passions unredeemed, he is incapable of comprehending the good or of benefitting from the past. Despite all of Prospero's efforts, he remains a creature "Which any print of goodness wilt not take", an intractable creature whom only "stripes may move, not kindness." Only the fear of physical punishment and actual constraint keep Caliban under control.

What about Prospero's own use of memory? He holds his negligence ultimately to blame for the conspiracy and the years of exile to which it has led. He intends to seize the occasion time has pro- vided. How does he respond to his memory of old injuries? There is just enough testiness in his demeanor to
suggest that he is not above the desire for revenge. He has raised a furious tempest as a means of bringing his old enemies to the island; he has nagged at Miranda, questioning her attentiveness; and when Ariel has reminded him of the freedom he has been promised, he has angrily accused the spirit of ungratefulness. His final decision to forgive his enemies is foreshadowed by the care he takes to save them from shipwreck, and, later, to prevent the murder of Alonso; but his decision is surely not a foregone conclusion.

**Models Of Good**

Apart from actual models of good, Bacon said the Doctrine of The Good dealt with describing the nature of good. He described good as either self-good, as a thing was a whole in itself, or the good of communion, as a thing was a part of a greater whole. This latter, the good of communion, he said was more worthy and more powerful than any possible variety of self-good.

In the play Alonzo, Antonio and Sebastian were depicted as three men of sin. They were so selfish that they could think only of self-good, and were barred from the good of communion, allegorized by their being barred from partaking of the communion feast in the banquet scene. (Robert Hunter had argued that the banquet represented a communion feast, and his interpretation has generally been accepted by subsequent commentators.

**Models Of Good - Gonzalo As The Good Man**

Under models of good the prime example was Gonzalo. He represented the Good Man. Gonzalo was the model of Goodness and Goodness of Nature as described in Bacon's essay of that name. Bacon took goodness in the sense of affecting the well being of men. Goodness he called this habit, and goodness of nature this inclination. He said that this virtue and this dignity of mind was the greatest of all. Within Gonzalo resided loyalty, reverence, optimism, and kindliness. Just as Antonio and Sebastian were vividly characterized in the first scene, so too was Gonzalo. While everyone else flew about in panic, Gonzalo remained level headed and optimistic: "Nay, good, be patient" he implored. When the ship's destruction seemed unavoidable and others cursed at being "cheated of their lives," Gonzalo stoically and faithfully said, "The wills above be done." Moreover, it was Gonzalo who suggested that everyone join the king and the prince at prayers, "For our case is as theirs." Only Gonzalo realized everyone was in the boat of life together.

Next, we learn from Prospero that Gonzalo's charity saved the banished duke's and his daughters life. Gonzalo's compassion provided him with the books which gave him his power. Gonzalo's optimism was the ray of brightness in the shipwrecked party. While the others lamented their loss, only Gonzalo
reminded them of their good fortune. When Sebastian sneered that Gonzalo would "carry this island home in his pocket, and give it to his son for an apple," he spoke more truly than he knew, for the spirit of Prospero's island was within Gonzalo. It may be going too far to suggest that Antonio's and Sebastian's mocking of Gonzalo recalled the mocking of Jesus by the Romans, yet there was the same presence of innate holiness and others blindness to it. As Gonzalo had saved Prospero, so did he save Alonso from Antonio and Sebastian (and even Antonio and Sebastian from Alonso a dozen lines later), just as he ordered the party to save all three when they went mad after the banquet vanished. If Ferdinand and Miranda embodied the beauty of romantic love, Gonzalo personified the sanctity of goodness. This nature of Gonzalo was indicated by the very fact of Antonio and Sebastian depreciating him, for Bacon had said:

"...it is the manner of men, especially the evil-minded to depreciate what is excellent and virtuous."

Bacon said further of goodness that it admitted not excess but error. "Errors indeed," He said, "in this virtue of goodness may be admitted." So it shown in the play that Gonzalo continually manifests the nature of goodness, but at the same time that he is frequently subject to error. He is too trusting in the presence of the evil natured men around him. He sees the island as a paradise while Antonio and Sebastian see it as a hades, when in fact, it is only another island with no special graces or defects which set it apart from any other island of the Mediterranean basin.

Antonio and Sebastian match Bacon's description of evil-minded men exactly. He said.

"Neither is there only a habit of goodness, directed by right reason; but there is in some men, even in nature, a disposition toward it; as on the other side, there is a natural malignity. For there be, that in their nature do not affect the good of others. The lighter sort of malignity, turneth but to a cross- ness, or frowardness, or aptness to oppose, or difficulties, or the like; but the deeper sort, to envy and mere mischief. Such men, in other men's calamities, are, as it were, in season, and are ever on the loading part: not so good as the dogs, that licked Lazarus's sores; but like flies, that are still buzzing upon any- thing that is raw;" So the speech between Sebastian and Antonio showed more than just an incredible tastelessness:
SEB: Sir, you may thank yourself for this great loss, That would not bless our Europe with your daughter, But rather lose her to an African, Where she, at least, is banished from your eye Who hath cause to wet the grief on't.

ALON: Prithee peace.

SEB: You were kneeled to and importuned otherwise By all of us; and the fair soul herself Weighed, between loathness and obedience, at Which end o' the beam should bow. We have lost your son, I fear, forever. Milan and Naples have Mo widows in them of this business' making Than we bring men to comfort them. The fault's your own.

ALON: So is the dear'st o' the loss. For Gonzalo says to Sebastian:

My Lord Sebastian, The truth you speak doth lack some gentleness, And time to speak it in. You rub the sore When you should bring the plaster.

Bacon said:

"The parts and signs of goodness are many. If a man be gracious and courteous to strangers, it shows he is a citizen of the world, and that his heart is no island, cut off from other lands, but a continent, that joins to them. If he be compassionate towards the afflictions of others, it shows that his heart is like the noble tree, that is wounded itself, when it gives the balm. If he easily pardons, and remits offenses, it shows that his mind is planted above injuries; so that he cannot be shot. If he be thankful for small benefits, it shows that he weighs men's minds, and not their trash." So in the play Gonzalo is shown as trying to make peace between the lords and the boatswain, and trying to comfort Alonzo in his affliction with conversation designed to take him mind from his despair. When, after joining Sebastian in making all kind of sarcastic remarks at the expense of Gonzalo.

Antonio says:
"Nay, good my lord, be not angry." Gonzalo promptly shows that he entertains no anger toward them. Yet he promptly does something that is just as bad, for he allows himself to go to sleep along with the king in their presence. As Bacon said:

"The Italians have an ungracious proverb, Tanto buon che val niente: so good, that he is good for nothing. And one of the doctors of Italy, Nicholas Machiavel, had the confidence to put in writing, almost in plain terms, that the
Christian faith, had given up good men, in prey to those that are tyrannical and unjust. Which he spake, because indeed there was never law, or sect, or opinion, did so much magnify goodness, as the Christian religion doth. Therefore, to avoid the scandal and the danger both, it is good, to take knowledge of the errors of an habit so excellent."

**Georgics Of The Mind**

Virgil is famous for the AENEID, but he wrote another poem, THE GEORGICS, a poem on agriculture, which was also justly famous. Taking his cue from Virgil Bacon also had his GEORGICS, but Bacon's study dealt with the agriculture of the mind; the extirpation of the vices, and the cultivation of the virtues. Bacon divided his GEORGICS into three parts:

1. The doctrine of the different natures or dispositions of men.
2. The doctrine of the passions or affections.
3. The doctrine of the remedies or cures.

Sebastian and Antonio portray malignity in evil minded men, and contrast with the portrayal of the goodness of nature in Gonzalo. Their natures gave rise to their characteristic affections. In Sebastian and Antonio their innate nature leads them to see the worse in everything and to express always a total skepticism. In Gonzalo his goodness of nature leads him to just the opposite. He always sees the best in everything. Where Antonio and Sebastian sees the island as a marshy fen, Gonzalo sees another Eden. The very extremes of their viewpoints underscores the errors of their views and the need for a mean somewhere between.

For one of the means of remedies or cures, Bacon said:

"Neither is the ancient rule amiss, to bend nature, as a wand, to a contrary extreme, whereby to set it right."

He also said:

"The third example shall be the precept which Aristotle transiently mentions; viz., to endeavour our utmost against that whereto we are strongly impelled by nature; thus, as it were, rowing against the stream, or bending a crooked stick the contrary way, in order to bring it straight."

So Bacon sets out the action in the play in such a manner that these three are led
by the machinations of Prospero to be strongly bent to the very opposite of their
nature. When the banquet illusion finally takes place in the play we see Sebastian and
Antonio, those great skeptics, actually competing with each other as to whom will
believe the most:

SEB: A living drollery. Now I will believe That there are unicorns; that
in Arabia There is one tree, the phoenix' throne, one phoenix At this
hour reigning there.

ANT: I'll believe both; And what does else want credit, come to me,
And I'll be sworn 'tis true. Travelers ne'er did lie, Though fools at home
condemn 'em.

Gonzalo takes a little longer to come around, but at last he too, the
incurable wearer of rose colored glasses, goes to the opposite extreme:

GON. All torment, trouble, wonder, and amazement inhabits here.
Some heavenly power guide us Out of this fearful country! like the bent
wand of Bacon's example they have all three been bent to a contrary
extreme to set them right.

The Latent Process In The Macrocosm
In the Novum Organum Bacon explained that the Interpretation of Nature
divided into two divisions:

Division One: The transformation of concretes from one to another

Division Two: The discovery in every species of generation, and of motion,
the latent and uninterrupted process from the manifest efficient and subject
matter up to the given form.

Of the second division Bacon gave the following example:

“Suppose the inquiry to be, from what beginning, in what manner, and by
what process gold or any metal or stone is generated from the original
menstrum, or its elements, up to the perfect mineral: or, in like manner, by
what process plants are generated, from the first concretion of juices in the
earth, or seeds, up to the perfect plant with the whole successive motion, and
varied uninterrupted efforts of nature.
3. The subject of the Latent Process in its most generalized categorization would follow the same broad divisions as the anatomy of the Intellectual Globe and would deal with:

1. Man
2. The World

In regards to man the latent process is that process spanning the interval from his first beginnings or entry into the earth up to the perfect man, or to the point where he achieves liberation from the earth cycle. As Manly Palmer Hall so aptly remarked:

"People have the mistaken idea that when they come into physical existence they are born. In their egotism they have forgotten that all mortal things are embryo gods who cannot achieve to Divinity until they have transcended every vestige of mortality. Every living thing is an embryo."

Thus the story of the Latent Process in man is the story of the journey of the soul through the cycle of reincarnation. In connection with this story the strands of many fibers of tradition were utilized to weave a complex and beautiful allegoric narrative. In the Western Tradition a great deal of material dealt with the descent of the soul into the under world, the sphere of earthly existence. The Chaldeans, The Egyptians, Plato, and after him the Neoplatonic writers all dealt with this theme. Synesius, Bishop of Ptolemais, describing the descent of the soul said:

"...When first it comes down to earth, it embarks on this animal spirit as on a boat, and through it is brought into contact with matter."

The boat upon which souls are found at the beginning of the play clearly had to do with this allegory for the author has gone to great pains to point out that the passengers of the boat were to be considered as souls. In the short space of thirty lines they were three times referred to as souls. In addition to this the allegory was indicated by the tempest which began the play. The souls in their celestial dwelling were supposed to be serene and passionless. The passions which afflicted them as they descended into the lower world were compared to a tempest which beset the soul. That this tempest represented these passions was indicated by the apparent misprint at the beginning of the play. The Boatswain said: "Heigh my hearts, cheerely, cheerely my harts:" The close pairing of the variance in spelling intimated intent. The meaning of "harts" was described by the Duke in the Twelfth Night when he said:
"...when mine eyes did see Olivia first, Methought she purged the air of pestilence! That instant was I turned into a hart, And my desires, like fell and cruel hounds, E'er since pursue me."

This allegory is obvious when Prospero sets his spirits in the forms of hounds on Caliban, Stephano, and Trinculo, for the names he gave to them shows that they represent the passions of these three. Their primary passion was to elevate themselves. Thus the first hound was named Mountain. Trinculo had wanted to make money by exhibiting Caliban back in England. The next hound was named Silver. Stephano had desired to set up a tyrannical rule on the island. The next hound was named Tyrant. Caliban had sought to turn in fury against Prospero and slay him, thus the hound named Fury. This interpretation of the beginning action as the descent of souls was supported by the situation of Ferdinand when he came ashore. Ariel came to him having taken to himself the form of a nymph and inviting him by song to join in the dance of the nymphs. Bacon in his study on PAN had pointed out that the nymphs represented the souls, and this had been brought out also in Porphyry's De Antro Nympharum (Concerning the Cave of The Nymphs). In this study Porphry took the passage from Homer:

"High at the head a branching olive grows, And crowns the pointed cliffs with shady boughs. A cavern pleasant, though involv'd in night, Beneath it lies the Naiades delight.

Where bowls and urns, of workmanship divine, And massy beams in native marble shine; On which the Nymphs amazing webs display, Of purple hue, and exquisite array. The busy bees, within the urns secure Honey delicious, and like nectar pure. Perpetual waters thro' the grotto glide, A lofty gate unfolds on either side; That to the north is pervious by mankind: The sacred south t' immortals is consign'd. and demonstrated that the nymphs in the cave symbolized the souls who had entered into the dark sphere of matter. "And" he said, "what symbol is more proper to souls descending into generations, and the tenacious vestment of body, than as the poet says, 'Nymphs weaving on stony beams purple garments wonderful to behold?' For the flesh is generated in and about the bones, which in the bodies of animals may be compared to stone." So it was appropriate that Ariel should invite Ferdinand to join the dance of the nymphs at this point. Ariel followed his song extending the invitation to the dance with yet another song:

Full fathom fiue thy Father lies, Of his bones are Corrall made: Those are pearles that were his eies, Nothing of him that doth fade, But doth suffer a Sea-Change Into something rich, &
strange: Sea Nymphs hourly ring his knell. Burthen: ding dong. Harke now I heare them, ding-dong bell. This touched another strand of meaning in this multi-fibered allegory. True Ariel is a "tricksy" spirit and the common inference is he was lying to Ferdinand. After all doesn't all of the action of the play show the passengers swam safely ashore? Nevertheless there are numerous insinuations in the play that the action takes place under the sea. When the lords awake from their strange sleep on the island Alonzo asks Gonzalo if he heard anything and he replied: "Upon mine honor, I heard a humming, and that a strange one too."

This recalls the line in Pericles:

"And humming water must o'erwhelm thy corpse," Sebastian and Antonio claim they had heard a hollow bellowing like bulls or the roar of a whole herd of lions. Could this have been the roar of the surf? It is indisputable the sea seeps into every action, creating new compounds, Sea-swallow'd, sea-sorrow, sea-marge, until the entire play seems subject to the spell of a sea-change and the still-closing waters become its image.

Menendez Y Pelayo in his Origenes de la Novela demonstrates there exists an exhaustive list of similarities between the fourth novela of Antonio de Eslava's Noches de Invierno which was first printed at Pamplona in 1609 and The Tempest. However, there was one notable difference. The Lodging of the magician and his daughter in the novela of Eslava was in a submarine palace beneath the waters on the ocean floor!

After pointing out some of the numerous insinuations in the play that indicated the submarine location Philip Brockbank said: "The suggestion that the action of The Tempest takes place under the sea is witty and illuminating." Having stumbled across one of the most suggestive features of the play Brockbank didn't know what to do with it. In addition to indicating that the passengers had drowned and the action was taking place in the world beyond, this submarine coloring also indicated that the souls had descended into the ocean of life, the sublunary world, the phenomenal world subject to the flux and reflux of change and time?

In the East this sphere into which the incarnating soul enters was referred to as samsara, and often as the sea of samsara. In connection with the journey of the soul through samsara the ancient Eastern Traditions had another very strange idea. They said the whole experience was only an illusion, a cosmic dream in
which the self was caught up, but from which it would awaken when it finally achieved liberation. The great Lord Vishnu lays sleeping on his bed of Sesa, The King of Snakes. As he sleeps he dreams. This dream is all of creation. When he awakens all creation will disappear. With the appearance of his dream was also born time, the integral aspect of Maya-the dream producing power of Vishnu.

As the great Lord Vishnu, The Supreme Self dreams, from his one self is produced (as reflections) all the individual selves. When He awakens the multiplicity of individual selves will merge back into The One Self. Many commentators had noticed the atmosphere of dream which permeated The Tempest without realizing its significance. David Young remarked:

"So dense and pervasive is the dreamlike atmosphere of the play that it scarcely needs pointing out."

And Derek Traversi spoke of:

"The dream-like quality which pervades it..."

While Marjorie B. Garber in her more technical study called The Tempest:

"the most remarkable of all Shakespeare's dream worlds..."

And James Smith comparing the play with Calderon's LA VIDA ES SUENO (Life is a Dream) said:

"But on one point The Tempest is different. And though it is foolish to discuss which of two such eminent masterpieces is the superior, yet in virtue of that point the Tempest can, I think, be awarded superiority as a variation upon the argument that life is a dream. For whereas in Calderon's play one character only is shown as dreaming, while the rest are wide awake and so have the opportunity of learning their lesson from him; in The Tempest all the characters are involved in the dream contemporaneously."

The first act of the play plunges the viewer into the midst of unqualified realism. With the first two dozen words the viewer caught up in desperate action. A ship at sea is caught in a terrible tempest. It cannot run free before the wind because the storm is forcing it toward a nearby island. The danger is it will strike the rocks, split, and go down. The mariners, under the urgings of the boatswain, are desperately working to avoid this. They attempt to prevent the ship from drifting leeward by
lowering the topmast, thus removing some of the weight from aloft, but the tempest continues to drive the ship toward the island and, in the midst of their desperate labors, the Boatswain is forced to contend with the meddling of the nobility aboard the ship. Finally all is given up for lost. The Boatswain takes to drink. The king, his son, and his counselor to prayers, and the brother of the king and the Duke of Milan to cursing. The ship strikes, splits. All aboard are lost.

The reality of this first scene, however, is the reality of dreams. For now the scene changes. Instead of the turmoil of a moment before we are in a tranquil cell. An old man talks to his young daughter. With the calm acceptance of impossibility, which is the hallmark of dreams, we learn he caused the tempest. As he talks the action subtly and suddenly assumes a dreamlike quality which continues throughout the remainder of the play. This quality is a vague "strangeness" of the island closely allied to sleep, both of which features appear in the daughter's remark about the "heaviness" oppressing her while listening to her father.

We are told, or at least is implied, that the tempest was not real but only an illusion. Allied with this is the feeling of entering on an experience of sleep and dream which arises beautifully out of the dramatic and rhythmic texture of the opening dialogue between father an daughter. The movement of these speeches with their oddly rocking repetitions is in key with the sleepy incredibility of the events being described. 'Canst thou remember..thou canst...I can...thy remembrance... my remembrance...thou remember'st...Twelve year since, Miranda, twelve year since...' throughout the story Prospero continually reminds Miranda to 'attend' to the telling, and it seems perfectly natural that at the end she should be 'inclin'd to sleep'. Miranda's images of the past come back to her 'rather like a dream', and Prospero seems to be drawing their story from a world of sleep, 'the dark backward and abysm of time'.

This confusion between dreaming and waking promotes the dreamlike and illusory character of the play. We meet the king's son, Ferdinand, and he says, "My spirits, as in a dream, are all bound up." With the next scene this atmosphere is extended. The sleep which affects the courtiers is, like Miranda's, 'a strange heaviness'. Their dialogue runs down, psychologically and rhythmically, through three echoes of Miranda's words:

Gonzalo. Will you laugh me asleep for I am very heavy? Sebastian. Do not omit the heavy offer of it... Alonso. Thank you. Wondrous heavy. Sebastian. What a strange drowsiness possesses them! And this followed on the heels of the strange, dreamlike quality of the variance in their several perceptions of the
island. The conversation that follows between the conspirators continues this dreamlike atmosphere. Sebastian and Antonio begin by talking about actual sleep and waking: why are they not drowsy like the others? Then Antonio shifts to talking of sleepiness and alertness of mind, and from that:

Antonio....My strong imagination sees a crown Dropping upon thy head. Sebastian. What, art thou waking? Antonio. Do you not hear me speak? Sebastian. I do; and surely It is a sleepy language, and thou speak'st Out of thy sleep. What is it thou didst say? This is a strange repose, to be asleep With eyes wide open; standing, speaking, moving And yet so fast asleep. Antonio. Noble Sebastian, Thou let'st thy fortune sleep-die, rather; wink'st While's thou art waking. Sebastian. Thou dost snore distinctly; There's meaning in thy snores.

With the illogicality of dreams Antonio and Sebastian plot the murder of Alonzo so that Sebastian can become king while all the time they are marooned on an island from which as far as they know there is no chance of escape, and on which the office of king of Naples has absolutely no meaning. The plotting of the conspirators takes on a preposterous dreamlike character akin to that of Prospero's narrative and Miranda's recollections. In this manner the dreamlike quality of the play is maintained. Beyond this there is found repeatedly that familiar aspect of dreams - the tendency to dissolve the normal barriers between the physical and mental, between exterior and interior events.

Not only does the play give a controlled effect of a dream, it also follows the three levels of dream experience. Dream experience exists on the physical level, the mental level, and the super-mental level, and the play's recurrent themes are played on these three levels. The action shifts in successive scenes from the romance of afflicted kings and scheming courtiers, to the amorous idyl of Ferdinand and Miranda, to the farce of Caliban and the drunken servants.

This dreamlike atmosphere is miraculously heightened by the background of the sea. The sea seeps into every action and creates new compounds, sea-swallow'd, sea-sorrow, sea-marge, until the play itself suffers a sea change, and the still closing waters are the sea of the dream consciousness. The dream atmosphere is pointed to by another factor as well In a book on dreaming an author says:

"You are the god who creates your dream creatures; you give them life. You are the author of the plot they act out, the director, and the producer." And of Prospero we hear: "From the moment Prospero raises the tempest which initiates the action by casting up the voyagers on his island until he delivers the plays epilogue, he is depicted as Stage Director and Surrogate Dramatist." Garber points out a number of technical points which indicate the dream
quality of the play. For example: "The dramatic world which surrounds Caliban is an effective analogue to this spiritual condition. The comic scene in which he is discovered by Stephano and Trinculo has many of the aspects of dream or nightmare: Stephano, fearing devils, observes strange shape and takes it for a monster, when actually it is the combined form of Caliban and Trinculo half-hidden beneath a cloak. Moreover, the "monster" inexplicably speaks the language of the Neapolitans, further startling Stephano with its incongruities. This is a visible enactment of metamorphosis, the "monster of the isle, with four legs"(II,ii,65-66) turning into a pair of people, one of whom is himself seen as a "monster." In the momentary union of Caliban and Trinculo there is a direct manifestation of the aspect of the dream work described by Freud as "condensation":

Trinculo, a man with many malignant qualities which Caliban symbolizes, is conflated with Caliban, the metaphorical embodiment of these qualities. Stephano's mistake, in thinking the two to be one, and "monstrous," is presented as a symbolic truth."

David James points out the pervasive, dreamlike quality of the play simulated by the incoherent discords of the varying perceptions of the island upon which they are cast away following the tempest, and augmented by the recurrence of the words 'sleep' 'waking' and 'dream' throughout the play, and by the curious actions of the characters of falling asleep, awakening again; of, while they are awake of experiencing difficulty in knowing whether they in reality are not sleeping, and by the speech of Prospero in which he says all of life is a dream and remarks that in the light of all this, the total impression made by the play can best be expressed by saying that:

"Prospero in truth never left Milan, and that the island and everything which happens on it is only a dream of Prospero's."

He went on to note a curious feature in the play whereby as it neared the end and finally culminated in the final epilogue speech of Prospero there was a curious impression created of Prospero awakening from a dream. Deep in the play Prospero was a god, just as we are gods to the characters of our dreams. As says, he set roaring war betwixt the green sea and the azure vault, plucked up pine and cedar trees by their roots; called forth spirits from their graves. He operated as both author and director of the entire drama. But then, as the play neared its end he gradually ceased to be a god and became curiously more and more human until at last we found him saying:

"Now my charms are all o'erthrown,  
And what strength I
as if his magic power had been that of the dreamer over the world of his own dream creation, and now he is awake he is (although a duke of power) only a man again. James came close to a realization of what was, perhaps, the most occult feature of the play. For what Bacon had built in here was the Vedantic Doctrine of the Self caught up in its cosmic dream from which in the end it must awaken. The Royal Self has never left its high estate, says the Vedanta, its adventures are only a dream which it is dreaming.

The Latent Process In The Macrocosm

The latent process in the macrocosm that process by which the world was generated from the primal chaos up to its final future perfect state is commonly termed cosmology. Just as Bacon symbolized the latent process from the viewpoint of man as a whole in his introductory work of The Tempest, so also, symbolized the latent process from the viewpoint of the world as a whole. Bacon outlined his ideas concerning the principles of things and the origins of the world in his treatise ON PRINCIPLES AND ORIGINS ACCORDING TO THE FABLES OF CUPID AND COELUM, and in THE FABLE OF COELUM: OR THE ORIGIN OF THINGS and, in his book THE WISDOM OF THE ANCIENTS. In the latter treatise he explained that there existed two divisions of time:

1. The reign of Saturn
2. The reign of Jupiter

The reign of Saturn, he said, had to do with matter, for, "By Saturn is meant matter itself;" and was the division of time during which: "the agitations and motions of matter produced at first imperfect and ill-compacted structures of things, that would not hold together, mere attempts at worlds."

This was the reign of discord. The reign of Jupiter, he said, was the division of time wherein concord stepped in and set up its rule:

"There followed notable commotions in the heavenly regions; which however, by the power of the Sun predominating in those regions, were so composed that the world survived and kept its state; afterwards in like manner followed convulsions in the lower regions, by inundations, tempests, winds, earthquakes of more universal character than any we now have; and then these likewise were subdued and dispersed, things settled at last into a more durable state of consent and harmonious operation."

Bacon went on to say:
"While that former system of generation lasted which had place under the reign of Saturn, Venus, according to the story, was not yet born. For so long as in the universal frame of matter discord was stronger than concord and prevailed over it, there could be no change except of the whole together; and in this manner did the generation of things proceed before Saturn was castrated. But as soon as this mode of generation ceased, it was immediately succeeded by that other which proceeds part by part only, the total fabric remaining entire and undisturbed. Nevertheless Saturn is represented as thrust out and overthrown only, not as cut off and extinguished; because it was the opinion of Democritus that the world might yet relapse into its ancient confusion and intervals of no government:"

Although Bacon said only that this was the system of the poets, and was later espoused by Democritus, and did not refer specifically to Empedocles, it would appear that this idea found its most complete embodiment in the ancient poem on nature by Empedocles (c.490-430 B.C.). The title of this poem was PHYSIS, and I found that it made Bacon's ideas much clearer. Of the original work PHYSIS only a few fragments amounting to about 400 lines remained. In his book EMPEDOCLES' COSMIC CYCLE A Reconstruction From The Fragments and Secondary Sources (Cambridge at the University Press 1969), however, D. O'Brien had attempted to make a reconstruction of the PHYSIS. Briefly stated the system was as follows:

Two equal divisions of time existed in the universal order of things, the division of Strife, and the division of Love. Strife led to multiplicity, Love to Unity. In the cycle from Strife to the maximum influence of love there was generated first separate lumps of watery earth; then monsters, then men and women, then men and women united, then oneness. Another feature of the system was the tempest of the elements to which Bacon had referred. According to Lucretius:

"deinde inimica modis multis sunt atque ueneno ipsa sibi inter se; quare aut congressa peribunt aut ita diffugient ut tempestate coacta fulmina diffugere atque imbris imbris uentosque uidemos." "sed noua tempestas queadam molesque coorta,"

In the Tempest the first division of time, the reign of Saturn or matter was allegorized by the 12 years during which Sycorax and then Caliban had ruled the island. They were both black,- the color which traditionally has always represented matter.

Sycorax was cast out of Algiers, the capital of Algeria, the country adjoining Tunesia of which the capital was Tunis. Just prior to the beginning of the play Clarabell had been wed to the king of Tunis. The import of the allegory was that following the
ejection of chaotic matter (Sycorax) from the union or adjoining kingdom, the King of Tunis was united to clear, bright beauty (Clarabell = clear, bright, beauty) signifying that the formative force of love imposed its order upon matter.

The next stage brought the tempest and those notable convulsions when things were to settle into "a more durable state of consent and harmonious operation." This came near the end of the 12 year reign of Jupiter or Prospero (some commentators have connected Prospero with Jupiter). Ariel sings:

> Come vnto these yellow sands, and then take hands: Curtsied when you haue, and kist the wild waues whist: Foote it featly heere, and there, and sweete Sprights beare the burthen.

And in issuing an invitation to the dance is expressing the symbolic implications of the dance which was presented by Sir John Davies, and signified the imposition of order upon the hitherto chaotic substance of the universe:

> The Fire, Ayre, Earth, and water did agree By Loues perswasion, Nature's mighty King, To leave their first disordred combating; And in a daunce such measure to obserue, As all the world their motion should preserue.

Now the last stages in the cosmology are coming about whereby love draws all things together and produces unity. The members of the kings party dispersed about the island begin to move inward toward Prospero's cell. Next Ferdinand and Miranda come together. The man and woman are united. Finally, as the play nears it end, all the characters are brought together in Prospero's cell. An inferred sequel remains. According to Bacon Saturn was "represented as thrust out and overthrown only, not as cut off and extinguished; because it was the opinion of Democritus that the world might yet relapse into its ancient confusion and intervals of no government:" Caliban who had been thrust out and overthrown was now (presumably) to regain his rule of the isle following the leaving of Prospero on the following day. Thus the allegory had been followed of the latent process in the great world up to its perfect state, yet the wheel did not cease to turn.

**MAN CONGREGATE-CIVIL PRUDENCE ART OF CONVERSATION**

*(Prudence In Conversation)*

Bacon said the use of conversation was comfort against solitude. But solitude was not restricted to mere solitariness or absence of company. It had a wider meaning and applied to that solitude of spirt which men experience in grief and sorrow and which leads them to brood in silence over their own feelings.
This type of prudence in conversation was well illustrated by the attempts of Gonzalo to comfort Alonzo in the supposed loss of his son. Gonzalo, later pointedly referred to by Antonio as Sir Prudence, utilized several devices to entertain Alonzo and keep his mind from his despair. He suggested that the island was a type of paradise. He put forth an entertaining dialogue on the type and manner of utopic kingdom he would have on the island if he were king on it. Then he suggested to Alonzo that source of comfort which to the mass of men is, perhaps, more consolatory than any other, that is, that others are equally afflicted with themselves and from similar causes; and this, too, coincided with a remark of Bacon in a letter to Bishop Andrewes:

"Amongst consolations, it is not the least to represent to a man's self like examples of calamity in others." And thus Gonzalo said to the King: "Our hint of woe is common: every day some sailor's wife, The masters of some merchant and the merchant have just our theme of woe." He points out also-what is always a source of gratification-the advantage they have over others: "But for the miracle, I mean our preservation, few in millions Can speak like us: then wisely, good sir, weigh Our sorrow with our comfort." So that throughout the conversation illustrates the spirit of the meaning Bacon assigned to conversation.

**Art Of Negotiation - (Prudence In Business)**

Among the many axioms which Bacons lays down in prudence in business he dwells particularly upon the necessity of keeping order and priority both in matter and time. In the Advancement, speaking on this subject of prudential wisdom and more murmur'st, I will rend an oak, And peg thee in his knotty entrails, till Thou hast howl'd away twelve winters." Certainly this is no longer the ruler who allows his ministers to govern in his tead. His treatment of Caliban makes the same point:

"If thou neglect'st or dost unwillingly What I command, I'd rack thee with old cramps, Fill all thy bones with aches, make thee roar, That beasts shall tremble at thy din."
The play shows Prospero as very strict and exact in carrying out his duties as ruler of the island. Those who land on the island have to deal with a ruler in complete control of his government. No longer can Antonio work his evil machinations unseen by one "transported and rapt in secret studies." Prospero is now always vigilant and on the alert. Nothing is hidden from him. He sees and knows everything that happens on the island, and his response is quick and stern.

Prospero is more now than just an alert ruler. He had gained special powers from his "secret studies". He utilizes these hidden and secret powers as special aids in his governing. The distinction is made between the good rule of Prospero and the evil rule of Sycorax. Though Ariel may desire his ultimate freedom and repines at Prospero’s commands he executes them whereas he could not, or would not, execute the commands of Sycorax.

The idealistic government of Gonzalo is contrasted with the practical rule of Prospero. In Gonzalo's kingdom there would be no rulers over the people, no trade, no letters. Land would be held in common; there would be no money, no economy, and thus there would be neither wealth or poverty. This is a dream of a trusting and benevolent nature and is out of place in the real world. Shortly after his utopic dream is expressed Gonzalo would have been murdered by Antonio except for the intervention of Prospero. Prospero does not rely on an innate goodness of all men, but on the prerogatives of rule, on enforced obedience, and the "use of service." Prospero's government recognizes man's basic recalcitrance to command and rule. Another model of "wrong" government is the short and unhappy reign of King Stephano who actually tried to set up a kingdom on the island. If Prospero has Ariel to command, Stephano has his "servant-monster" Caliban. The contrast stresses the difference in their governments. Here is demonstrated how quickly the mob, the commoners, or lowest type of people will switch their allegiance from a strict but just ruler to the rule of a tyrant; thinking that by doing so they have gained freedom whereas they have actually increased their bondage. Concerning government Bacon said:

"It is a part of knowledge secret and retired, in both these respects in which things are deemed secret; for some things are secret because they are hard to know, and some because they are not fit to utter. We see all governments are obscure and invisible.

Totamque infusa perartus Mens agitat molen, et magno se corpore miscet. (In every pore diffused the great mind works, Stirs all the mass, and thro' the huge frame lives.)
Such is the description of governments. We see the government of God over the world is hidden, insomuch as it seemeth to participate of much irregularity and confusion. The government of the Soul in moving the Body is inward and profound, and the passages thereof hardly to be reduced to demonstration. Again, the wisdom of antiquity (the shadows whereof are in the poets) in the description of torments and pains, next unto the crime of rebellion which was the Giants’ offense, doth detest the offence of futility, as in Sisphyus and Tantalus. But this was meant of particulars:

Nevertheless even unto the general rules and discourses of policy and government there is due a reverent and reserved handling."

and at another time he said:

"Also the sheep-hook is a noble metaphor, alluding to the mixture of straight and crooked in the ways of natures. But the staff is curved chiefly towards the top; because all the works of Divine Providence in the world are wrought by winding and roundabout ways—where one thing seems to be doing, and another is doing really—as in the selling of Joseph into Egypt, and the like. So also in all the wiser kings of human government, they who sit at the helm can introduce and insinuate what they desire for the good of the people more successfully by pretexts and indirect ways than directly; so that every rod or staff of empire is truly crooked at the top."

This government described by Bacon matched exactly with the government by which Prospero administered affairs on the island during the three hours of the play. In hidden ways through his invisible agent, Ariel, Prospero brought about all that happened on the island; controlling the events like the government of God over the world, or of the soul over the body), both of which were represented in the allegory. For as though one aspect of the allegory Prospero represented God, through another he represented the rational soul (Ariel and his fellows, the spirits in the body directed by the rational soul, bring about all of the movements of the body.) Indeed, in this government everything was revealed to Prospero, while, to the ones he governed, everything was concealed.
KNOWLEDGE FROM THE FUTURE

At an early age Francis Bacon decided he would take all knowledge for his province, and he would rebuild it all from the ground up. He called this project The Great Instauration. At an early age also Bacon conceived the idea of an Art for discovering new arts and sciences. In his 1607 Thoughts and Conclusions he expressed his amazement that no one had ever conceived this idea before. He perfected his ‘Art’ while still young, later referring to it as a completed work, and describing it as a machine that guided the mind at every step of the way to new arts and sciences just as a ruler guides the hand in drawing a straight line, or a compass guides the hand in drawing a circle.

Many people, orthodox and Baconian alike, don't realize Bacon claimed to have invented a logic machine for the discovery of new arts and sciences that would allow an automatic method of discovery, and those few perceptive ones like J. G. Crowther who do tend to discount the claim out of hand. Crowther said:

"Bacon conceived the idea of an improved method of discovery in his youth. The possession of this idea led him to consider what might be done with it. He saw in it a key to all knowledge, which made a complete investigation of nature possible. His mind therefore moved to the consideration of how, being in possession of the key, the complete investigation of nature Should be organized, and what should be done with the result. How was human life to be managed in the light of the knowledge that was coming to it? How was man to govern his scientific Destiny?

Bacon became so preoccupied with this question, so that in his later years it took precedence over his concern with method, in which He had at first been chiefly interested."

Crowther didn’t realize that Bacon's concern with how human life was to be managed in the light of the knowledge coming to it, rather than a continuing concern with method, resulted because he had solved the problem of method. He could not bring himself to entertain the idea that Bacon had actually devised the new method, and that, therefore, his concern exclusively with the results of its usage was due to his having already perfected it. Crowther said:
"He did not leave any description of an automatic method of discovery in which imagination plays no part; he almost certainly did not succeed in discovering this."

The idea that such a "machine" might actually have been invented is almost beyond human credibility and Crowther may be excused his failure to give it credence. The development of such a machine has been deemed impossible. Bacon said he had invented it, but after reflection, had decided that it should be transmitted privately. If in fact it was transmitted privately it has remained private. Certainly it is true that, as with much of Bacon's *Great Instauration*, his *Art of Discovery* has not been understood.

In his *Thoughts and Conclusions* Bacon said that after long thought he had decided to put forth Tabulae Inveniendi (*Tables of Invention, or Discovery*). His description of these writings was strange. He described them as entertaining, concealed, and based on tables like those described in his *Novum Organum*. In his 1620 *Great Instauration* Bacon said they were models of *inquiry* and *invention*. Bacon implied, in his various statements that he adapted the tables described in his *Novum Organum* into special tables formatted into the guise of entertaining stories with the instances pertaining to the respective four tables inserted in the appropriate place in these stories. Only this hypothesis can explain the puzzling passages in his writings.

Perhaps the idea most basic to Bacon’s science was what he called “Forms”. Everyone realizes, he said, that the basis of all knowledge lies in the properties that distinguish one thing from another, but this realization needs to be carried to its logical conclusion. We must know the real difference - what is always present when a particular thing is present (for example, heat, or light, or weight) and what is absent when they are absent. In short, the law or “form” that distinguishes any one thing from any other thing.

“Forms”, said Bacon, like the letters of the alphabet, although limited in number, make up the almost endless variety of nature, just as the letters of the alphabet although limited in number makes up the almost endless variety of written language. Each particular in nature is composed of a number of these “forms”. Bacon thought knowledge of these differences, once gained, could be used (among other things) as the basis of a science that would give the ability to transform substances into other substances. For example, if one wanted to transform a substance into gold, one would note that gold is yellow, heavy, of a certain weight, malleable and ductile to a certain extent, and so on, comprising all the natures observable in gold. Anyone who had discovered the “forms” of these natures, and methods of super inducing these “forms” on any particular substance would have the ability to turn that substance into gold. Bacon was
careful to stipulate that his science did not deal merely with the transformation of material substances, but covered the entire panorama of knowledge. In the first book of his *Novum Organum* he said:

“It may also be asked (in the way of doubt rather than objection) whether I speak of natural philosophy only, or whether I mean that the other sciences, logic, ethics, and polities, should be carried on by this method. Now I certainly mean what I have said to be understood of them all, and as the common logic, which governs by the syllogism, extends not only to natural but to all sciences; so does mine also, which proceeds by induction, embrace everything. For I form a history and tables of discovery for anger, fear, shame, and the like; for matters political; and again for the mental operations of memory, composition and division, judgment and the rest; not less than for heat and cold, or light, or vegetation, or the like.”

Bacon’s 1620 *Novum Organum* was only part of his Art. In this work he showed how, through the use of four tables, it was possible to derive a preliminary version of the “form” that makes heat different from all other particulars in nature. The tables were as follows:

(1) The Table of Presence  
(2) The Table of Absence in Proximity  
(3) The Table of Variance or Degrees  
(4) The Table of Exclusion

Three of these tables were what he called Tables of Review - whose purpose was to present instances to the understanding: (1) A Table of Essence and Presence - a compilation of instances in which the nature was present; (2) A Table composed of instances in which the nature was absent (Since an unrestricted list would be infinite Bacon said that this table must be composed in such a manner that it was listed under the headings of the instances included in table 1, thus he called it a table of absence in proximity; (3) A Table composed of instances in which the nature was present in varying degrees; (4) Following the three Tables of Review there was a fourth table he called the Table of Exclusion. The function of the fourth table was to exclude natures not found in those instances where heat was present or found in those natures where heat was absent, or where it was found to decrease when heat increased. The next step was to proceed to affirmation. After this came the first attempt at an interpretation based on the tables. He called this the "Indulgence of the Understanding, or First Vintage." Bacon clearly indicated this was not all of his Art since he also alluded to a “Formula of Interpretation”, but said he intended to keep this part secret. Describing this ‘Formula” in his *Of The*
Interpretation of Nature

Bacon said:

“Now for my plan of publication-those parts of the work which have it for their object to find out and bring into correspondence such minds as are prepared and disposed for the argument, and to purge the floors of men’s understandings, I wish to be published to the world and circulate from mouth to moth: the rest I would have passed from hand to hand, with selection and judgment. Not but I know that it is an old trick of impostors to keep a few of their follies back from the public which are indeed no better than those they put forward but in this case it is no imposture at all, but a sober foresight, which tells me that the Formula itself of interpretation, and the discoveries made by the same, will thrive better if committed to the charge of some fit and selected minds, and kept private. This however is other people’s concern.”

Bacon's science operated by separating the particular in nature into the simple natures that constitute it, super inducing the desired changes upon these natures, and recombining them to make the particular with the desired changes incorporated into it. Bacon saw the almost infinite variety of nature as composed of a limited number of basic qualities, and he said that if man could gain a complete understanding of the laws or “forms” underlying them, so that he could change one quality into another at will, he would have complete control over all nature.

His philosophical work *Thoughts and Conclusions* was written in 1607, but was not published until 1653 by Isaac Gruter at Leyden, and it wasn’t until 1857 that James Spedding found a manuscript copy of this work in the library at Oxford. This version had passages that had been omitted from Gruter’s publication. In it Bacon said:

“He thought best, after long considering the subject and weighing it carefully, first to prepare Tabulae Inveniendi or regular forms of inquiry; in other words, a mass of particulars arranged for the understanding, and to serve, as it were, for an example and almost visible representation of the matter,”

The description ‘almost visible representation of the matter’ seems curious, and becomes even more curious a couple of sentences later:

“But when these Tabulae Inveniendi have been put forth and seen, he does not doubt that the more timid wits will shrink almost in despair from imitating them with production with other materials or on other
subjects; and the will take so much delight in the specimen given that they will miss the precepts in it. Still, many will be led to inquire into the real meaning and highest use of these writings, and to find the key to their interpretation, and thus more ardently desire, in some degree at least, to acquire the new aspect of nature which such a key will reveal.”

He added that his Tabulae Inveniendi would consist of subjects that were at the same time the most noble and the most different from one another:

“…the first is to set forth examples of inquiry and invention according to my method, exhibited by anticipation in some particular subjects; choosing such subjects as are at once the most noble in themselves under inquiry, and most different from one another; that there may be an example in every kind.”

Thus, the other plays dealt with various basic aspects of human knowledge, but since the “form” of all human knowledge was a compendium of all the above, and since the first play in the First Folio, The Tempest, was a compendium of the First Folio, Bacon selected the “Form” of all human knowledge for the subject of the inquiry of his Art of Discovery in The Tempest.

Both divisions of his Art are in The Tempest. The Novum Organum part runs through speech 128 of The Tempest, and the “Formula of Interpretation” part extends from speech 129 through the remainder of the play. Both are also present in the other plays in the First Folio, but since The Tempest was the first play, and was written as an introduction to the other plays, Bacon was careful to provide clearly detailed indications of the presence and operation of both in The Tempest.

In an early letter to Lord Burleigh Francis Bacon said he had taken all knowledge for his province. So it is no surprise that future knowledge in The Tempest, the first play in the First Folio, should be represented by a model of the operation of his Art for Discovering New Arts and Sciences inquiring into the ‘form’ of all human knowledge. This also followed since The Tempest was a compendium of the First Folio, and the “form” of human knowledge was a compendium of all human knowledge. “Form” was the basic element in Bacon’s “Art”. For Bacon the “form” was the “the very thing itself…the existential.” The “form” was always present when the thing was present, and always absent when the thing was absent. His “Art” operated through a scale of ascent eliminating everything that was not the “form” of the thing under investigation until the “form” itself was found.
**Bacon’s Novum Organum In The Tempest**

Bacon’s flagged the presence of his Novum Organum in *The Tempest* with an extended and complicated acrostic message composed of the first letters of the respective lines of the first two pages of the play. In order to give an idea of how this acrostic appears as part of the text in *The Tempest* I will show a portion with the accompanying text, then I will show in outline the complete message without the text. The following message reads “sit the dial at ao” reading upward, and “F Bacon, Tobey AI [AIO] reading down:

A  Art ignorant of what thou art, nought knowing
O  of whence I am:: nor that I am more better
T  Then Prospero, Master of a full poore cell,
A  And thy no greater Father.
Mira. More to know
D  Did neuer medle with my thoughts.
  Pros. 'Tis time
I  I fshould informe thee farther: Lend thy hand
A  And plucke my Magick garment from me: So,
L  Lye there my Art: wipe thou thine eyes, haue comfort,
THE  The direfull spectacle of the wracke which touch'd
T  The very vertue of compaffion in thee:
I  I haue with fuch prouifion in mine ART
S  So safely ordered, that there is no foule
N  No not fo much perdition as an hayre
B  Betid to any creature in the veffell
W  Which thou heardft cry, which thou faw'st finke: Sit
F  For thou muft now know farther. downe,
  Mira. You haue often
B  Begun to tell me what I am, but ftopt
A  And left me to a booteleffe inquisition,
CON  Concluding, ftay, not yet.
  Prof. The howr's now come
T  The very minute byds thee ope thine eare,
OBEY  Obey, and be attentiue. Canst thou remember
A  A time before we came vnto this Cell?
I  I do not think thou canst, for then thou was't not
O  Out three years old.

The complete message begins on the first page of *The Tempest* and continues on to the following page - the first full page of text. It begins with DUO [TWO] followed by BOTTA [Italian ‘blows’], i.e., TWO BLOWS. Then reads across HIT [HID] TWO SOW [Sons of the Widow] – every master Mason was a Son Of the Widow. In addition, F. BACON, TOBEY reads across as TWO ALIKE BANITO (BANITO = banished in Italian).
This message signals the presence of, and gives information about Bacon’s model of his Art in The Tempest. The message begins with a reference to the freemasons (indicating Bacon and Tobey as Master Masons) because the Freemasons had been given the key to the operation of his device and were invited to apply this key to The
Tempest. Bacon’s Art of Discovering New Arts and Sciences was built into the original ritual of initiation of the candidates into Freemasonry. Unfortunately later changes were made to this ritual after Bacon’s time so that only a garbled example of the Art remains in the current ritual. Information about this will be given a little later when I examine the detailed allegory of Freemasonry that is concealed in The Tempest.

The cipher message found by Charles Bowditch on the dedication “To the Great Variety of Readers” is a heads up for the “AO” and the “AI” in the above message - signaling its importance. The message reading down ends with “AI”. The message reading up ends with “AO”. There is a second “NBW” aligned in column 2 reading down immediately below the “AI” in Column 1 at the bottom. This shows “AI” refers to “NBW”, but immediately below the “AI” is an “O”, making “AIO” at the bottom and showing that the addition of the “O” to the “AI” indicates something further down in the text is needed to complete whatever is indicated by “AI” plus “O”. The “AT” in the message is in the 32nd speech in the play. “NBW” (using north as a starting point) is the 32nd direction on a compass dial.

It is not difficult to determine the meaning of the “AI” and the “AO”. At the point where the “AT” occurs in the message the following characters have appeared in the play:

1. A – Master  
2. B – Boatswain  
3. C – Alonzo  
4. D – Antonio  
5. E – Gonzalo  
6. F – Sebastian  
7. G – Mariners  
8. H – Miranda  
9. I - Prospero

Thus the tally of characters reading from the beginning of the play to the “AI” is designated “AI”, and by the second “NBW” reading down with the “N” in the “NBW” aligned with “I” in the “AI”. Other characters appear further along in the play. This is indicated in two places. First in the message reading upward the “AT” is followed by the “AO” (that this reads upward from the end of the message indicates the rest of the play), and in the message reading downward “AI” is followed by “O”. This is also indicated by the reversal of the “DIAL” in the direction of the message reading upward. This indicates the inclusion of the characters both from the beginning of the play to that point, as well as from the end of the play to that point. The total characters are “AO”: 
1. A – Master
2. B – Boatswain
3. C – Alonzo
4. D – Antonio
5. E – Gonzalo
6. F – Sebastian
7. G – Mariners
8. H – Miranda
9. I - Prosper
10. K – Francisco
11. L - Adrian
12. M – Ferdinand
13. N - Caliban
14. O - Ariel

Now that we know the “AI”, and the “AO” refers to the characters in the play the next thing we need to know is why? The *Novum Organum*, as Bacon tells us in this work, was composed of eleven parts, but his *Novum Organum* only covers three of these:

1. Presentation of Instances to the Understanding (The Tables)
2. Indulgence of the Understanding, or the commencement of Interpretation, or the First Vintage
3. Prerogative Instances

The *Novum Organum* breaks off leaving the remaining eight parts uncovered:

4. Of the Supports of Induction
5. Of the Correction of Induction
6. Of Varying the Investigation according to the Nature Of the Subject
7. Of the Prerogative Natures with Respect to Investigation
8. Of the Limits of Investigation, or a Synopsis of All Natures that Exist in the Universe
9. Of the Application to Practical Purposes, or What Relates to Man
10. Of the Preparation for Investigation
11. Of the Ascending and Descending Scale of Axioms

Part 8 of the Novum Organum merits special consideration since it is this part that makes Bacon’s Art feasible. There must be some way to limit the search otherwise it will be infinite. Thus the Synopsis of All natures that Exist in the Universe of the particular inquiry. In The Tempest this is the characters in the play. Bacon realized something about the nature of the real
world that scientists and philosophers have only glimpsed sporadically for millennia. Our consciousness is the canvas of our cosmos. All we know — all that we can know, is within us. We only perceive our own perceptions. Thus in his *Advancement of Learning* Bacon began his survey of all learning with the observation that:

“The parts of human learning have reference to the three parts of Man’s Understanding, which is the seat of learning: History to to his memory, Poesy to his Imagination, and Philosophy to his Reason.”

The characters in the play constitute the synopsis of all natures that exist in the universe of the inquiry into the “form” of all knowledge because they represent the faculties of the soul, the basis of all human knowledge. The reason the characters in the play are divided into three groups is because the faculties of the soul are divided into three groups. In his De Augmentis – Bacon said, “the justest division of human learning is that derived from the three different faculties of the soul, the seat of learning: History being relative to the memory, poetry to the imagination, and philosophy to the reason”....“The faculties of the soul are well known; viz., the understanding, reason, imagination, memory, appetite, will and all those wherein logic and ethics are concerned.” Bacon follows the general ideas set forth in various works in the Renaissance, therefore it is not difficult to reconstruct an anatomy of the soul of man as Bacon applies it in *The Tempest*”. Prospero is the understanding; his daughter, Miranda, is the reasoning faculty; his servant, Ariel, is the imagination; and his slave, Caliban, is memory. King Alonzo is the faculty of will. The will has two divisions: affirming and denying. Affirming is divided into cognitive (Gonzalo) and willing (Adrian/Francisco). Denying is divided into cognitive (Antonio) and willing (Sebastian). Ferdinand, the son of Alonzo is the moving faculty – the source of all action. Caliban is the physical man. He has the mental faculty of memory and the physical appetites; the intellective appetite (Stephano); and the sensitive appetite (Trinculo).
The Tempest offers clear evidence that the ideas Bacon expressed in the writing put forth under his own name were now put forth under his Shakespeare mask in allegory, metaphor, and allusion. In his Thoughts and Conclusions, for example, within his master metaphor of The Intellectual Globe we see Bacon describing the existing state of knowledge in his time as a tempest portending the shipwreck of knowledge. When the play begins the King's party have been on a ship [the sailing ship of discovery venturing upon the waves of experience] just as described above, but even more precisely we see Bacon describing the existing state of knowledge in his time as threatened with a tempest. And he compares the state of knowledge to a sailing ship of discovery tossing on the waves of the sea, and that is cast upon the rocks and wrecked:

"For of this there is some issue; whereas in what is now done in the matter of science there is only a whirling round about, and perpetual agitation, ending where it began."

"And this in has in fact been the error of all those who have ventured themselves at all upon the waves of experience- that being either too weak of purpose or too eager for display, they have all at the outset sought prematurely for works, as proofs and pledges of their progress, and upon that rock have been wrecked and cast away."
Compare this with the opening scene in the play. A ship at sea is caught in a terrible tempest. The tempest roars; balls of fire roll through the masts of the ship; the mariners are working desperately to save it. The ship cannot run free before the wind because the tempest is forcing it toward a nearby island. It is in danger of striking the rocks, splitting, and sinking. The mariners attempt to prevent the ship from drifting leeward by lowering the topmast, thus removing some of the weight aloft. But the tempest continues to drive the ship toward the island, and in the midst of their desperate labors the Boatswain must contend with the meddling of the nobility aboard the ship. Finally all is given up for lost. The Boatswain takes to drink. The King, his son, and his counselor take to prayers, while his brother and the Antonio take to cursing. The ship strikes the rocks and splits, and all aboard are lost. All except the mariners abandon ship, leaping wildly into the tempest tossed waves.

The opening scene of The Tempest where the ship is caught up in a tempest and dashed against the rocks and wrecked is the same idea Bacon’s describes in the two passages above only now in allegoric format. The opening scene of the play is a depiction of the above ideas in the format of “metaphor, allegory, and allusion”. And there are many other passages in Bacon’s works that are cast in allegoric format in The Tempest.

In the very next scene in the play where Prospero and his daughter, Miranda, stand on the shore of the island and observe the tempest tossed ship, is another obvious depiction in “metaphor, allegory, and allusion” of the ideas expressed by Bacon. Bacon saw the existing state of knowledge in his time as a ship whirling around and around in a tempest. But as for the pleasure and contentment of knowledge he commended the description of Lucretius:

"It is a view of delight (saith he) to stand or walk upon the shore side, and a see a ship tossed with tempest upon the sea; or to be in a fortified tower, and to see two battles join upon a plain. But it is a pleasure incomparable, for the mind of man to be settled, landed and and fortified in the certainty of truth; and from thence to descry and behold the errors, perturbations, labours and wandering up and down of other men."

As the play begins we see the King’s party on a ship (the sailing ship of discovery) that, in the language of Bacon’s metaphors, has ventured forth upon the waves of experience. Bacon used this metaphor to describe the existing state of knowledge in his time, and he said that state of knowledge was threatened with a TEMPEST:
“I think (judging from certain fashions which have come in of late) to spread through many countries,—together with the malignity of sects, and those compendious artifices and devices which have crept into the place of solid erudition—seem to portend for literature and the sciences A TEMPEST. And no doubt but that fair-weather learning which is nursed by leisure, blossoms under reward and praise, which cannot withstand the shock of opinion, and is liable to be abused by tricks and quackery, will sink under such impediments as these.”

Thus we see, at the beginning of the play, a depiction of the sailing ship of discovery caught in a tempest.

Bacon had stressed the dire straits of the Advancement of Learning. Human Power and Human Knowledge are effective united. Separated they are ineffectual. And this is the story The Tempest tells. Human Power had developed an enmity for human knowledge. As a consequence Human Knowledge had been banished. The beginning of the play allegorizes the result. The sailing ship of discovery caught up in the tempest is in danger of shipwreck. The crew struggles desperately to save it. But they are powerless. They represent the mechanical arts, which can maintain, but not increase the existing state of knowledge. The King (human power) rules the sailing ship of discovery, but without human knowledge he is powerless. The words of the boatswain emphasize this:

“What cares these roarers for the name of King?”

The shipwreck occurs. The ship strikes the rocks, begins to sink and the passengers leap overboard. In order to follow the allegory we must keep in mind the process Bacon's science entailed. Bacon said:

"But the rule or axiom for the transformation of bodies is of two kinds. The first regards the body as an aggregate or combination of simple natures. A separation and solution of bodies, therefore, is to be effected, not by fire indeed, but rather by reasoning and true induction, with the assistance of experiment, and by a comparison with other bodies, and a reduction to those simple natures and their forms which meet, and are combined in the compound; and we must assuredly pass from Vulcan to Minerva, if we wish to bring to light the real texture and conformation of bodies, upon which every occult and (as it is sometimes called) specific property and virtue of things depends, and whence also every rule of powerful change and transformation is deduced."

Bacon also said:
"toward the effecting of works all that men can do is put together, or put asunder natural bodies", and "We must, therefore, effect a complete solution and separation of nature; not by fire, but by the mind, that divine fire."

And we see this depicted in the opening scene in the fire that plays over the mast above the passengers of the ship, and by the separation when the passengers all leap overboard to swim for shore.

The allegory depicts the sailing ship of discovery as composed of a number of particulars (represented by the characters aboard ship who personify these particulars). Just as the particulars in nature, form one whole until they are separated through the scientific analysis of the scientist (who, in Bacon's scheme, is the magician), so the characters aboard the ship are combined in one group until Prospero draws them to him through his magical power. Then they are separated, as Bacon says, not through the fire of the furnace, but through the intellectual fire. They leap overboard and swim away in their separate directions from the ship. The intellectual fire is depicted by Ariel's simulation of St. Elmo's fire throughout the masts of the ship.

Now look at the compass dial. Why a compass dial? The answer should be obvious to anyone familiar with Bacon’s ideas. Bacon said:

“...I am building in the human understanding a true model of the world, such as it is in fact, not such as a man’s own reason would have it to be; a thing which cannot be done without a very diligent dissection and anatomy of the world.”

Scientific discovery, as Bacon depicted it, was continually a sailing voyage of discovery on a metaphoric Intellectual Globe, which corresponded in every feature to the great globe. In his 1605 *Advancement Of Learning*, for example, we see Bacon proceeding on a metaphoric voyage, beginning with the major divisions of History, Poetry, and Philosophy, and proceeding through the subsidiary divisions until, near the end of the book, he says:

"And now we have finished our small globe of the intellectual world with all the exactness we could, marking out and describing those parts of it which we find either not constantly inhabited or sufficiently cultivated."

The great idea around which Bacon’s program for the Advancement of Learning centered was his concept of the Intellectual Globe. Bacon envisioned the essential goal toward which all the efforts of science were directed as building in the human understanding a model in every respect a miniature
replica of the great globe (the earth). He called this model The Intellectual Globe. In his *Novum Organum* Bacon said:

“I am building in the human understanding a true model of the world, such as it is in fact, not such as a man’s own reason would have it to be; a thing which cannot be done without a very diligent dissection and anatomy of the world.”

He also referred to this as a model of the universe as well as a model of the world. He said:

“We neither dedicate nor raise a capitol or pyramid to the pride of man, but rear a holy temple in his mind, on the model of the universe, which model we imitate.”

Bacon’s entire system of thought was structured around this concept of the Intellectual Globe, and the same idea is also seen in The Globe Theatre, which he had erected in 1599. As God had created the great globe—the earth, so Bacon created the small globe, the Intellectual Globe, and the latter was a replica in miniature of the former. Just as God had endowed man with an estate and rulership over the earth before The Fall, so Bacon intended to imitate God in restoring that estate to man. The word Instauration came from the Latin instaurare (to renew), to begin afresh), and signified restoration of man to his place before The Fall. God’s creation had six parts, so therefore, the creation of Bacon. The creation of God ended with the Sabbath. The Great Instauration ended with Bacon’s work titled Parasceve, the vulgate word for the Jewish day of preparation for the Sabbath.

If Bacon depicted his ideas in “metaphor, allegory, and allusion” in The Tempest, and if he viewed in such concrete form the model of his divisions of learning as an Intellectual Globe, and if he equated the process of discovering new arts and science with a sailing voyage of discovery, what could be more appropriate than designing his art for discovering new arts and sciences as an Intellectual Compass to be used for navigation on this globe? Certainly Bacon intimates this in several of his works.

In his metaphoric system Bacon depicted, in addition to an Intellectual Globe, the idea of an Intellectual Compass that with his *New Organum*, his new machine for the discovery of new arts and sciences:

"Having thus coasted past the ancient arts, the next point is to equip the intellect for passing beyond."
Bacon’s master metaphor was his Intellectual Globe. He envisioned the essential goal toward which all the efforts of science were directed as building in the human understanding a model in every respect a miniature replica of the great globe (the earth). He called this model The Intellectual Globe. In accordance with this metaphor he devised his art for finding new arts as an Intellectual Compass to direct the course of the sailing ship of discovery on The Intellectual Compass. Discussing his discovery machine Bacon makes direct comparisons with the compass. In Thoughts and Conclusions he says:

“Take an example from history. In olden days, when men directed their course at sea by observation of the stars, they merely skirted the shores of the old continent or ventured to traverse small land locked seas. They had to await the discovery of a more reliable guide, the needle [i.e., the compass], before they crossed the ocean and opened up the regions of the New World. Similarly, men’s discoveries in the arts and sciences up till now are such as could be made by intuition, experience, observation, thought; they concerned only things accessible to the senses. But, before men can voyage to remote and hidden regions of nature, they must first be provided with some better use and management of the human mind. Such a discovery would, without a doubt, be the noblest, the truly Masculine birth of time.”

So it is no surprise that his Art of Discovering New Arts and Sciences in The Tempest should be joined with a compass – an Intellectual Compass to guide the reader on his voyage of discovery on the Intellectual Globe:
The “AI” at the 32nd speech in the play alludes to all characters up to that point in the play. It also alludes to a complete cycle of the compass since (with North as the starting point) “NBW” on a compass dial is a complete cycle of all the directions of the compass dial.

Bacon claimed he had invented an automatic method of discovery in which imagination would play no part. J. G. Crowther said:

"Bacon conceived the idea of an improved method of discovery in his youth. The possession of this idea led him to consider what might be done with it. He saw in it a key to all knowledge, which made a complete investigation of nature possible.

Crowther dismissed such an invention as invention as being too incredible to believe:

"He did not leave any description of an automatic method of discovery in which imagination plays no part; he almost certainly did not succeed in discovering this."

However, a compass where the respective directions are ticked off in an automatic fashion matches Bacon’s description. Remember Bacon’s description of his art for discovering new arts as a machine that guides the mind at every step of the way to new arts and sciences just as a ruler guides the hand in drawing a straight line, or a compass guides the hand in drawing a circle?

Since “AT” in the message is in the 32nd speech from the beginning Of *The Tempest*, and “NBW” is the 32nd direction on a compass from the beginning point of NORTH, the correlation between the number of speeches and the compass directions follows. And this is confirmed by the 129th speech (the speech immediately following 4 x 32 speeches) from the beginning of the play. In this speech is the: NOVATUS (Latin for it begins again) spelled out with the beginning letters of the speech. Furthermore "it begins again" instruction is also repeated in the text:

S Some God O’ the island, sitting on a bank,
V VVeeping againe the King my Fathers wracke,
T This Musick crept by me upon the waters,
A Allaying both their fury, and my passion
V VVith it's sweet ayre: thence I have follow'd it
O Or it hath drawn me rather; but 'tis gone.
N No, it begins againe.
(In Elizabethan times W's were often composed of two V's, and U's and V's were interchangeable.) The message is also repeated in the text of the speech. The four circuits of the compass (4 x 32) correlates with the fact that Bacon described the use of four tables in the operation of his Discovery Machine:

1. The Table of Presence
2. The Table of Absence in Proximity
3. The Table of Variance or Degrees
4. The Table of Exclusion

These “simple natures” are next processed through Bacon’s four tables of Presence, Absence, Variance, and Exclusion to extract the nature that makes up the essence of the existing state of human knowledge thus arriving at what Bacon called The First Vintage. Following this we find Ferdinand as the nature extracted out in The First Vintage. Ferdinand is the moving center, or activity, all that is left after all the elements not involved in the present state of Human Knowledge are excluded.

If a complete circuit of the compass us allotted for each table this would comprise 4 x 32 or 128 speeches, and the process would begin again with the First Vintage at speech 129. So we may deduce that this is what Bacon did in The Tempest. Surely this is obvious. The beginning steps of the operation of the device are also obvious. The process flows through the four tables exactly as Bacon in his Novum Organum describes the operation.
In the Table of Presence we see the frantic activity aboard the ship caught in the tempest. There are the passengers: Antonio (Human Power), Gonzalo (Willing), Antonio (Nilling), and Sebastian (Ambition). Speech 29 through 32 are spoken by Prospero and Miranda, but The Tempest is still part of these speeches because in them they are shown as viewing and discussing the tempest. Prospero (human understanding) and Miranda (reason) stand apart, and merely look on while taking no part in the frantic activities aboard ship.

In the second table, Absence in Proximity, the turmoil of the tempest is gone. Prospero and Miranda are depicted in the calm of Prospero’s cell. That is, they are shown as absent from the form of the existing state of the Advancement of Learning.

In the third table, The Table of Degrees, Prospero, Ariel, and Miranda are shown as instances in which the existing state of the Advancement of Learning are present in varying degrees. The degree is greatest with Prospero or knowledge; less with Ariel (Imagination), and least with Miranda (Reason).

Therefore in the fourth table, The Table of Exclusion, Prospero (knowledge), Ariel (Imagination), and Miranda (Reason), as well as Caliban (memory) are excluded from the form of the existing state of the Advancement of Learning. The form of the existing state of the Advancement of Learning does not include knowledge, imagination, reason, or even memory. They do not even learn from experience.

This is not the only pattern evident in the 128 speeches. Prospero (famed for liberal arts) is obviously the human understanding. Included under the faculty of understanding are the subordinate faculties of Memory (Caliban); Imagination (Ariel), and Reason or Science (Miranda). The 128 speeches tabulate as follows:

And what do we see in the speech following speech 128. We see Ferdinand. Ferdinand. And what is Ferdinand? Ferdinand, the moving faculty, is the ‘form’ of the existing state of the Advancement of Learning. That ‘form’ is a tempest – motion - chaotic motion, chaotic activity, all that is left after knowledge, imagination, Reason, and Memory or Experience is excluded. When the particular in nature is processed through the four tables the First Vintage is a tempest.
There is a very telling point here. Human knowledge (Prospero) includes under it the categories of Reason (Miranda), Imagination (Ariel), and Memory (Caliban), and since they are sub headings under Prospero, the sum of their speeches within each table always adds up to the number of speeches made by Prospero:

Table of Presence:

Prospero: 2
Miranda: 2

Table of Absence in Proximity:

Prospero: 16
Miranda: 16
Ariel: 18
Propero: 16

Table of Degrees:

Prospero: 16
Ariel: 13
Miranda: 3

(Another very significant point in Table three is that Miranda goes to sleep before Ariel appears and then awakens after he has gone. Reason and Imagination are mutually exclusive. Reason always sleeps when Imagination is active.)
Table of Exclusion:

<table>
<thead>
<tr>
<th>Character</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prospero</td>
<td>15</td>
</tr>
<tr>
<td>Caliban</td>
<td>6</td>
</tr>
<tr>
<td>Miranda</td>
<td>3</td>
</tr>
<tr>
<td>Ariel</td>
<td>8</td>
</tr>
</tbody>
</table>

(Although Table four seems to be a contradiction of the point it is actually an exceptionally striking verification, as well as an example which shows the need to use the original in the First Folio. One speech which falls within Table four is set out as follows in the First Folio):

_Pro_. Oh, was the fo: I muft
Once in a moneth recount what thou haft bin,
Which thou forgetft. This damn'd witch Sycorax
For mifchiefes manifold, and foceries terrible
To enter humane hearing, from Argier
Thou know'ft was banifh'd:for one thing fhe did
They wold not take her life:Is not this true? AR. I, Sir.

Of course, all the modern editions take this as an error and correct it to show the "AR. I, Sir. as a separate speech. But this was done with deliberately in the First Folio since the inclusion of Ariel's speech under Prospero means it should be added to Prospero's speeches as follows:

<table>
<thead>
<tr>
<th>Character</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prospero</td>
<td>16</td>
</tr>
<tr>
<td>Caliban</td>
<td>6</td>
</tr>
<tr>
<td>Miranda</td>
<td>3</td>
</tr>
<tr>
<td>Ariel</td>
<td>7</td>
</tr>
</tbody>
</table>

_Bacon's Formula Of Interpretation in the Tempest_
Immediately after four transits of the compass have been completed, we see Ferdinand (speech 129). This speech has the acrostic message: **NOVATUS** (Latin ‘it begins again’). Further more, "it begins again" is repeated in the text of the passage:

_S_ Some God O' the island, sitting on a bank,
_V_ VVeeping againe the King my Fathers wracke,
T  This Musick crept by me upon the waters,
A  Allaying both their fury, and my passion
V  With it's sweet ayre: thence I have follow'd it
O  Or it hath drawn me rather; but 'tis gone.
N  No, it begins againe.

The process begins again at this point (the 129th speech) with Ferdinand. What does Ferdinand represent? He is the ‘form’ of the existing state of the Advancement of Learning. The name Ferdinand means, ‘to be bold, to venture onward’. Ferdinand is the moving faculty. The existing state of the Advancement of Learning is a tempest. A tempest is motion-chaotic movement, chaotic activity, which is all that is left after knowledge, imagination, Reason, and Memory or Experience is excluded. When the particular in nature is processed through the four tables the First Vintage is ‘movement’, and is, in fact, Ferdinand who is the moving faculty, and whose name means exactly that.

As already noted Bacon demonstrated both parts of his “Art” in The Tempest. The Novum Organum part runs from the beginning of The Tempest through the end of speech 128; and the process begins again with Formula of Interpretation, which runs from the beginning of speech 129 through the end of The Tempest. And as already noted also this is clearly indicated by the acrostic spelled out with the first letters of this speech. NOVATUS, Latin for it begins again.

While, on the one hand, Bacon stated his intention of keeping his “Formula of Interpretation secret, on the other hand he indicated it would be revealed after a certain period of time. In that strange compilation of metaphor, allegory, and allusion, the Rosicrucian Fama Fraternitatis, published in 1614 in Cassel, he even indicated, in veiled fashion, the exact period of time. This document described, how long after the death of their founder, Christian Rosencreutz, the brethren of the fraternity found a door to a hidden vault in his house. On this door was written in large letters, “POST 120 ANNOS PATEBO”, that is, ‘after 120 years I will be opened’, or ‘after 120 years I will be revealed’. When they entered the vault the brethren saw a brass plate on which was written:

Hoc universi compendium unius mihi sepulchrum feci
(This compenium of the universe I made in my lifetime to be my tomb)

They found a chest containing chiefly, “wonderful artificial songs.” After moving the altar aside they found the perfectly preserved body of Christian Rosencreutz holding a book in his hands, and at the end of this book were the words:
“He constructed a microcosm corresponding in all motions to the macrocosm and finally drew up this compendium of things past, present, and to come.”

The words, ‘this compendium’ in the book implies that the compendium of the universe, and of things past, present, and to come, was the book in Rosencreutz’s hands. That book is the First Folio. The Fama Fraternitatis contains a great deal of evidence showing its author was Francis Bacon (See my article Francis Bacon and the Secret of the Rosicrucian Rose). There is also a great deal of evidence that Bacon authored the First Folio. The First Folio is not only a compendium of the universe, but it is designed to exhibit past, present, just as stated in Rosencreutz’s book, and as shown in each play in the First Folio. A major feature of the First Folio also (especially The Tempest) is its wonderful artificial songs.

In 1734 (exactly 120 years after the publication of the Fama Fraternitatis) a work of Bacon’s was published in Stephens’ Letters and Remains titled Valerius Terminus of the Interpretation of Nature. Robert Leslie Ellis and James Spedding were both at a lost to understand Bacon’s reason for this particular title. Actually it should have been obvious to them. Valerius was the name of the Valeria, perhaps the most distinguished dynasty of Rome, and Valerius Terminus indicated a distinguished termination to the search for knowledge exactly as Bacon described his Formula of Interpretation when referring to the futile efforts of his predecessors in this same work:

“Lastly that they had no knowledge of the formulary of Interpretation, the work whereof is to abridge experience and make things as certainly found out by Axiom in short time, as by infinite experience in ages.”

Actually, Robert Leslie Ellis, in his preface to this work, did come close to the meaning. He said:

“It is impossible to ascertain the motive which determined Bacon to give to the supposed author the name of Valerius Terminus, or to his commentator, of whose annotations we have no remains, that of Hermes Stella. It may be conjectured that by the name Terminus he intended to intimate that the new philosophy would put an end to the wandering of mankind in search of truth, that it would be the terminus ad quem in which when it was once attained the mind would finally acquiesce.”

In his Thoughts and Conclusions Bacon used the phrase Ladder of the Intellect
to describe the process followed by his ‘Formula of Interpretation’:

“Further the material collected should be sorted into orderly tables, so that the understanding may work upon it and thus accomplish its appropriate task. After the particulars have been arranged in tables, there should be no immediate hurry to press on with the collection of new facts, although collecting facts is a useful things and is the equivalent of what might b called ‘literate experience.’” For the time has now come to ascend to generalizations. The understanding is endowed by nature with an evil impulse to jump from particulars to the highest axioms (what are called First Principles). This impulse must be held in check; but generalizations lying close to the facts may first be made, then generalizations of a middle sort, and progress thus achieved up the successive rungs of a genuine Ladder of the Intellect.”

In the Valerius Terminus he reveals a version of his Formula of Interpretation. The name Valerius indicates this. Valerius was the nomen of gens Valeria, one of the oldest and most illustrious patrician families of Rome. The Valeria gens was one of the most ancient and most celebrated at Rome. No other Roman gens were distinguished for so long a period. By giving his work the title ‘Valerius’, Bacon signified its importance. For this work, in fact, gives a version of his Formula of Interpretation, despite Bacon’s expressed intent of keeping this Formula secret. Bacon used the alternate title of Ladder of the Intellect for his Formula of Interpretation. In his Thoughts and Conclusions, describing the Ladder of the Intellect, he says:

“This information related to the Formula of Interpretation is in Chapter 11 of the Valerius Terminus. Bacon says:

“The fullness of direction to work and produce any effect
consisteth in two conditions, certainty and liberty. Certainty is when the direction is not only true for the most part, but infallible. Liberty is when the direction is not restrained to some definite means, but comprehendeth all the means and ways possible; for the poet saith well *Sapientibus undique latae sunt viae*, and where there is the greatest plurality of change, there is the greatest singularity of choice. Besides as a conjectural direction maketh a casual effect, so a particular and restrained direction is no less casual than an uncertain. For those particular means whereunto it is tied may be out of your power or may be accompanied with an overvalue of prejudice; and so if for want of certainty in direction you are frustrated in success, for want of variety in direction you are stopped in attempt. If therefore your direction be certain, it must refer you and point you to somewhat which, if it be present, the effect you seek will of necessity follow, else may you perform and not obtain. If it be free, then must it refer you to somewhat which if it be absent the effect you seek will of necessity withdraw, else may you have power and not attempt... An example will make my meaning attained, and yet percase make it thought that they attained it not.

The Formula of Interpretation is described in Chapter 11 of the Valerius Terminus. Bacon calls the steps of his ‘Formula’ directions, and describes two conditions as mandatory to produce the desired effect: certainty and liberty - the direction must be true and the direction must not be limited to some particular means. Moreover, he cautions that each direction must be more original, i.e. each successive generalization must be at a step higher up the Ladder of the Intellect. The following is a graphic depiction of the process described in the *Valerius Terminus*. This is followed by the description given by Bacon that applies to each rung of the ladder:
“Let the effect to be produced be Whiteness; let the first direction be that if air and water be intermingled or broken in small portions together, whiteness will ensue, as in snow, in the breaking of the waves of the sea and rivers, and the like. This direction is certain, but very particular and restrained, being tied but to air and water.”

Let the second direction be, that if air be mingled as before with any transparent body, such nevertheless as is uncoloured and more grossly transparent than air itself, that then etc. as glass or crystal, being beaten to fine powder, by the interposition of the air becometh white; the white of an egg being clear of itself, receiving air by agitation becometh white, receiving air by concoction becometh white; here you are freed from water, and advanced to a clear body, and still tied to air.

Let the third direction exclude or remove the restraint of an uncoloured body, as in amber, sapphires, etc. which beaten to fine powder become white; in wine and beer, which brought to froth become white.
Let the fourth direction exclude the restraint of a body more grossly transparent than air, as in flame, being a body compounded between air and a finer substance than air; which flame if it were not for the smoke, which is the third substance that incorporateth itself and dyeth the flame, would be more perfect white. In all these four directions air still beareth a part.

Let the fifth direction then be, that if any bodies, both transparent but in an unequal degree, be mingled as before, whiteness will follow; as oil and water beaten to an ointment, though by settling the air which gathereth in the agitation be evaporate, yet remaineth white; and the powder of glass or crystal put into water, whereby the air giveth place, yet remaineth white, though not so perfect. Now are you freed from air, but still you are tied to transparent bodies.

At this point Bacon says:

“To ascend further by scale I do forbear, partly because it would draw on the example to an over-great length, but chiefly because it would open that which in this work I determine to reserve; for to pass through the whole history and observation of colours and objects visible were too long a digression; and our purpose is now to give an example of a free direction, thereby to distinguish and describe it; and not to set down a form of interpretation how to recover and attain it. But as we intend not now to reveal, so we are circumspect not to mislead; and therefore (this warning being given) returning to our purpose in hand, we admit the sixth direction to be, that all bodies or parts of bodies which are unequal equally, that is in a simple proportion, do represent whiteness”

Like the depiction on his 1620 Great Instauration of the ship of discovery sailing forth beyond the Gates of Hercules Bacon used the metaphor of a voyage of discovery for his inquiries. And he realized something scientists and philosophers have only glimpsed very rarely. Our consciousness is the canvas of our cosmos. All we know, all that we can know, exists within us. We only perceive our own perceptions. Thus in his De Augmentis Bacon said:

“The justest division of human learning is that derived from the three different faculties of the soul,„The faculties of the soul are well known: viz., the understanding, reason, imagination”

Alan Hobson noted, “The Tempest reads almost like an experiment of the
Baconian kind - let us see what happens if...,” Stephen Orgel in his “New Uses of Adversity: Tragic Experience in The Tempest” noted situations in The Tempest, are “…presented almost as a scientific experiment.” Not only does the ascent of the “Formula of Interpretation” up the “Ladder of the Intellect” in The Tempest depict a series of experiments, this is an aspect of the ‘Shakespeare’ works that has never been disclosed before. It is the secret schematic at the very core of The Tempest, and of the other plays in the Folio:

The schematic shown above is only half of the whole. Bacon’s system worked by firstly a movement up the pyramid of nature to the ‘form’ of the particular, and secondly a movement down from the ‘form’ to the application to works. Hence The Tempest is designed to operate in both directions. It goes from the beginning to the end, but it is also designed to go from the end of the play to the beginning, exactly like a chess game that goes in both directions. Knowledge of Bacon’s Formula of Interpretation opens a window into the entire universe since the 36 plays in the First Folio are a compendium of the universe, and each play in it is designed on the secret schematic of Bacon’s
Formula of Interpretation. But even beyond this, is Bacon’s fantastic last work – his Sylva Sylvarum. Bacon’s chaplain, Dr. Rawley, said:

“…he that looketh attentively into the work, shall find that they have a secret order.”

The 1,000 experiments in this work cover the gamut of the entire universe, starting with the most tenuous substances, and moving up through the scale of denser and denser substances. The Sylva Sylvarum is an index to the universe. Francis Bacon said that the Sylva Sylvarum was (to speak properly) not a Natural History, but a high kind of natural magic: because it was not only a description of nature, but a breaking of nature into great and strange works. It is a breaking of nature into great and strange works because, with the key of Bacon’s Formula of Interpretation, each experiment in the work provides an entrance into the ladder of the inquiry into the ‘form’ of the particular dealt with in that experiment.

We know exactly where the process of the Formula of Interpretation begins because Bacon tells us at speech 129 with his NOVATUS (it begins again) acrostic that is repeated in the passage.

\[
\begin{align*}
S & \quad \text{Some God O' the island, sitting on a bank,} \\
V & \quad \text{VVeeping againe the King my Fathers wracke,} \\
T & \quad \text{This Musick crept by me upon the waters,} \\
A & \quad \text{Allaying both their fury, and my passion} \\
V & \quad \text{VVith its sweet ayre: thence I have follow'd it} \\
O & \quad \text{Or it hath drawn me rather; but 'tis gone.} \\
N & \quad \text{No, it begins againe.}
\end{align*}
\]

1

It is easy also to follow the depiction at this first rung of the Ladder of the Formula of Interpretation. We are shown Ferdinand (action), and Ariel (imagination). Ferdinand weeps because he fears his father was drowned in the shipwreck. Ariel’s song to him seemingly confirms his fears:

\[
\begin{align*}
\text{Full fathom five thy father lies;} \\
\text{Of his bones are coral made;} \\
\text{These are pearls that were his eyes;} \\
\text{Nothing of him that doth fade} \\
\text{But doth suffer a sea-change} \\
\text{Into something rich and strange.}
\end{align*}
\]

But Alonzo did not drown. What’s going on here? Why does Ariel lie to
Ferdinand?

We do not have to look far for the answer. What is depicted is Ariel, the imagination, without control of the understanding. The imagination lies to us all the time. Ferdinand lets his imagination run wild because he fears his father has drowned. Thus at the lowest rung of the Formula of Interpretation Bacon demonstrates the fallibility of imagination alone in the role of the quest for the ultimate nature of knowledge. But at the end of Act 1 – Scene 2 we see the beginning of the necessary correction. Ferdinand is shown as entering under the control of Prospero and Miranda.

2

Ascending to the second rung we are shown the King (Alonzo) and his party in conjunction with Caliban and his allies. Human power (the will) is not joined with human understanding (Prospero), and reason (Miranda) at this point, but with the physical man alone (Caliban), the faculty of memory, accompanied by the appetites, Stephano and Trinculo. The physical man observes the world and remembers what is observed, but cannot exercise the faculty of understanding and reason to what it observes. Human will and the physical faculties are depicted in their perception of the world (the island).

Their response mirrors their natures – affirming and denying. Adrian (affirming) says though everything advantageous to life. Antonio (denying) says True, save means to live. In his Preface to The Great Instauration Bacon noted:

“…the mind when it receives impressions of objects through the sense, cannot be trusted to report them truly, but in forming its notions mixes up its own nature with the nature of things.”

This is exactly what this experiment shows. Without the guidance of the human understanding, and of the human reason, when individuals are exposed to the world, instead of an objective perception, what they perceive is merely a reflection of their own natures.

- 3 -

We are shown the need of a union of reason with activity to facilitate carrying out the task. At the same time we are shown the rebellion of the physical man (Caliban and the appetites) who is always opposed to the mental man (Prospero).

We remember from our chart of the faculties of the human soul that Ferdinand is the moving faculty. His name means, ‘to be bold, to venture onward’. The
role of Ferdinand as the moving faculty, or as human industry, is also shown by the labor Prospero demands of him.

Ferdinand (motion or activity) and Miranda (reason) meet and are instantly attracted, but Prospero delays their relationship so that it may grow even stronger. He does not at first propose a union between Ferdinand and Miranda, but sets Ferdinand to a forced labor, avoiding the danger Bacon had pointed out:

“For I foresee that if ever men are roused by my admonitions to betake themselves seriously to experiment and bid farewell to philosophical doctrines, then indeed through the premature hurry of the understanding to leap or fly to universals and principles of things, great dangers may be apprehended.”

Prospero assigns Ferdinand the task of collecting some thousands of logs. The Latin sylva means wood. The rationale of this is seen in Bacon’s final work. When Bacon wrote his natural history of particulars to be used as a basis of material for his science he titled it, “Sylva Sylvarum”, i.e., forest of material; these to be gathered, and stacked, no doubt, just as Ferdinand gathers and stacks the logs in the task assigned him by Prospero. The task Ferdinand was put to was symbolically the gathering of particulars from nature to be used in his New Machine for the Intellect. As Bacon said:

“As for grounds of experience—since to experience we must come—we have as yet had either none or very weak ones; no search has been made to collect a store of particular observations sufficient in number, or in kind…”

Reason (Miranda) is beside Ferdinand willing and able to help. But the gentlemanly Ferdinand says, “No, precious creature. I had rather crack my sinews, break my back, than you should such dishonor undergo.” Miranda responds, “It would become me as well as it does you; and I should do it with much more ease.” But Ferdinand refuses to allow Miranda (reason) to aid him in his task. So Prospero says ‘strangely’ you have fulfilled the test, concluding that it is absolutely necessary that Ferdinand (human activity) be married to Miranda (human reason).

The logic of the Great Instauration and the Table of Discovery demands the necessity of Ferdinand’s labor before he weds reason. Bacon said:

“And if anyone out of all the multitude court science with honest affection and for her own sake, yet even now with him the object will be found to be rather the variety of contemplations and doctrines rather
And even after the marriage has been set there is still reason for delay. That Prospero placed extraordinary stress upon Ferdinand not consummating the marriage until the proper time has often been commented upon. It appears there is a need for activity or movement (Ferdinand) to be married to reason (Miranda). But Prospero (understanding) is not precipitous in arriving at a conclusion. He first sets ‘activity’ to the task of gathering material from the facts of nature. Reason (Miranda) is beside him willing and able to help. But the gentlemanly Ferdinand says, “No, precious creature. I had rather crack my sinews, break my back, than you should such dishonor undergo.” Miranda responds, “It would become me as well as it does you; and I should do it with much more ease.” This speech should certainly give critics pause. If no allegory is present, if what we are shown is what we see, merely a man and a woman, how could the weaker woman possibly gather the heavy logs with much more ease than the man? But if this is an allegory of the gathering of a store of facts from nature, and the woman symbolizes reason, it makes perfect sense that she could accomplish the task with much more ease.

Thus Prospero tells Ferdinand, “You have strangely withstood the test.” Strangely indeed has human industry, which refused to avail itself of the assistance of reason, withstood the task of gathering data from nature. Prospero finds his point proven. It is absolutely necessary that the marriage of Ferdinand (human industry) and Miranda (Reason) should take place. By no other means will it be possible to restore the Advancement of Learning to its proper condition, fertile, and capable of engendering a long race of benefits for mankind.

If there is no concealed meaning, if this was merely a man and a woman, and a task of gathering logs that has been assigned to the man, how could the weaker woman possibly gather the heavy logs with much more ease than the man? But if this was an allegory of gathering a store of facts from nature, and the man is human activity while the woman is reason, it makes perfect sense that the woman could accomplish the task with much more ease than the man.

In Act III – Scene 3 – (rung 4) we see the king’s party wandering as if lost in a maze when suddenly there is solemn and strange music and Prospero appears on top invisible to the members of the king’s party. This depiction is similar to a stage direction by Ben Jonson in his mask HYMENAEI:

“Here out of a Microcosme, or Globe (figuring Man)”, and a little later he has “Hereat, REASON, seated in the top of the Globe (in
the braine, or highest part of Man)"

But instead of reason, the highest part of man is understanding (Prospero), the father of reason (Miranda). The meaning of the depiction of Prospero at the top is twofold: it shows Prospero now in ascendancy over the member of the king’s party; and it shows Prospero is the highest part of man.

Prospero has enhanced the ‘lost’ state of the king’s party and further weakened them by tormenting them with hunger, fear and grief, before tempting them with the illusion of food. In order to bring them into a state where he regains the control over them (the proper office of the understanding over the will) he must effect a radical change to their basic natures. For a remedy to human nature, Bacon said:

"Neither is the ancient rule amiss, to bend nature, as a wand, to a contrary extreme, whereby to set it right."

This is exactly what we are shown. At rung 2 of the Formula of Interpretation we saw their perceptions mirroring their natures – affirming and denying. Adrian said though the island seems to be desert yet the air breathes upon it most sweetly. Sebastian says as if it had lungs, and rotten ones. Antonio says, or as ‘twere perfumed by a fen. Gonzalo says here is everything advantageous to life. Antonio says, “…true, save means to live”, Etc. Etc.

Now, at the point where there is the strange music with Prospero invisible at the top and several strange Shapes bringing in a banquet, and dancing about it with gentle actions of salutations and invitation to the king before they depart, we see the natures of Sebastian, Antonio, and Gonzalo bent to a contrary extreme. Sebastian and Antonio actually begin to vie with each other for the greatest affirming and it is now Gonzalo who denies:

Sebastian: Now I will believe
That there are unicorns’ that in Arabia
There is one tree, the phoenix’ throne: one phoenix
At this hour reigning there.

Antonio: I’ll believe both;
And what does else want credit, come to me,
And I’ll be sworn ‘tis true: travelers ne’er did lie.
Thou fools at home condemn ‘em.

Gonzalo: Whether this be
Or be not, I’ll not swear.
When they attempt to partake of the banquet it is ‘snatched’ from them by Ariel in the form of a harpy before they can eat. The myth of the harpies supplies the meaning of this scene. Phineus was a king of Arcadia who by the enticement of his second wife put out the eyes of his sons, which he had by his first wife. But by the just vengeance of the gods he was also made blind, and the foul ravenous birds called harpies snatched away the meat prepared for him before he could eat. The king’s party is blind without the guidance of the understanding.

Having regained control over the functions represented by the King’s party Prospero puts them under a tight reign – we learn later that they were imprisoned in the line grove that weather-fended his cell.

Prospero (understanding) has regained control over the will, and now unites Ferdinand (action) and Miranda (reason). But he still has not established control over the physical man and his appetites. The problem caused by this shortcoming is next exhibited. Prospero exhibits to Ferdinand (action) and Miranda (reason) the most celebrated knowledge of the ancients - the central mystery drama at Eleusis where the minds of the initiates joined with the minds of the gods (or goddesses) enabled them to receive an influx of knowledge directly from these higher beings. The identity of this masque with the central drama of those Mysteries is clearly indicated by having Iris, the initial goddess Prospero invokes, summon Ceres. Various allusions in The Tempest equate Prospero with Zeus. In the account of the origin of the Eleusinian Mysteries in the Homeric Hymn (the official account of the Eleusinian tradition) Zeus has Iris summon Ceres.

Bacon contrasted his knowledge he arrived at through the operation of his Norvum Organum, with the knowledge of the ancients, saying that while going the same road as the ancients he had something better to produce. Thus a major theme of allegory in The Tempest deals with the Eleusinian Mysteries generally considered by the peoples of antiquity as representing their highest knowledge. So we next see Prospero depicted as the hierophant at these Mysteries. C. Kerenyi tells us that:

“...strictly speaking, *hierophantes* means not he who ‘shows the holy things’-that would have to be called *hierokeiktes* in Greek-but ‘he who makes them appear,’ *phainei*.“

That is, the hierophant *invokes them*. And we are shown Prospero invoking the goddesses Iris, Ceres, and Juno. What Bacon depicts here is the actual initiation that took place in the Greater Mysteries of Eleusis. This was the great secret of Eleusis. Most of what we know about this comes from the Neoplatonist Iamblichus. Through the science of Theurgy the hierophant at the most secret part of the Mysteries invoked Beings, called The Higher Races by Iamblichus: Gods,
archangels, and other Higher Entities - and the minds of the specially prepared initiates were joined with the minds of these higher beings in a holy and mystic communion. Iamblichus says:

“The Gods being benevolent and propitious, impart their light to theurgists in unenvying abundance, call upward their soul into themselves, procuring them a union with themselves…”

The union of the minds of the initiates with the minds of the Higher Beings did more than just lift their souls upward; the union exposed their minds to the knowledge possessed by these Higher Beings. Clement of Alexandria said what was taught in the Mysteries at Eleusis concerned the entire universe, and was the completion and perfection of all instruction; wherein things were seen as they are, and nature and all her works were made known. While the minds of the initiates were united with the minds of the Higher Beings a torrent of information flooded into their minds - the entire panorama of things, and secret processes, that takes place in the universe, in the world, and in universal nature. Other testimony even tells us that the initiates also saw the world beyond this world, and viewed the entire process of the cycle of rebirth through which the soul passes here on earth.

It seems that this was very high knowledge indeed. The greatest minds of antiquity were initiated into the Eleusinian mysteries. They all considered this the highest and most sacred of revelations, and they all spoke of the experience with the greatest reverence. But Bacon’s view of this seems quite strange. Bacon denigrates the experience. Prospero, while directing Ariel to summon his subordinate spirits to produce the vision, refers to them as Ariel’s, “meaner fellows”, and, “the rabble”, and he refers to the vision they produce as a, ‘vanity of my Art.’ Bacon raises an important question here. Is he saying the invocation of the ‘higher races’ by the hierophants in the mystery dramas was a sham? The answer seems to lie in the context of the masque. The island in the play represents the world. The world is depicted as permeated through and through by illusion. We are shown the reason immediately afterwards. Prospero, strangely disturbed, says:

Our revels now are ended. These our actors,  
As I foretold you, were all spirits, and  
Are melted into air, into thin air;  
And, like the baseless fabric of this vision,  
The cloud-capped towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Yea, all which it inherit, shall dissolve,  
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on; and our little life
Is rounded with a sleep.

If the whole world is illusion, the ‘higher races’ also are illusion.

This has actually been depicted throughout the play. Events on the island have been exhibited as an alternation between sleeping and waking, and sleeping while waking, so that the distinction between the two eventually becomes lost, leaving only a continual dream like quality, and a continual illusion. We must always bear in mind that the island represents our world. In *Secret Talks With Mr. G.*, George Gurdjieff, a man who possessed not only supernatural powers, but supernatural knowledge, while describing his search for truth, said:

I discovered quite by accident that all mystical states, trances and mediumistic abilities not just of my own arousal but also those of everyone I had known were no more than accidentally induced hysteria, even those concrete forms of vision associated with religious feeling and experience. In short, every experience of cosmos were projections triggered by one thing or another, having only an indirect foundation in reality.

The scene depicting the theurgic vision at Eleusis is in Act IV, Scene 1. Immediately before this in Act III, Scene 3 we are shown Ariel and his fellow spirits placing food on a table and then causing it to disappear before the members of the King’s party can partake of it. Some commentators have seen this as a communion meal, prohibited to evildoers. In addition to the seemingly endless other levels of allegory, The Tempest also deals with the Bible and with religious allegory (*Steven Marx, Shakespeare and the Bible*). The Roman Catholic Mass is a relic from the ancient art of Theurgy. The Mass invokes a higher being, and amazingly enough the invocation still works after almost two thousand years. When Bacon depicted the Epoptic vision in Act IV, Scene I, he was also alluding to the Roman Catholic Mass, and to the pagan origins of Christianity. Moreover, he was saying that, just like the epoptic vision at Eleusis, this, in the final analysis, was only illusion.

What the initiates saw, and revered, at Eleusis was illusion, but illusion in the same sense as everything that we experience in our life here is illusion. This is a confirmation of what has been shown throughout the play - a continual alternation between sleeping and waking, and sleeping while waking. The distinction between the two have eventually became blurred, leaving a continual dream like quality, and continual illusion. The island represents our world.
Imprisoned in the world of illusion it is almost impossible for us to have any insight into the real world. And it is curious Bacon left and those questions in The Tempest unanswered. Or did he?

Several years ago when I first began a serious study of The Tempest in the process of reading the play I detected something that caused me to become curious as to its real nature. I experienced a curious phenomenon in regards to the play. The more I brooded upon it, the more it continued to unfold, with additional aspects of meaning continuing to appear in a very remarkable manner. This went on for several months. Then one night I had a very strange experience.

I had been sleeping. At some time during the night I passed into a state of consciousness between sleep and waking. Then I became aware a strange process was taking place in my consciousness. A torrent of information was flooding into my mind. It was as if a movie reel, whirling at great speed in my consciousness, was depicting level after level of meaning in The Tempest. It was an utterly bizarre experience. This process continued with level after level of meaning flashing through my consciousness for an almost interminable time until there came a sensation of being caught up in an infinitude of levels for which there was no end. Then I passed into another state of consciousness. My perception in this state was even stranger. It was as if my mind had joined with the mind of Bacon. Because my mind was joined with his mind I perceived the play as he perceived it. He was aware of the entire play simultaneously in one perception. And because my mind was joined with his mind I was also aware of the entire play in one perception. I knew I was in the mind of the author of the play, and that this was how he perceived the play. There was a unity to it's totality yet, at the same time, the play was an exquisite array of precisely counter-poised opposing entities; each precisely equal to its opposite, so that, overall, there was an absolute equilibrium of opposing entities; the two radical entities being darkness and light; and all the others arising from the opposition and struggle between these two. Suddenly there arose in my consciousness a kind of terror. This exquisite array was so exact, so inexorable, so implacable, it was terrifying in its unrelenting power. There was a terrible beauty to it like the "fearful symmetry" of Blake's tiger.

I had only a glimpse of this perception of the play before I passed into full waking consciousness. This was a very strange experience, and the strangeness did not end with the actual experience itself. Subsequent to the experience on
several occasions I had the experience of spontaneously tuning into people’s minds as if a residual faculty persisted in my psyche as a result of the experience. I believe this experience resulted from my study of The Tempest, that the play was designed with the potential to cause this experience. This belief is supported by another case connected with the play. In my article, “The Secrets of the First Folio” I described the case of a woman who had a similar experience connected with studying The Tempest. She experienced the sensation of a torrent of information flooding into her mind. And following this she had experiences that indicated some type of psychic energy had been downloaded into her body and mind. In that article I described the role that the psychic energy I call ‘psi-plasma energy’ plays in psychic experiences.

The hypnopomic experience I described above merits another look. It took me a long time to understand the implication of this experience, but I now concluded that this experience was actually an initiation, an alternate initiation to the initiation at Eleusis. Instead of my mind joining with the minds of those higher beings to which the minds of the initiates were joined at Eleusis, my mind was joined with the mind of Francis Bacon, and this provided the necessary glimpse of ‘real’ consciousness needed to understand the contrast between reality and the illusory world we are imprisoned in.

Additional parallels to the initiation at Eleusis was the experience included the phenomena of torrents of information flooding into my mind just as must have been the case with the initiates at Eleusis, and since The Tempest is a model of the universe and the world this experience also included the universe and the world and the processes that take place in universal nature.

The Tempest depicts Prospero as possessing great magical powers. Moreover, it has commonly been noted that in the character of Prospero the author depicts himself. My conclusion from the foregoing is that Bacon constructed this play (that deals with the initiation at Eleusis, and with the ultimate form of human knowledge) so it has the possibility of causing an alternate initiation to the initiation at Eleusis that provides parallel data needed for understanding the true nature of the ‘form’ of all human knowledge depicted in the play. Of course, the objection to this would be, “Why should you have had this experience, and not the scores of academic and literary professionals who have studied the play?” In my opinion, the obvious answer lies in the dilettantism of these ‘professionals’. I mean, if these people are not even capable of realizing that Bacon was the author of the Shakespeare Plays then their understanding must be ridiculous indeed, completely incapable of rising to the level of anything real. And, as for the Baconians, they seem to be more interested in trying to add to the mountain of evidence that supports Bacon’s authorship of the Shakespeare plays, rather than trying to understand the plays themselves. A
being capable of constructing a play that, while containing a comprehensive allegory of the mysteries at Eleusis, can also produce in the mind of the reader an alternate initiation experience, is beyond our illusion bound, ‘false’ conscious minds. In one of the Old Time Radio programs the protagonist was referred to with a question repeated over and over again in the various episodes of that program, “Who was that masked man?” Thanks to the contributions of generations of Baconians this question has been answered over and over again. That masked man was Francis Bacon. However, a greater question remains that may never be answered.

What was that masked man?

Rung 5 is an experiment with Prospero, Ferdinand and Miranda in consort with Caliban, Stephano and Trinculo. These three now enter with a plan to kill Prospero and usurp rulership of the island. But Prospero has foreseen their attempt at assassination. He has had glistening apparel, that he calls trumpery (showy, but worthless), set out to detract them from their purpose of assassinating him. Although this trumpery does not take in Caliban; Stephano and Trinculo are deceived by it. The appetites are deceived by any appearance that appeals to them. This shows that what allowed the great drama at Eleusis to deceive the initiates was the appetite for the appeal of appearance. In order to rectify the appetites, Prospero has them hunted about by the hounds that represent the particular appetites that seduced them. Only when these appetites are exhausted can the proper control over the physical part of man be asserted.

Caliban and his cronies, Stephano, and Trinculo, are tested just as was Ferdinand. Prospero has them placed up to their chins in the filthy pool beyond
his cell. This is an experiment to see if it is possible to raise their natures from the purely physical to the mental. Their heads above the pool while their bodies are totally submerged depicts this. Continuing the experiment Prospero directs that glittering garments be hung on the line outside his cell before Ariel releases them so he may see what happens when they continue with their plot to assassinate him. When they come to the showy garments they are diverted from their aim by the garments. They cannot see beyond the surface appearance of things. Since they are limited to these things of the senses, the faculties of the vegetative soul, they are unable to participate in the final denunciation that exists only on a higher level.

Will is Human Power; understanding is Human Knowledge; the moving faculty is Human Action. When functioning properly the understanding takes the data received from the outside by the senses, evaluates the data, and, based on this evaluation, guides the will so it directs the moving faculty to take the appropriate action based on the rational analysis of the data received. The will should be subject to the understanding, but in The Tempest Human Power (Alonzo) has usurped Human Knowledge (Prospero), and banished it. Without control by the understanding, the passions are aroused by what is pleasurable or what is painful, not by what is true or false, good or bad, and direct action accordingly. The ascent up the Ladder of the Intellect to the ultimate nature of human knowledge depicts the understanding (Prospero) regaining control over the faculties of the will and over the physical faculties before the ultimate ‘form’ of all human knowledge is perceived.

The King’s Party is monitored by Prospero from the very beginning of the play, and as the journey of discovery continues we are shown them wandering lost, as if in a maze all around the island, until they finally arrive at what may be called the eighth rank on the chessboard. Here pieces can be exchanged for other pieces, and we see the pieces depicted by the King and the members of his party exchanged. Gonzalo, who affirms everything, is exchanged so he becomes more critical in his affirmations. Antonio, who denies everything, is exchanged so he becomes more critical in his denials. Sebastian is exchanged so his ambition seeks better ends. They are now ready to view the final announcement presented with the tableau of Ferdinand and Miranda playing at chess.

The characters, or natures, together at the beginning of the play aboard the ship (representing the existing state of the advancement of learning) were separated and operated upon to make the desired modifications upon them, then brought together to form the changed particular in nature. They are joined with Prospero's group (i.e. Human Power and Human Knowledge are united). And only then do we see the final unveiling of the ultimate ‘form’ of human
knowledge. In the Mystery Religion symbolism built into the play this scene corresponds to the Anacalypteria, or unveiling of Kore. Like that event (the ultimate revelation of the Mysteries) this revelation is the ultimate revelation yielded by the Tables of Discovery in the play. This is the revelation of the "form" of all knowledge. And what do we see? The First Folio says Prospero ‘discovers’ Ferdinand and Miranda playing at chess. In Bacon’s time ‘discover’ meant to uncover, or to unveil. Their speech is a significant element of the revelation:

Miranda. Sweet lord, you play me false
Ferdinand. No, my dearest love,
     I would not for the world.
Miranda. Yes, for a score of kingdoms you should wrangle,
     And I would call it fair play.

In chess the endgame is reached when the king is captured. When Prospero shows to Alonso the lovers Ferdinand and Miranda playing at chess at that point he captures the king. This is endgame. All action in the play has led to this ideogram, or emblematic tableau, and this depicts the ‘form’ of all human knowledge. But just what does it mean? As usual Bacon compresses an amazing amount of meaning in an amazingly small amount of matter.

The game of Chess is a microcosm of the medieval world that existed at the time it was modified from the older game from Persia and India for the milieu of Europe. Two kingdoms are depicted warring against each other, complete with King, Queen, Bishops, Knights, Castles or Barons, including foot soldiers. The little kingdoms that wars on the chessboard represents an ideal miniature model of the kingdoms that wars in the great world. The black and white squares, and the black and white pieces represent the Two Principles, the array of opposites that run through the world.

It is also a microcosm of human life in the sense Sancho pointed out to Quixote, "So long as the game lasts, each piece has its special qualities, but when it is over they are all mixed and jumbled together and put into a bag, (at the end of the play all of the characters enter together into Prospero’s cell) which is to the chess pieces what the grave is to life." It epitomizes the medieval world. Moreover a global dimension is given to the "vision" by the words of Miranda to Ferdinand:

"...for a score of kingdoms you should wrangle
     and I would call it fair play."

The understanding (Prospero) is now in control of the other faculties. Physical man is excluded from this final denouncement because it pertains solely to the mind.
The revelation Prospero displays to the King’s party is the ultimate revelation yielded by the Journey of Discovery in the play. This is the revelation of the "form" of all knowledge. And what do we see? The First Folio tells us Prospero ‘discovers’ Ferdinand and Miranda playing at chess. In Bacon’s time ‘discover’ meant to uncover, or to unveil. Their speech is a significant element of the revelation:

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And I would call it fair play.

Ferdinand and Miranda are human activity and human reason playing on the game board of human experience. This depiction has a very significant allusion. In this tableau the whole world of human experience is depicted as having no basis in reality, it is only a construct of the human mind and the human consciousness - like a game of chess. And like a game of chess the rules of the whole world of human experience exists only ad placitum. In The Advancement of Learning Francis Bacon said:

“But yet it holdeth not in religion alone, but in many knowledges both of greater and smaller nature, namely wherein there are not only posita [*fixed and not subject to argument] but placita [*as you please or open to choice]; for in such there can be no use of absolute reason. We see it familiarly in games of wit, as chess, or the like; the draughts and first laws of the game are positive, but how? Merely ad placitum [by general consent], and not examinable by reason; but then how to direct our play in the game is artificial and rational.”

This is why it was necessary for the purposes of Bacon’s final denouncement that the entire play depicts a chess game. The island in the play represents our world. The whole world of human experience has the same basis in reality as a chess game.

Chess, a microcosm of the European, or Eastern world at the time it was invented, was the perfect example for Bacon’s purposes. On the game board two kingdoms, complete with King, Queen, Bishops, Knights, Castles or Barons, and foot soldiers, war against each other. The chessboard is a miniature model of the kingdoms that war in the great world. The black and white squares, and the black and white pieces are those Two Principles, the array of opposites that runs throughout the world. The two periods that ended
at the point this tableau was unveiled (the twelve year rule of darkness of Sycorax, followed by the twelve year rule of light of Prospero, and the lesser twelve hour period of darkness of night, followed by the twelve hour period of the light of day displays the cycles within cycles that these Two Principles run through in the panorama of the world).

It is significant that it is Lovers we see playing the game. In Bacon’s system of thought Love was the primary force that moves all the pieces on the board. This is the emblem of all nature; this is the emblem of the primary postulate, of the fount from which flows all motions in Great Nature. And this, in connection with the game on the board, is also a depiction of Love and War, the two opposites that operate through all of universal nature.

So in this emblematic depiction we are shown the whole world. Beyond that we are shown the whole universe. The black and white squares on the chessboard, along with the opposing black and white pieces represent the ancient doctrine of The Two Principles that was viewed as omnipresent in the world, and in the universe.

A theory, termed Biocentrism, promulgated in recent years by Robert Lanza and Bob Berman in their book, “Biocentrism – How Life and Consciousness are the Keys to Understanding the True Nature of the Universe” throws some light on Bacon’s denouncement in the tableau at the end of The Tempest. Lanza and Berman who contend each biological organism creates its own reality, put forth the following in support of their theory:

300 or so years ago George Berkeley pointed out that the only thing we can really perceive is our own perceptions. That is, our cosmos is our consciousness, and exits only inside our heads. For centuries Berkeley’s ideas were not given much weight. Then in the 1920s quantum physics experiments began to support this idea. These experiments demonstrated that results depend upon whether anyone is observing. An example is the famous two-slit experiment. When no one watches a subatomic particle or a bit of light passing through the slits, the particle exhibits the behavior of a wave that can inhabit all possibilities including somehow passing through both slits at the same time. On the other hand, if someone is watching the particle behaves like a bullet, passing through one hole or the other.

Quantum mechanics is the most accurate model physicists have for describing the world of the atom. But this model implies that an unobserved sub-atomic particle—an electron or photon—has no well-defined location or motion until it is observed. It is only a wave function, a mere possibility. When observed it switches from
possibility to reality, or as some physicists say the wave function collapses.

Experiments suggest the mere knowledge in the experimenter’s mind is sufficient to collapse a wave function and convert possibility to reality. A strange example of this is the case of particles created as a pair - for example, two electrons in a single atom that move or spin together. Physicists call them entangled. Due to their intimate connection, entangled particles share a wave function. When one of the particles is measured, thus collapsing its wave function, the other particle’s wave function collapses instantaneously. If one photon has a vertical polarization (its waves all moving in one plane), the act of observation causes the other to instantly go from being an indefinite probability wave to an actual photon with the opposite, horizontal polarity - even if the two photons have since moved far away from each other.

In 1990, University of Geneva physicist Nicolas Gisin, sent two entangled photons zooming along optical fibers until they were seven miles apart. One photon then hit a two-way mirror giving it the choice of either bouncing off or going through. Detectors recorded what it randomly did. But whatever action it took, its entangled twin always performed the complementary action, and this relation between the two happened at least 10,000 times faster than the speed of light, implying that quantum news travels instantaneously, limited by no external constraints - not even the speed of light.

The conclusion from all this obliterates the idea basic to our sense of reality of space/time. Space exists only as a construct of our mind. Past and future exists only as a construct of our minds. This is exactly what Bacon implied in his Masculine Birth of Time:

“Nevertheless it is important to understand how the present is like a seer with two faces, one looking toward the future, and the other toward the past.”

The fallout from the strange results of the physicist’s experiments was varying degrees of confusion and consternation. But slowly another interpretation emerged that seemed to make sense of these results. Instead of a reality out there that has always existed, what we actually perceive as existing is something that exists only in our own consciousness. Human consciousness creates its own universe and this universe would not exist without human consciousness.

Another ‘strangeness’ is the ‘Goldilocks paradigm’. The cosmos has repeatedly been found to be ‘just right’ for the existence of human life. If the Big Bang had been one-part-in-a-million more powerful it would have rushed
out too fast for the galaxies and life to develop. If the strong nuclear force were
decreased 2 percent, atomic nuclei wouldn’t hold together and hydrogen would be
the only kind of atom in the universe. If the gravitational force was decreased by a
hair stars (including the Sun) would not ignite. This is only three of more than two
hundred parameters essential for human life within the universe, that are so exact it
strains credulity to suppose that they are random.

Francis Bacon said:

“...the true rule of a perfect inquiry is that nothing can be
found in the material globe which has not its correspondence
in the crystalline globe-the understanding...”

What he was saying is that everything that seems to exist out there in the material
world must exist in the human consciousness otherwise it will not exist ‘out there’.
That is, the ultimate ‘form’ of any inquiry is that anything that seems to exist out
there must exist in the human mind. This implies an agreement with some, though
not all, of the basic ideas of Lanza and Berman’s theory. Suppose we accept the idea
that there is no ‘out there’ out there, but that it all exists within our own
consciousness, we still have to explain how this inner theater comes to be shared
with others. If each individual biological entity creates its own world and the
universe that it experiences how is it that this world and universe is shared with
others? Some hypothesis is needed to explain the community of illusion.

Although part of the phenomena seems to be explained by Lanza and Berman’s
theory, other parts seem better explained by the ideas of Vedanta (systems of
knowledge based on the Vedas). A main element missing in Lanza and Berman’s
theory is the existence of souls. The existence of souls, and the fall of souls is also an
element of Bacon’s system of thought. Unlike Christianity, which teaches Salvation,
Vedanta teaches Realization. In Vedanta Brahma is the great magician who, by his
power of maya (illusion), creates the universe in which the soul by illusion is bound.
As sparks fly forth from a blazing fire so the individual souls flew forth from
Brahma, and since each soul is a portion of Brahma, each soul possesses a portion of
his power of maya (illusion). Since the souls are fundamentally united due to their
origin from Brahma, the illusion created by individual souls is pooled with the
illusion created by all souls. When a soul attains to the realization that all is illusion
only then will it be freed. According to Vedanta the physical world operates under
the fundamental law of maya, or illusion. The soul caught in the illusion of maya is
compared to a sleeping man who is caught in the illusion of dreams. When he
awakens the dreams vanish. So when the soul awakens the dream of life will vanish.
Strange results from Quantum Physics have demonstrated that the notion basic to our sense of reality of space/time is illusion. They exist only as a construct of our mind. George Berkeley pointed out some 300 or so years ago that the only thing we could really perceive is our own perceptions. Our consciousness is the canvas of our cosmos and whatever we are aware of as existing exists only inside our heads. As Francis Bacon said:

“…the true rule of a perfect inquiry is that nothing can be found in the material globe which has not its correspondence in the crystalline globe-the understanding…”

What he says is that everything that seems to exist out there in the material world must exist in the human consciousness otherwise it will not exist ‘out there’. That is, the ultimate ‘form’ of any inquiry is that anything that seems to exist out there must exist in the human mind, and it is only ad placitum.

Vedanta has been around for more than five thousand years. But its doctrine still contains some questions that need to be answered just as the parallel doctrine that Bacon displays at the end of The Tempest contains some questions that need to be answered. In addition I noticed that the consciousness of the author of the play that I experienced during the experience described in 5 above was identical with what Georges Gurdjieff described as real consciousness. Gurdjieff had a detailed and specialized knowledge of the paranormal constitution of man. He said ordinary man does not possess real consciousness, and described real consciousness as a state in which man knows all at once everything that he in general knows. Very strange also was the fact that this hypnopompic experience supplied the data needed for a more comprehensive understanding of Bacon’s final denouncement at the end of The Tempest.

The experience I described above provides an insight into how our realm appears to someone with real consciousness. The two opposing perceptions at the basis of everything that exists in our realm have a comparison in the realm of computers. There are virtual reality games in computers that appear quite realistic. But everything we see in computers has a binary basis. Way back when computers were just starting out to be the next big thing this binary basis was called “flip-flop”. This was the name applied to a circuit that alternated between two states when a current was applied to it. From this the next step was a few simple logic gates based on the flip-flop nature of the circuit. From this was derived the entire realm of computer illusory virtual reality just as the entire realm of our illusory existence is based on the two states I saw in my hypnopompic experience.
Beyond this consider the two states of consciousness contrasted here: ‘Real’ consciousness and ‘False’ consciousness. The Sufis say we are asleep in this world. Vedanta also uses analogy of ‘sleep’ and ‘dreams’ for ‘False’ consciousness. In ‘Real’ consciousness there is awareness of everything simultaneously. ‘False’ consciousness like sleep and dreams consists of only fragmentary perceptions. Thus, while time and space does not exist in real consciousness, the ‘parcel’ effect of ordinary consciousness creates the illusion that it exists. Moreover, the parcel effect of ordinary consciousness also creates the illusion that there is a reality ‘out there’ whereas everything exists together. The end effect is that compared to real consciousness our ordinary consciousness imprisons us in a realm of sleep, dream, and illusion, and much of the illusion that we experience is a pooled illusion, a convention created by individual souls that is shared with other souls, just as the rules of a chess game is a convention shared by others.

The question that arises from all this is how does it happen that we are in this world of illusion, cut off from the real world? The Cathars had an interesting perspective on this. They had a strange theology built around the idea of The Exiled Evil God. This Evil God, who rules the world, has trapped the divine sparks from the celestial fire above in the prison of bodies made of matter, where they are doomed to go through the endless chain of transmigrations. The Cathars knew the Evil God as The Prince of darkness; Satan; Prince of the World; or Rex Mundi (The King of the World). According to the Cathars he was also the Jehovah of the Old Testament. For the Cathars a perpetual war was waged throughout all creation between two irreconcilable principles, and the Roman Catholic Church was a tool the Evil God had set up for the purpose of keeping imprisoned the human souls who the Evil God had enthralled into his control and trapped in the material world, and the Evil God uses illusion and mind control to keep the souls trapped here, for when the last one is delivered his kingdom, and the entire realm of illusion, will end.

Both the Hindus and the Cathars were devotees of deep meditation. Both derived their knowledge from the revelations they gained while in their states of deep meditation. And it may be noted that in many aspects the Cathar story is similar to the Vedanta perspective. The difference is that the seers of ancient India imparted no tint of evil to Brahma, while in the Cathar version the God of illusion becomes the God of Evil. Perhaps the seers of ancient India had a higher illumination, or perhaps, the difference lays in the conditions the Hindus and the Cathars operated in. Perhaps also, it was a matter of basic temperament. But in any case the theology of the Cathars throws a new light on The Tempest.
Prospero means ‘he who prospers.’ His story is the story of the man on the ascending path who succeeds in escaping from the prison of the world. The play tells us that ‘rapt’ in secret studies Prospero was exiled to the island. Rapt is derived from a Latin root meaning ‘to be seized’, or ‘to be carried away’. Prospero realizes the island (our world) is a realm of illusion, and even uses this illusion for his own purposes, but later he realizes he must repudiate all connection with illusion. He does this. He effects changes to the parts of his being that keeps him imprisoned in the illusion of the world. Having accomplished this we see him at the end of the play where it seems his escape is assured - that he will leave the island the following day, but even at this point something else is needed, hence the Epilogue. At one level the Epilogue is merely a conventional address at the end of a play by an author eager to please his audience. At another level, with the words, “Pardoned the deceiver”, the epilogue alludes to the Cathar doctrine of the souls kept entrapped in the prison of the world by the deceiver, Rex Mundi. At another level the words, “Unless I be relieved by prayer /Which pierces so, that it assaults/Mercy itself” point to another Neoplatonist, Proclus, who, adding to the ideas of Iamblichus, said prayer was a necessary aid in obtaining release from this lower world.

The hypnopomic experience I described above merits another look. It took me a long time to understand the implication of this experience, but I believe now I have. My conclusion is that this experience was actually an initiation, an alternate initiation to the initiation at Eleusis. Instead of my mind joining with the minds of those higher beings to which the minds of the initiates were joined at Eleusis, my mind was joined with the mind of Francis Bacon, and this provided the necessary glimpse of ‘real’ consciousness needed to understand the contrast between reality and the illusory world we are imprisoned in.

I believe this experience resulted from my study of The Tempest, that the play was designed with the potential to cause this experience. This belief is supported by another case connected with the play. In my article, “The Secrets of the First Folio” I described the case of a woman who had a similar experience connected with studying The Tempest. She experienced the sensation of a torrent of information flooding into her mind. And following this she had experiences that indicated some type of psychic energy had been downloaded into her body and mind. In that article I described the role that the psychic energy I call ‘psi-plasma energy’ plays in psychic experiences.

Additional parallels to the initiation at Eleusis was the experience included the phenomena of torrents of information flooding into my mind just as
must have been the case with the initiates at Eleusis, and since The Tempest is a model of the universe and the world this experience also included the universe and the world and the processes that take place in universal nature.

The Tempest depicts Prospero as possessing great magical powers. Moreover, it has commonly been noted that in the character of Prospero the author depicts himself. My conclusion from the foregoing is that Bacon constructed this play (that deals with the initiation at Eleusis, and with the ultimate form of human knowledge) so it has the possibility of causing an alternate initiation to the initiation at Eleusis that provides parallel data needed for understanding the true nature of the ‘form’ of all human knowledge depicted in the play. Of course, the objection to this would be, “Why should you have had this experience, and not the scores of academic and literary professionals who have studied the play?” In my opinion, the obvious answer lies in the dilettantism of these ‘professionals’. I mean, if these people are not even capable of realizing that Bacon was the author of the Shakespeare Plays then their understanding must be *ridiculus*, indeed, completely incapable of rising to the level of anything real. And, as for the Baconians, they seem to be more interested in trying to add to the evidence that supports Bacon’s authorship of the Shakespeare plays, rather than trying to understand the plays themselves.

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*The Epilogue - Some Strangeness In The Proportion*

A very curious feature of the play is the epilogue delivered by Prospero who is left alone on the stage after the other characters have retired into his cell, but who is not really alone because all of the characters are listed there along beside him: In the Epilogue the characters in the play are labeled as actors, reinforcing the idea that it was not real at all, that the characters in the play were merely actors putting on a stage show. They are together here because they are the faculties of Prospero’s own soul, and because these faculties together constitute his consciousness the inner canvas on which the illusion of the island exists. (It is significant that Adrian & Francisco are listed together making 12 characters). This listing is broken up to make the 12 less obvious.

There is another of Bacon’s acrostics in the Epilogue. The W’s in the first folio were double V's. The acrostic says:
"Now my charms are oer-throwne,
And what strength I haue's mine owne,
VVhich is moft faint: now tis true
I muft be heere confinite by you
Or sent to Naples. Let me not
Since I haue my Dukdome got,
And pardon'd the deceiuer, dwell
In this bare ifland, by your Spell,
But release me from my band
With the helpe of your good hands:
Gentle breath of yours, my Sailes
Muft fill, or else my proiect failes,
VVich was to please: Now I want
Spirit to enforce: Art to enchant,
And my ending is despaiere,
Vnless I be relieud by praier
VVhich pierces so, that it affaults
Mercy it selse, and frees all faults.
As you from crimes would pardon'd be,
Let your Indulgence set me free.

This Latin message reads NAVIOSA (SHIPWRECKED), and a little further down MVSA (MUSE). In Bacon’s anonymous work, “The Arte of English Poesie”, ascribed by orthodox scholars to George Puttenham, we are told that the word Poet is derived from a Greek word meaning to make, and consequently, “A Poet is as much to say as a maker.” Like God, he says, Poets are creating gods. They create by the divine instinct called furor by the Platonics, also known as their Muse. So Prospero is saying in the epilogue that now he is bereft of his muse. His muse has been shipwrecked. The putative meaning of this is that this is Prospero in his role as the dramatist addressing the audience, imploring that they release him from the island (representing the Globe Theater) and from his career as a dramatist. But there are other elements in the epilogue that are quite strange in the context of the play. Perhaps the muse is the source of the illusion that afflicts all minds. What does this all mean?

The ancient Eastern Traditions had a very strange idea about the universe. They said the universe was only an illusion, a cosmic dream in which the self was caught up, but from which it would and from which it would awaken when it finally achieved realization and consequently liberation. The great Lord Vishnu lies sleeping on his bed of Sesa, The King of Snakes. As he sleeps he dreams. His dream is the universe. When he awakes the universe will disappear. This dream element permeates The Tempest. The dream model in The Tempest is
the model of the universe in the Eastern traditions. Many commentators have noticed the dream atmosphere which permeates The Tempest without realizing its significance.

David James pointed out the pervasive, dreamlike quality of the play simulated by the incoherent discords of the varying perceptions of the island upon which they are cast away following the tempest, and augmented by the recurrence of the words ‘sleep’, ‘waking’ and ‘dream’ throughout the play, and by the curious actions of the characters of falling asleep, awakening again; of, while they are awake of experiencing difficulty in knowing whether they in reality are not sleeping, and by the speech of Prospero in which he says all of life is a dream and remarks that in the light of all this, the total impression made by the play can best be expressed by saying that:

"Prospero in truth never left Milan, and that the island and everything which happens on it is only a dream of Prospero’s."

He went on to note a curious feature in the play whereby as it neared the end and finally culminated in the final epilogue speech of Prospero there was a curious impression created of Prospero awakening from a dream. Deep in the play Prospero was a god, just as we are gods to the characters of our dreams. As says, he set roaring war betwixt the green sea and the azure vault, plucked up pine and cedar trees by their roots; called forth spirits from their graves. He operated as both author and director of the entire drama. But then, as the play neared its end he gradually ceased to be a god and became curiously more and more human until at last we found him saying:

"Now my charms are all o'erthrown, And what strength I have's mine own"

as if his magic power had been that of the dreamer over the world of his own dream creation, and now he is awake he is (although a duke of power) only a man again. James came close to a realization of what was, perhaps, the most occult feature of the play. From this perspective Prospero is Vishnu sleeping on his bed of Sesa, the king of snakes, and dreaming his dream that is the whole cosmos. This dream depiction is summed up in the ‘our revels now are ended’ speech that gathers up so many of the elements in The Tempest. Numerous other commentators have remarked upon the dreamlike atmosphere of the play. I will add only one. David Young said:

"So dense and pervasive is the dreamlike atmosphere of the play that it scarcely needs pointing out."
There is the dreamlike quality throughout the play, underscored by the varying perceptions of the island upon which the King’s party are cast away following the tempest, and by the recurrence of the words 'sleep' 'waking' and 'dream' throughout the play, and by the characters of falling asleep, awakening again and experiencing difficulty in knowing whether they are awake or sleeping. All of this is capped by Prospero’s speech in which he says all of life is a dream. The implicit seems to be that Prospero did not leave Milan at all, but instead everything that happens in the play is only a dream he is dreaming.

Furthermore, as the play reaches its end culminating in the final epilogue speech of Prospero a curious impression is created of Prospero awakening from a dream. Deep within the play Prospero was a god, just as we are gods to the characters of our dreams. He describes setting roaring war betwixt the green sea and the azure vault; plucking up pine and cedar trees by their roots; calling forth spirits from their graves. He has operated as both author and director of the entire drama. But now, curiously, as the play ends he has gradually ceased to be a god and became more and more human:

"Now my charms are all o'erthrown,
And what strength I have's mine own"

It is as if his magic power had been that of the dreamer over the world of his own dream creation, and now he is awake he is only a man again.

Prospero (the man who prospers) has attained realization. Now he is at the final point where he seeks release from the island that symbolizes the illusionary world that existed in his inner consciousness. In the epilogue he pleads that since he has got his Dukedom back, and pardoned the deceiver he be no longer bound to the bare island. To pardon someone is to give them their freedom. When he says he has pardoned the deceiver that means he has unbound the faculty within his own soul that exiled him to the illusionary island of the world within his own consciousness. The Deceiver here is that faculty in his own soul, Antonio who exiled him to the island. Since that faculty has been freed the island is now ‘bare’, no longer cloaked with the illusions that had filled his consciousness.

He seeks to make the final transition through the power of prayer. This is also a parallel to biocentrism. This illusion was all in the consciousness of Prospero. Now he is awakening from that illusion. But we have seen that the island represents the world, and in one facet of the allegory Prospero represents God. And this is also true since each human is the God of the universe and the world it experiences while bound to the illusion that it experiences.
This is a reflection of the idea in Vedanta that the universe/world is an illusion in which the soul is bound, but from which in the end it will be freed when it attains realization. This is also a reflection of the concept of biocentrism that all we experience is what exists within our own consciousness. The 12 characters of the play listed beside Prospero’s final speech are the faculties of his own inner consciousness, the faculties of the human soul, recalling the words of Bacon:

"The justest division of human learning is that derived from the three different faculties of the soul"…”The faculties of the soul are well known; viz., the understanding, reason, imagination, memory, appetite, will and all those wherein logic and ethics are concerned."
III. THE ALLEGORY OF FREEMASONRY IN THE TEMPEST

A theory that ascribes the origin of Freemasonry to the Ancient Mysteries has frequently been put forth, and there are certainly a number of identical features that exist between the Mysteries of Eleusis and Freemasonry:

1. The secret character of both institutions.
2. The use of symbols
3. The dramatic form of the initiation
4. The division of into three main degrees or steps
5. The adoption by both of secret methods of recognition

As well as a number of others. But the connections go far beyond this, and exhibits once again Bacon's amazing ability for uniting a great amount of diverse data into harmonious whole. The origin of the Eleusinian Mysteries has frequently been traced to Orpheus. The myth of Dionysius was not only a main feature of the Orphic theology and of the Eleusinian Mysteries, but the Dionysian Artificers, who had their origin in the Orphic theology and the Eleusinian Mysteries, link the Eleusinian Mysteries to Freemasonry. In addition, the Dionysian Artificers also had a close relationship to Pallas Athena from which the name Shakespeare is derived.

About fifty years before the construction of the Temple of Solomon in Jerusalem, a colony of Grecians, complaining of the narrow limits of their country as a result of the increased population, migrated, and having settled in Asia Minor, gave to that country the name of Ionia. The introduced into Ionia the Mysteries of Pallas and of Dionysus and Eleusis, and having became imminent in the practice of architecture they formed a secret society, whose purpose was erecting buildings. The name of Dionysian Artificers was given to this society.

At the time of the building of the Temple of Solomon these people existed at Tyre, as well as in other parts of Asia Minor and joined the practice of operative architecture to the observance of the religious rites of Dionysiac Mysteries. Around 1,000 B.C. when King Solomon began the construction of his temple at
Jerusalem, Hiram who reigned over the kingdom of Tyre patronized these religious builders whose internal government was very similar to that exhibited by the later day Masonic society.

When Solomon was making preparations to build his Temple he contacted his friend and ally, Hiram, King of Tyre, because he was well aware of the architectural skill of the Tyrian Dionysiacs, and asked for the monarch’s assistance in his project. Hiram sent him the necessary workmen, included among whom was the renowned and highly skilled Hiram Abif, who was entrusted with the superintendence of the construction and placed at the head of both the Tyrian and Jewish craftsmen. This was the same Hiram Abiff who was later the main figure in the principal legend in the Master Mason’s ritual.

There was another link between the Dionysiac Artificiers and the Freemasons of Bacon’s time, and this link was the Knights Templar. The Knights Templar became greater builders after their return from Jerusalem and well formulating the Freemason Fraternity with its Ancient Mystery and Dionysiac Artificier heritage. In some manner the Knights Templar became linked with the heritage of these people, received that heritage and conveyed it to Bacon’s time.

The Knights Templar

Near the beginning of the crusades, after Jerusalem was captured, nine French Crusaders appeared before King Baldwin of Jerusalem. They asked for quarters in the east wing of his palace, adjacent to the recently captured Al-Aqsa Mosque, (former site of King Solomon’s Temple) so they could protect pilgrims traveling to the Holy Land. Their request was granted. They became known as the Knights of the Temple, soon shortened to Knights Templar. However, during the first nine years of their existence, they neither recruited new members nor protected pilgrims traveling to the Holy Land.

Instead they kept close to their quarters and conducted extensive excavations beneath the former site of King Solomon's Temple. This is not conjecture. In 1894 a group of British Royal Engineers led by a Lieutenant Charles Wilson discovered extensive evidence of the Templars while mapping vaults under Mount Moriah. They found vaulted passageways with keystone arches, typical of Templar handiwork, and also artifacts consisting of a spur, parts of a sword and lance, and a small Templar cross, which are still on display in Scotland. Obviously the Templars were familiar with the tradition of a secret vault beneath Temple of Solomon. Moreover, evidence is not wanting that the Templars found this vault. Several accounts claim they acquired scrolls of hidden knowledge. There has been speculation from time to time that they recovered the Ark of the Covenant. However, Graham Hancock makes a good case in "The Sign and the Seal" that it disappeared much earlier. On the other
hand they may have recovered scrolls containing the building secrets of the Dionysian Artificers since the Knights Templar are noted for their building activities, and many of the great cathedrals of Europe have been attributed to them.

There is evidence the Templars built extensively using their own teams of masons, constructing their own castles and preceptories. After the Templars returned to France, during one hundred and fifty years more or less, came what has been called the miracle of the Gothic flowering. The great cathedrals began to appear with a new style of architecture which had never appeared in Europe before. This architecture embodied the ancient sacred geometry. Unlike other new art forms, the Gothic style of architecture appeared at one blow, complete, and whole throughout the West. A number of students have connected the Templars with this new architecture style.

The implicit seems to be the Templars did indeed recover the ancient "Temple Scroll", possibly along with other manuscripts that had been hidden in the vault beneath the Temple of Solomon, and promulgated the ancient architectural secrets of sacred geometry, that had been received from the Dionysian Artificers and recorded in that scroll. After the return of the Knights Templar from Jerusalem the flowering of the great cathedrals that began to appear throughout Europe. There is evidence that the Templars were behind the construction of these buildings. These structures based on geometric principles and abstract mathematical relationships. The maze, the chessboard, the arch, and the pillar or column were pure embodiments of symmetry, regularity, balance, and proportion. The knowledge of the Templars was not restricted to "Sacred Geometry" or to the wisdom they may have imbibed from the Dionysian Artificers. The Templars Master Mystics were closely connected to the court of the count of Champagne in Troyes. Here an influential school of Cabalistic and esoteric studies, had flourished since 1070. It was here, at the Council of Troyes in 1128, that the Templars were officially incorporated, and for the next two centuries Troyes remained a strategic center for the order.

After those initial years at their inception the order of the Knights Templar grew quickly. By 1130 some 300 Templar knights were in Palestine. They were tough, brilliant fighters. The Knights Templar gained great wealth and power. Then on October 13, 1307 King Philip IV of France with the support of Pope Clement V arrested large numbers of Templars in coordinated raids. The Templars had become enormously wealthy and had used their wealth to establish a major banking operation. They had loaned massive amounts of money to King Philip IV, and he not only wanted to rid himself of his debt, but he also wanted to seize their treasure to finance his continental wars against Edward I of England. However, since the Knights had a sterling public
reputation he had to justify his actions. He had the Templars arrested, charged with heresy, and subjected to hideous torture so they would confess to this and the other heinous crimes he had invented to charge them with. It has been theorized that following their persecution the Knights Templar went underground and changed the name of their fraternity to Freemasonry. Certainly it is a huge coincidence, if coincidence it is, that the very heart of both organizations was the Temple of Solomon.

Robinson On The Templar Origin of Freemasonry
John Robinson presents persuasive evidence in his book, "Born in Blood" that Freemasonry was a mutual protection, secret society, begun by the Knights Templars after their suppression. Robinson distinguishes between aspects of Freemasonry ritual he thinks were originated by the Templars, and others added later.

Interestingly it is in those Robinson thinks were added later that there is the major agreement with detailed features of Bacon's ideas. According to Robinson his book came about as the result of research into certain unexplained aspects of the Peasants' Revolt in England in 1381. There was evidence of an impressive organization behind the revolt. From this it was a short step to more specific evidence that pointed to Templar involvement. During the revolt upwards of a hundred thousand men marched on London. Their leader was Walter Tyler which seems to have been an assumed name. Tyler is the tradition name for the man who guards the Masonic lodge. Their concentrated and especially vicious attacks on the religious order of the Knights Hospitaller of St. John. "Not only did the rebels seek out their properties for vandalism and fire," says Robinson, "but their prior was dragged from the Tower of London to have his head struck off and placed on London Bridge, to the delight of the cheering mob." The Knights Hospitaller were the great enemies of the Templars and the Templar properties were turned over to them after the Templars were suppressed.

Robinson notes the years between the first Templar arrests in 1307 and the final dissolution of the order in 1312 would have provided ample time and opportunity for an underground system to mature into a clandestine organization that would admit other sympathizers and other fugitives, especially those who had escaped their prisons during those years." He says:

"Any fugitive Templar taken would be subjected to imprisonment and torture to extract confessions of heresy, and any person assisting him even with advice and counsel could be punished and excommunicated, risking the loss of any property he might have. Under those circumstances, the matter of who could be trusted was literally a matter
of life and death. If to let a man know your name might put your life and property at stake, what kind of oath, or threat, would be sufficient to give a feeling of comfort? The fugitive Templar would have needed a rule such as that ancient Old Charge of Freemasonry, that a Mason tell no secret of any brother that might cause that brother to lose his life and property."

He says the bloody oaths of penalty, for revealing Masonry secret makes sense, such as the penalty in the Entered Apprentice degree of having ones throat cut from ear to ear if he reveals the secrets, or the penalty in Fellow Craft degree:

"I most solemnly and sincerely promise and swear without the least hesitation, mental reservation, or self-evasion of mind in me whatever, binding myself under no less penalty than to have my left breast born open and my heart and vitals taken from thence and thrown over my left shoulder and carried into the valley of Jehosaphat, there to become a prey to wild beasts of the field and the will vultures of the air, if ever I should prove willfully guilty of violating any part of this my solemn oath or obligation of a Fellow Craft Mason."

But if the Freemasons were merely a secret order begun by Medieval building guild such bloody oaths would make no sense at all. Robinson makes another significant point as regard the alienation of the Templars from the Church. He says that for a Templar the idea of the church as his enemy would have been both depressing and confusing. Formerly the Templar initiation had made the knight a monk whose entire life was thereafter pledged to the service of the church and the pope. Now he was an outcast from his religious allegiance. They would need a focal point of agreement, that there was indeed a God. Else how could they have effective oaths? This explains the feature that most characterizes the Fraternity, and has been without explanation for hundred of years - the central tenet of Freemasonry that each member must assert his belief in a Supreme Being, but that how he worships that Supreme Being may not be questioned. Masons who believe their fraternity was born in medieval guilds of stonemasons most explain how such guilds could have acquired an attitude toward religion and church that said, "If they matter to you, it's perfectly all right with us, but to our protective, secular brotherhood the sacraments don't matter. Christ doesn't matter. All that matters is you agree that there is indeed a Supreme Being over all of us.

Robinson points to the Grand Hailing Sign of Distress of the Master Mason as one evidence of the antiquity of certain feature of Freemasonry. This sign, with both hands raised in the air, he says, gives away its age, because the hands are
held exactly as they would be in response to a gunman's demand, "Hands up!" if such a
gunman gave the command to someone getting out of a stagecoach. Such a sign as this,
he says, paralleling that ordered by a criminal would not have been used by the
Freemasons if it had existed at the time it was implemented. Therefore the Grand Hailing
Sign of Distress must have implemented prior to that time.

Still another was that the visiting brother be given 'employment' for two weeks, then
given some money and put on the road to the next lodge. We should medieval guilds of
master craftsmen have made a practice of hiring men they didn't need and bestowing
money on itinerant stonemasons passing through? That kind of treatment is much more
likely to be extended to a man on the run, who would be given lodging for up to two
weeks, not 'employment.' Another interesting Old Charge is that no Mason should
engage in sexual congress with the wife, daughter, mother, or sister of a brother Mason.
The charge has been used by anti-Masons to show that Masons had selective morality,
because their moral code was limited to their own members, allowing the brothers to
have sexual relations with the wife, daughter, mother, or sister of any non-Mason. Their
mistake is seeing the charge as part of any code of morality, which it is not. This
brotherhood was a secret organization that somehow included men being, or aiding and
abetting, heretics and traitors. It was vital that they stick together.

He says the collective evidence indicates Freemasonry was essentially a mutual
protection society of men at odds with church or state, or both, and not a building
society.

Robinson refers the origin of the chessboard floor of the Masonic Lodge to the Beau
Seant, the battle banner of the Knights Templar. This was a vertical design consisting of
a black block above and a white block below. The black block signified the black world
of sin the Templar had left behind, and the white block symbolized the pure life he had
adopted as a soldier for Christ. Robinson thinks that originally the Masonic Lodges had
only one black and one white square.

He says another mystery that finds a solution in the Templars is the "clothing" of
Freemasonry. The primary item is the Masonic apron, the first item received by the
Entered Apprentice at his initiation and the First Masonic symbol explained to him.
Today that apron has come to be lined, trimmed, fringed, and decorated with badges and
symbols, but in ancient Masonry it was an untrimmed white lambskin tied around the
waist. This lambskin has been proclaimed as a badge of innocence and purity. This apron
is a direct tie to the Templars. Their Rule forbade any personal decoration except
sheepskin, and required that the Templar wear a sheepskin girdle about his waist at all
times as a reminder of his vow of chastity, a context within which purity and innocence
are vital.
The other item of Masonic clothing, the gloves, was not an article of common clothing in the Middle Ages, and possession might well have aroused suspicion, or at least drawn attention to the wearers, for which all secret societies hold a strong aversion. Moreover, gloves were not easy to make and were expensive, so they were generally worn only by the knightly class and higher clergy. However, there was a strong Templar connection. Their Rule required the Templar priest to wear gloves at all times to keep their hands clean "for when they touch God" in serving Holy Communion.

Robinson adds,

"Finally, was it just pure coincidence that the Knights Templar and the Freemasons were the only organization in all of history that found their principal identification in the Temple of Solomon, or was that history trying to tell us something?"

The aspects he points to as later additions to Freemasonry are very interesting. He says in our search for origins, it should be borne in mind that the entire aura of learning, and the emphasis on geometry, are not part of the basic ritual. He deduces that since geometry and the emphasis on learning was not a part of the initiation rite but was only presented as a part of the lecture that follows that it was layered on at some later point. He says:

"Then came a time near the beginning of the seventeenth century when science and mathematics began to take hold of men's minds, to stir their imaginations, and to invoke new theories, new experiments."

And he thinks this was when the emphasis on learning was added onto the Masonic ceremony. He thinks the checkerboard floor patterns of black and white squares was a later addition to the Masonic symbolism, amended from the one black and white square of the Beau Seant. He notes that while the Masonic oaths are taken on the compass and square that rests on the top of a Holy Bible, these Bibles were not available to individuals in the Middle Ages indicating the oaths were formerly taken on some symbol. He says this symbol may have been the compass and square alone at one time, but notes that if the earliest Masons were indeed fugitive Templars there symbol might well have been the Seal or "Star" of David. This symbols consists of two interlocking equilateral triangle, one upright, and the other inverted, with the upright triangle merely an outline. If the crossbar on the horizontal bars are left out, Robinson says, suddenly we see the compass and square, and only minor modifications are required to give the new symbol the surface appearance of these tools.
The ritual of induction into Free Masonry has a ceremony that also involves the complete movement around a circle. This is the Rite of Circumambulation; a rite that is almost identical in all three degrees, the only significant variation being the number of circuits of the Lodge. There seem to be a connection between the cycle of the circle of a compass and the cycle of circumambulation in masonry, although it is impossible to determine just how much has been altered in the original ritual, and thus how much has been lost. The message in The Tempest is directed at the Free Masons and has to do with Bacon’s art for finding new arts.

The Entered Apprentice degree throws light on this. This Ceremony in the contemporary ritual has the following exchange:

Worshipful Master: I hail.
Senior Warden: I conceal.

Worshipful Master: What do you conceal?
Senior Warden: All the secrets of Masons in Masonry…

But a letter dated May 6, 1696 putatively from John Locke to Thomas Earl of Pembroke demonstrates that in the original ritual there was a significant difference. Locke had procured a copy of an Masonic MS. In the Bodleian library that gave an account of the same ritual. In this account the ritual was as follows:

**Quest. What do the the maconnes concele and hyde?**

**Answ. They concelethe the arte of fflyndynge neuwe artes.**

Locke had heard an account alleging the original of the old manuscript was in the handwriting of King Henry VI, and based on this, assumed it dated back to around 1436. But this was just an assumption. With all the links of Francis Bacon to Freemasonry this certainly points to Francis Bacon and his art for discovering new arts and sciences. This also shows he changed the ritual bequeathed from the Templars to incorporate this reference. And this further shows that the ‘fit and selected minds’ referred to by Bacon above as those to whom he was committing his ‘formula of interpretation’ were the Freemasons. In the incomplete form of his logic machine given in the Novum Organum, another connection is the strange rite of circumambulation in the rituals of the three degrees of blue masonry. The initiate in the ceremony makes a circle around the central altar in the lodge: once in the Entered Apprentice degree, twice in the Fellow Craft degree, and three times in the Master Mason degree. This parallels the circuits of the compass in The Tempest.
For those who realize the evidence demonstrates Bacon's authorship of the Shakespeare plays, his connection with Freemasonry can be established conclusively. In, "Shakespeare: Creator of Freemasonry" Alfred Dodd itemizes an numerous Masonic allusions in the Shakespeare plays, especially in "Love's Labor Lost". For example, Dodd cites the following from the play:

I will visit thee at the Lodge.
I know where it is situate
L Lord how wise you are?
I I will tell thee wonders.
W With what face?
I I love thee.
S So I heard you say.
A And so farewell

F Fair weather after you.
C Come Jaquenetta, away.

There is first a reference to the "Lodge". Next the capital letters running down the beginning of the lines, spell out "WIL [in reverse order]) followed by IS A FC", i.e. - "Will is a Fellowcraft." And in the dedication to the two brothers in the prefatory material Shakspere was also designated as a Fellow Craft. Dodd adds that the phonetic sound of the first two syllables of Jaquenetta is "Jachin", the password for the Fellowcraft. (Many Baconians believe the clown parodied in Love's Labor Lost was actually William Shakspere of Stratford on Avon.)

As Dodd says, the body of evidence cited in his book "proves incontestably these works were saturated in Masonry." The problem is, and has always been, dual. In the first place scholars do not realize that Bacon wrote the plays. And in the second place, in addition to this lamentable ignorance, the scholars who have studied the plays have had no familiarity with Freemasonry. When they encounter something, such as the knocking at the gate scene with the porter in Macbeth, it registers no more than light on the eyes of a blind man. But the repeated three knocks at the door, especially in connection with the association of King James with Scottish Freemasonry, almost certainly alludes to the ritual of Freemasonry. But enough of this scattered and sporadic evidence. What I want to do now is to provide an overview of the Masonic symbolism in The Tempest.

It is not surprising that The Tempest has so many Masonic allusions, symbolically the setting is inside a Masonic Lodge. To understand this it is
necessary to have a mental picture of the setting of the drama. It takes place in the Mediterranean Sea. What does the Mediterranean Sea have to do with a Masonic Lodge? Read the testimony of Albert Mackey, one of the foremost Masonic scholars. In his "Symbolism of Freemasonry" Mackey has a very interesting passage:

“The form of a Masonic lodge is said to be a parallelogram, or oblong square; it greatest length being from east to west, its breath from north to south. A square, a circle, a triangle, or any other form but that of an oblong square, would be eminently incorrect and unmasonic, because such a figure would not be an expression of the symbolic idea which is intended to be conveyed.

Now, as the world is a globe, or, to speak more accurately, an oblate spheroid, the attempt to make an oblong square its symbol would seem, at first view, to present insuperable difficulties. But the system of Masonic symbolism has stood the test of too long an experience to be easily found at fault; and therefore this very symbol furnishes a striking evidence of the antiquity of the order. At the Solomonic era - the era of the building of the temple at Jerusalem - the world, it must be remembered, was supposed to have that very oblong form, which has been here symbolized. If, for example, on a map of the world we should inscribe an oblong figure whose boundary lines would circumscribe and include just that portion which was known to be inhabited in the days of Solomon, these lines, running a short distance north and south of the Mediterranean Sea, and extending from Spain in the west to Asia Minor in the east, would form an oblong square, including the southern shore of Europe, the Northern shore of Africa, and the western district of Asia, the length of the parallelogram being about sixty degrees from east to west, and its breath being about twenty degrees from north to south. This oblong square, thus enclosing the whole of what was then supposed to be the habitable globe, would precisely represent what is symbolically said to be the from of the lodge, while the Pillars of Hercules in the west, on each side of the straits of Gades or Gibraltar, might appropriately be referred to the two pillars that stood at the porch of the temple. A Masonic lodge is, therefore a symbol of the world. This symbol is sometimes, by a very usual figure of speech, extended, in its application, and the world and the universe are made synonymous, when the lodge becomes, of course, a symbol of the universe."

Mackey has the following illustration:
So we have the action taking place in a Masonic Lodge, complete with the two pillars at the entrance. Is this far fetched? Let's go a step further. The floor of a Masonic Lodge is composed of black and white squares like those on a chessboard. In my essay "Bacon-101-6", I demonstrated the symbolization of *The Tempest* is that of a chess game, built on the scenario of Ferdinand and Miranda playing a game of chess, and that realization of this symbolism brings the realization that all of the action takes place on the black and white squares of the chessboard. Thus the floor where the action takes place, is made up of black and white squares. Therefore, we add to the symbolic setting in the Masonic Lodge, the chessboard - black and white square design - for the floor of the setting. This is exactly the floor of the Masonic Lodge. So we not only have the Masonic Lodge; we not only have the twin pillars at the entrance; we also have the chessboard floor of the Masonic Lodge.

I have already pointed out that, among other features, the characters in *The Tempest* are modeled on the signs of the zodiac. While searching the web I came across a page with an interesting graphic from a work by a Spanish Jesuit who lived at the time of Bacon. His name was Juan Bautista Villalpando. He was obsessed with the idea of reconstructing The Temple of Solomon. In his depiction of Solomon's Temple he showed the astrological symbols of the zodiac arranged around the outline of The Temple of Solomon just as Simon had the astrological signs of the zodiac arranged around the outline of the chessboard on his chessboard of Europe. Was all of this coincidence? If this was the only Masonic symbolism in the play, coincidence might be a possibility (although very unlikely), but this is not all by far. Detail is piled upon detail.

The "sit the dial at NBW" is obviously addressed to a secret group who are familiar with the operation of the dial. The question is, who was that group? "Hit" was often used to mean "hid" in Elizabethan times. Bacon gave the
answer quite plainly in "**HIT TWO SOW**" part of the message. The "**TWO SOW**", in the long message, is made up of the beginning letters of the following passage:

**T** To me inverterate, hearkens my Brothers suit,

**W** Which was, That he in lieu o'th' premises

**O** Of homage, and I know not how much Tribute,

**S** Should presently extirpate me and mine

**O** Out of the Dukedom, and confer faire Milan

**W** With all the Honors, on my brother: Whereon

The message obviously tells us **Two Sons Of Widow are hid here**. We have seen that in the third degree, the degree of the Master Mason, the initiate becomes Hiram Abiff, the Son of a Widow. That is, both Bacon and Tobie Mathew were Master Masons. So the "sit the dial at" message is addressed to Freemasons. See also the graphic in my article "The Authorship Question and Beyond" from the 1577 book of Alciat's Emblem published in France while Francis was there, and later published in Whitney's *Choice of Emblems* in England in 1586. In this emblem we see a **SOW** (**Son Of Widow**) rooting on the ground. In the background, to the right, are the initials "FB" for Francis Bacon. The pyramid of nature with the light and dark "A's" is in the center, while to the back at the left are the pillars of Hercules which also equate with the pillars of Jachin and Boaz at the entrance to Solomon's Temple, and to Masonic lodges.

Is it coincidence also that, at an early point in the play, Antonio says, "This wide-chopped rascal-would thou mightst lie drowning the washing of ten tides", paralleling the vow of the candidate who agrees in his rite of secrecy in the Masonic initiation "to be buried in the rough sands of the sea at low water mark, where the tide ebbs and flows twice in twenty-four hours", should he ever knowingly violate his solemn obligation? And is it coincidence Caliban says to Stephano and Trinculo, "Be patient, for the prize I'll bring you to shall hoodwink this mischance", alluding to the blindfold fastened over the candidate's eyes, in each of these three Masonic initiations - called a **hoodwink** by the Masons?

Prospero speaking to Caliban who doesn't want to do any work, says:
"thou shalt be pinched
As thick as honeycomb, each pinch more stinging
Than bees that made 'em."

The Beehive with the Bee is one of the emblems of Freemasonry. It denotes industry. And it is significant that it should be used in connection with motivating someone to work. The sun and the moon are symbols associated with the two pillars. Caliban says:

"Thou didst…teach me how to name
the bigger light and how the less that
burn by Day and Night."

In the second degree (for Fellow Craft) instead of "lettering" the name of the Masonic grip as in the first degree, the exchange is as follows:

Senior Deacon: I will syllable it with you.
Worshipful Master: Syllable and begin
Senior Deacon: No, you begin.
Worshipful Master: You must begin.
Senior Deacon: Bo.
Worshipful Master: Shib.
Senior Deacon: Leth.
Worshipful Master: Shibbo.
Senior Deacon: Shibboleth.
Worshipful Master: The pass is right.

When Prospero asks if Ariel has performed all point of his command, Ariel answers:

"To the SYLLABLE."

There is even a reference to the one slipper the candidate wears during the initiation.

Sebastian: But…your conscience?
Antonio: If it were a kibe 'twould put me to my SLIPPER.

The drama time line in the play goes from Sycorax to Prospero. Sycorax is darkness. Prospero is light. Initiation into Freemasonry always moves from darkness to light. Remember the phrase of the Initiation: "Mr. ____, who has been in darkness and now seeks to be brought to light". Mackey says the great motto of the order is, "Lux e tenebris" - Light out of darkness. In my
articles on "Don Quixote" I have shown that Cervantes was one of Bacon's masks. On the Cervantes crest on the title page of the 1605 edition of Don Quixote that was published in Madrid Spain appears the motto, “post tenebras spero lucum”, i.e. “after darkness I hope for light. And for emphasis Bacon has Don Quixote repeat this in Part II of *Don Quixote* where he says to Sancho Panza, "post tenebras spero lucum".

From beginning to end the Masonic ceremony is under the direction of the Worshipful Master. *The Tempest* begins with the word **MASTER**. And it is certainly no accident that it ends with the word **FREE**, "Let your indulgence set me free."

In the Cooke MS. we are told that Athelstane's brother Edwin is supposed to have gone to York and given to the operative Masons their Speculative Charges in 926. Athelstane was the supposed murderer of Edwin. According to the story he put him on board a leaky ship and Edwin was drowned. Near the beginning of *The Tempest* we find:

*Miranda:* I will cry it o'er again! It is a HINT That wrings my eyes to it.  
*Prospero:* They hurried us aboard a Bark, Bore us some leagues to sea; where they prepared A rotten carcase of a boat, not rigged, Nor tackle, sail, nor mast; the very rats Instinctively had quite it.

Is it a coincidence? Or is it a HINT? Personally, I go with Miranda.

At the beginning of *The Tempest* the king's son Ferdinand is singled out by Prospero, to be later subjected to certain tests [initiation]. In answer to Prospero's question about the disposition of Ferdinand, Ariel says:

"The King's son have I landed by himself. Whom I left cooling of the air with sighs In an **odd angle** of the isle…"

This "odd angle" is certainly curious phraseology, but it answers to the disposition of the candidate for initiation in Freemasonry. In the questions presented to the candidate after the initiation, one goes as follows:

Q. How were you then disposed of?  
   A. I was placed in the North-East corner…
So we see the candidate is, in fact, placed in an "odd angle" of the Lodge. This is emphasized by the remark of Caliban:

"A South-West wind blow on ye"

A South-West wind comes from the South-West and blow toward the North-East. This implies the location of the one on whom it blows is in the North-East.

In the lecture on the first degree, The Entered Apprentice, the Worshipful Master tells the Initiate that the four points of entrance allude to the four cardinal virtues - Temperance, Fortitude, Prudence, and Justice. Then he gives a description of these four cardinal virtues to the Initiate. Is it coincidence that precisely these four virtues are delineated in the play - two in regards to Ferdinand and Miranda - and two in regards to Prospero? Ferdinand must exhibit fortitude in enduring the trials that Prospero subjects him to. Both Ferdinand and Miranda are required to exercise temperance and control their passions until after the marriage has taken place. Prospero administers justice to the evil doers from the king's group, and throughout the play Prospero exhibits the virtue of Prudence. This has even been the subject of more than one essay. Douglas L. Peterson in "Time Tide and Tempest" finds that Prospero is a conscious depiction of the virtue of Prudence as it was traditionally depicted at that time in writings such as "The French Academy" of Primaudaye, and "The Arte of Rhetorique" by Thomas Wilson. He says the most significant trait of the prudent man was he has learned to use time, and knows when as well as how to act. He shows how throughout the play Prospero is depicted in curiously detailed descriptions as making a wise use of time.

During the drama the King's party, in their wandering, make a circle around the island. This suggests the rite of circumambulation that takes place in all three degrees of the blue lodge. But the depiction of the rite of circumambulation in the play is much more precise than this. The word "AT" in the message, "set the dial at NBW, F Bacon, Tobey." is in the 32nd speech in the play. Implicit in this message is the idea that each speech correlates with a compass direction, and that this marks the end of a clockwise circuit of the compass that began with North and proceeded all the way around the compass, passing East, South, and West along the way to end at NBW. This corresponds exactly to the circumambulation ritual in Freemasonry that begins at NORTH and proceeds clockwise around all the points of the compass passing the stations of the Masonic officers at East, South, and West along the way.

*The Tempest* in relation to the *First Folio* is part of an integral schema designed to reflect a model of both the world and the universe. Ancient people had a closer contact with nature and the changes of the annual cycle. For ancient people time was the index of the macrososm. Both Temple and Tempest derive from Latin roots.
denoting time. In Masonic ritual the rite of circumambulation denoted the movement of the sun in its annual circuit around the zodiac, around the central position of the earth, and around the temple that was the miniature model of this grand design. The Temple of Solomon, and the Masonic Lodge as a reflection of The Temple of Solomon, were models in miniature of both the universe and the world. This is clearly seen in the design of The Tempest in relation to the First Folio.

There were 36 plays in the First Folio. One of these was omitted from the catalogue of plays so the symbolism would not be too apparent. In the First Folio one of three symbolic headpieces appeared at the beginning of each play. One headpiece was made up of what appeared to be seven Masonic squares. Another was made up of a pattern of lily work suggesting the "lily work" on the two famous pillars - Boaz and Jachin. The third had a bowl on each side with a flower, suggesting the bowl with the lotus at the top of the two pillars. These headpieces were sequenced throughout the plays repeating all three with each sequence of three plays. As is well known each sign of the zodiac is divided into three parts of 10 degrees each. These are called decans, and there are a total of 36 decans. The distribution of the three ornamental headpieces throughout the 36 plays of the First Folio represent the 36 decans distributed through the 12 signs of the zodiac. Some of the plays are clearly associated with a specific sign of the zodiac. This indicates The Tempest is the microcosmic temple, just as the Temple of Solomon and the Masonic Lodge, surrounded by the circle of the zodiac. In my essay "Secrets of the First Folio" I demonstrated the various plays represent various times during the annual cycle. At the same time the plays in the First Folio are designed to indicate the number 32 in connection with all points of the compass reflecting the world. One play is omitted from the catalogue of plays. If the remaining plays are counted with plays of more than one part counted as one play the count is 32 plays. The rite of circumambulation also denotes a circuit of the compass since the candidates moves in a circle around the directions of the compass. This reflects all directions of the world and reflects a microcosm of the world in the lodge.

We must remember this esoteric doctrine comes from the Knights Templar, those master mystics, who were connected with the Grail legends. Gareth Knight points out in "The Secret Tradition in Arthurian Legend" that the Round Table had its prototype in the night skies, and was thus a microcosm of the universe. For it was the image on earth of the zodiac. What has been well described as the 'starry' wisdom, i.e. the knowledge embodied in those ancient images fashioned by ancient mystics onto the tilt of the earth and the plane of its orbit round the Sun - the broad belt of constellation that circles the earth. Bacon had drunk deep of the ancient stream of mystic wisdom, and the hieroglyphics of the "Starry Science" are enshrined throughout his deathless plays.
Consider the play of "Romeo and Juliet" for example. Early in the play the nurse says it is a fortnight (14) days until the birthday of Juliet who was born on Lammas eve. Lammas was August 1. So Juliet was born on the night of July 31. As the date approaches we are introduced to the character Tybalt who is called, "King of Cats". King of Cats would be the sign of Leo the Lion. On July 28th the sun is in conjunction with Regulus, the giant red star at the heart of the constellation of Leo. Jachin and Boaz were each 18 cubits in height and had capstones of either 4 or 5 cubits. On July 28th the sun would have been at a height of 45 degrees, and the shadows cast to the east and west by the two pillars on this day would have been the same as their height on the days when the sun was conjunct with Regulus. In view of the highly esoteric nature of the drawings in the "Byrom Collection" many of which related to this period when the plays were written, we must believe that there were Freemasons addressed by Bacon and Mathew in the opening message in *The Tempest*, adepts in the hidden knowledge, who could read these hieroglyphics of the "Starry Science" written throughout the *First Folio*. The great secret of the design of the *First Folio* is the secret of Bacon's contest with the ancients.

"For if I profess that I, going the same road as the ancients, have something better to produce, there must needs have been some comparison of rivalry between us (not to be avoided by any art of words) in respect of excellency or ability of wit, and though in this there would be nothing unlawful or new (for if there be anything misapprehended by them, or falsely laid down, why may not I, using a liberty common to all, take exception to it?) yet the contest, however just and allowable, would have been an unequal one perhaps in respect of the measure of my own power."

Bacon designed the individual plays with one face looking toward the past, and one looking toward the future to show the comparison between the knowledge of the ancients and his Discovery Device. For the overall schema of the *First Folio*, he built in the 32 directions of his Intellectual Compass he used in his Discovery Device as contrasted with the 36 divisions of the decans of the zodiac, i.e. the overall design pits his Discovery Device against the "Starry Science" - the piece de resistance of the Ancients. The division of 32 deals with a model of the world. The division of 36 deals with a model of the universe.

The beginning point for the travelers on their sailing voyage is Tunis, which Gonzalo points out, was also Carthage. This was a main point of departure for ancient Phoenician sailing voyages. (Simon Miles says, "the original tale of widow Dido is that she claimed an area of land at Carthage equal to what could be enclosed by the hide of a bull, readily granted by the locals. She cut it in strips and laid out a fort, called Bursa, or A Hide. This is an obvious allegory of land measure, stretching the cord, and laying out of meridians and parallels, which is the
function Carthage came to play in ancient mapping.") No doubt Bacon was aware of this. Dodd cites the reference from the History of Carthage by Rollins:

"The Carthagians were indebted to the Tyreans for their origins, manners, language, customs, laws, usages"

This suggests an allusion to the actual builder of the Temple of Solomon, Hiram of Tyre, who was a Phoenician. Hiram of Tyre was also the Son of a Widow. All Master Masons are symbolically Sons of a Widow. So in the play there is an extraordinary emphasis on WIDOW:

Adrian: Tunis was never graced before with such a paragon to their queen.
Gonzalo: Not since widow Dido's time.
Antonio: Widow? A pox o' that! How came that "widow" in? Widow Dido!
Sebastian: What if he had said "widower Aeneas" too? Good Lord, how you take it.
Adrian: "Widow Dido," said you? You make me study of that. She was of Carthage, not of Tunis.
Gonzalo: This Tunis, sir, was Carthage.

And a few lines later:

Sebastian: Bate, I beseech you, widow Dido.

With the reference to Aeneas this passage also contains an allusion to the Mysteries. Aeneas left Tunis or Carthage on a voyage to Cumae (a harbour in Naples) and here he made his descent in Hades, an episode that since Warburton as been recognized as a veiled account of his initiation into the Mysteries. I have demonstrated in my previous articles that The Tempest is modeled on the Mysteries, and this has been demonstrated in much more detail by Colin Still in his book, "Shakespeare's Mystery Play". That the rituals of the Blue Lodge are modeled on the Mysteries has been demonstrated repeatedly by Masonic writers. So the incorporation of the Mystery allegory in The Tempest is one of the many connections with Masonry.

There are other Masonic allusions in the Masonic terminology sprinkled throughout the play. In Act IV, the following dialogue occurs:

Trinculo: We steal by Line and Level.
Stephano: I thank thee for that jest…Steal by 'Line and Level' is another excellent passe of pate. There is another Garment for it.

This is emphasized by Stephano's remark - an excellent witticism – another
garment for it. Then in Act V Gonzalo says:

"O, rejoice beyond a common joy, and set it down
With gold on lasting pillars."

Suggesting in one sentence the famous pillars at the entrance to the Temple of Solomon, and at the entrance to the Masonic Lodge, plus the obelisks on which events were recorded in engravings, and from which the temple pillars were derived. As we have already seen, the principle drama of the Blue Lodge third degree is the murder of Hiram of Tyre by three ruffians. They first plot to murder him. Then each of the three strikes him a blow on the head. The last blow kills him. Are the parallels with the story of the plot in The Tempest of the three ruffians - Caliban, Stephano, and Trinculo to murder Prospero coincidence? Caliban says:

"Tis a custom with him in the afternoon to sleep; then thou mayst brain him, having first seized his books, or with a log batter his skull."

The Hiram story has:

"Our Master retired to pay his adoration...as was his wonted custom at the hour of high twelve...the Ruffian demanded the secrets...the Villain was armed with a heavy Maul...and struck him a violent blow on the forehead."

There are the three Fellows of a determined and atrocious characters in the Ritual story. There are the three "Men of Sin" in The Tempest. Both principals were "Masters". Both were to be brained. Both were to be murdered on their retirement. Both to meet their death after high twelve. Both were to die by a wooden weapon. One by a log, the other by its wooden equivalent in the Lodge. Both the Ritual and the play used identically the same word "custom" to describe the habit of both Masters; and it is placed in the forefront of the story in both cases. Bacon even depicts the simulated death of the initiate. Antonio says:

"Here lies your brother,
No better than the earth he lies upon
If he were that which now he's like - that's dead;"

But he even goes beyond this. For in the Masonic ritual the initiate who is in the state of simulated death is raised from that state with the aid of the Worshipful Master by the "Strong grip of the Lion's paw". And in The Tempest the sleeping Alonso is raised by Ariel whose name means "Lion of God".

After the initiation ritual the Worshipful Master gives a discourse to the initiate,
recalling the details of the ceremony to him, and explaining the meaning. Near the end of *The Tempest* there is the following speech:

_Alo._ This is as strange a Maze, as ere men trod,
And there is in this business, more than nature
_Was_ ever conduct of: some Oracle
_Must_ rectify our knowledge.

The beginning of the letters in this speech are "AWM". It is customary in Masonry to use this abbreviation instead of, "A Worshipful Master"; and Prospero who is in charge of the events throughout the play, just as the Worshipful Master is in charge of the events throughout the Masonic initiation, says:

Do not infest your mind with beating on
The strangeness of this business: at picked leisure,
Which shall be shortly, single I'll resolve you
(Which to you shall seem probable) of every
These happened accidents; till when, be cheerful
And think of each thing well.

That is, Prospero will give a discourse just as the Worshipful Master does at the end of the Masonic Initiation, and will explain the meaning of the events. Delmar Darrah in his "History and Evolution of Freemasonry" says:

"One of the early customs practiced by the fraternity at the beginning of the Eighteenth Century and which illustrates the crudeness of that period, is shown in what was called drawing the lodge. This was accomplished by outlining upon the floor of the place of meeting a design in the form of a lodge. For the purposes desired a piece of chalk or blue stone was used. No matter how high or exalted his station in life it was the duty of the candidate at the conclusion of his initiation to take a mop and pail of water and carefully wash out all traces of the drawing on the floor."

Is it coincidence that we find the following in *The Tempest*:

"It is you that have chalked forth the way that brought us hither" Or that we find Ariel saying:

"Before you can say 'Come' and 'Go,'
…and cry 'So, So,'
Each one Tripping on his Toe
Will be here with MOP and MOW
Do you Love me, MASTER? No?"
One of the main concerns of Freemasonry, as seen in the lecture of the second degree, is the emphasis on the advancement of learning and the mastery of the seven liberal arts and sciences, and this symbolism regarding the advancement of learning is massively represented in *The Tempest*. The original Opening Ceremony in the lodges may have thrown light on this. This Ceremony in the contemporary ritual has the following exchange:

Worshipful Master: I hail.
Senior Warden: I conceal.

Worshipful Master: What do you conceal?
Senior Warden: All the secrets of Masons in Masonry…

But The Leland/Locke Manuscript has the catechism in the opening ceremony of the Masonic ritual as follows:

**Worshipful Master: What do the maconnes concele and hyde?**
**Senior Warden: They concelethe the arte of ffyndinge neue artes…**
IV. PROOF OF BACON’S AUTHORSHIP

The Tempest begins by introducing a ‘where there’s smoke there’s fire’ theme. An acrostic allusion to Francis Bacon at the beginning of the play is linked to the acrostic message, “it smokes”; furthermore the 1632 edition of the folio began with a large ornamental “B” with a little man holding a lamp from which smoke rose in the shape of a question mark. A little further on in the play in the First Folio the acrostic name F. Bacon is flagged by the acrostic message, “it flames”.

Take a look. This play begins with a large, ornamental “B”. Some peculiarities were connected with his large, ornamental “B” since, as Hinman points out in the back of his facsimile, in some copies of the First Folio the “B” was inverted.

The peculiarities did not end here. In the 1632 edition of the First Folio that was printed by Thomas Cotes the same person who printed the 1640 Poems of Shakespeare with the, “This Shadow is Shakespeare?” The “B” had a little man inside it holding a lamp from which smoke rose in the shape of a question mark:
This was obviously a signal to the reader to look for some peculiarity in the text connected with the idea of smoke. The text in the First Folio is set out in two columns, and a little below this in the second column, the word “Fumat”, latin for “it smokes” was spelled out in the first letter of the column:

Though euery drop of water fweare against it,
And gape at widst to glut him.
Mercy on vs.
VVe split, we split, Farewell my wife, and children,
Farewell brother: we split, we split, we split.

Below this, in the first column, was the following passage:

Gon. I haue great comfort from this fellow:methinks he hath no drowning marke vpon him, his complexion is perfect Gallowes : standfast good Fate to his han ging, make the rope of his destiny our cable, for our owne doth little aduantage : If he be not borne to bee hang’d, our case is miserable.

The ‘h’ in hang’d serves two purposes, it is the beginning letter of ‘hog’ reading upward, and the beginning letter of ‘hang’d’ reading across. The message reads, “he is hog hang’d.” Hang’d hog is Bacon. It alludes to a story Bacon told in his apophtegms:“Sir Nicholas Bacon being appointed a judge for the northern circuit, and having brought his trials that came before him to such a pass, as the passing of sentence on malefactors, he was by one of the malefactors mightily importuned for to save his life; which, when nothing that he had said did avil, he at length desired his mercy on account of kindred. “Prithee,” said my lord judge, “how came that in?” “Why, if it please you, my lord, your name is Bacon, and mine is Hog, and in all ages Hog and Bacon have been so near kindred, that they are not to be separated.” “Ay, but,” replied judge Bacon, “you and I cannot be kindred, except you be hanged; for Hog is not Bacon until it be well hanged.” If the Apothegm is borne in mind, the relevancy of “it smokes” is clearly appropriate. The message in
the passage states quite clearly, “he is Bacon.” But this is only the first part of the message in The Tempest. On the next page the names F. Bacon, and Tobey are spelled out in the letters at the beginning of the text:

<table>
<thead>
<tr>
<th>Page 2, Column 1</th>
<th>Page 2, Column 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>For thou must now know farther</td>
<td>To closeness, and betteing of my mind</td>
</tr>
<tr>
<td>Mira. You have often</td>
<td>With that, which but by being so retir’d</td>
</tr>
<tr>
<td>Begun to tell me what I am, but stopt</td>
<td>Ore-priz’d all popular rate: in my false</td>
</tr>
<tr>
<td>And left me to a bootelesse inquisition</td>
<td>Awak’d an evill nature, and my trust</td>
</tr>
<tr>
<td>Concluding, stay, not yet</td>
<td>Like a good parent, did beget of him</td>
</tr>
<tr>
<td>Pros. The howr’s now come</td>
<td></td>
</tr>
<tr>
<td>The very minute byds thee ope thine eare,</td>
<td></td>
</tr>
<tr>
<td>Obey, and be attentie</td>
<td></td>
</tr>
</tbody>
</table>

Tobey, or Tobie Matthew (the spelling was phonetic and plastic in those days) was Bacon closest friend. Matthew was so close, in fact, that Bacon called him ‘another myself’, hence the ‘Two Alike’ in column 2 directly across from ‘F Bacon, Tobey’. In the second column on the opposing page just above this is the word “Iniatto” “it flames”, this is the other shoe dropping to follow up on the “it smokes” found earlier in the text, and this is spelled out by the beginning letters of the passage, and flames is also included in the text:

I boarded the Kings ship: now on the Beake,  
In the Waste, the Decke, in every Cabyn,  
I flam’d amazement, sometime I’ld divide  
And burne in many places; on the Top-mast,  
The Yards and Bore-spritt, would I flame distinctly,  
Then meete, and ioyne. Ioues Lightning, the precursors  
O’th dreadfull Thunder-claps more momentary

This is positioned on the page exactly at the place, where if the book is closed the “Iniatto” it is at the beginning of the “F Bacon Tobey” acrostic. Thus, when you follow the advice in the verse on the title page, and look on the book you do see the man behind the mask – Francis Bacon. But this is only a feeble fragment of the astonishing assemblage of acrostic message at the beginning of The Tempest in the First Folio. The following table shows this assemblage of acrostics along with their relative positions in relation to each other. It is best to have a facsimile of the First Folio in order to follow this, but in any case, bear in mind that in the First Folio page 1 of the Tempest is a separate page by itself, while the book opens to pages 2 and three as facing pages. Here is the tables of acrostics. I have highlighted the letters of the acrostics in red letters. These messages are, for the most part at the beginning of the lines, but I have given enough of the beginning of each line to enable anyone who has a facsimile of the First Folio to locate these messages and
determine for themselves that they are actually there.

The conclusive proof of Bacon’s authorship in the acrostic above is followed by another conclusive proof:
The Allegory Of Learning

As demonstrated in Chapter 6 the opening scene of the Tempest begins a sustained allegory of the Advancement of Learning. The opening scene of The Tempest is an allegory of the fallen state THE ALLEGORY of man. Man was created king of the earth, to rule over the elements. In the opening scene the elements rule over man - an emblem of the fallen state, and this allegory is following by a detailing allegory of the anatomy of learning as set out in Bacon’s Advancement of Learning and his De Augmentis. That The Tempest contains this allegory is conclusive proof of Bacon’s authorship.

*1000 HISTORY (MEMORY) personified by Caliban
  1100 NATURAL HISTORY-The Works and Acts of Nature
*1110 FREE GENERATIONS-personified by Ariel
*1120 PRAETER GENERATION-personified by Caliban
*1130 ARTS-personified by Prospero
  1200 CIVIL HISTORY
  1210 SACRED HISTORY-allegory of the Bible
*1220 CIVIL HISTORY-actions of King’s party
  1230 LITERARY HISTORY
*2000 POETRY (IMAGINATION)-personified by Ariel
  2100 NARRATIVE
  2200 DRAMATIC
  2300 PARABOLIC
*3000 PHILOSOPHY (REASON) personified by Prospero
*3100 GOD (DIVINE PHILOSOPHY)-personified by Prospero
*3200 NATURE (NATURAL PHILOSOPHY)-personified by Ariel
*3220 (OPERATIVE SCIENCE)-personified by Prospero
  *3212 NOVUM ORGANUM
  *3212.10 THE LATENT PROCESS IN THE MICROCOSM
  *3212.20 THE LATENT PROCESS IN THE MACROCOSM
*3213 JUDGEMENT
  *3213.1 SOPHISMS
  *3213.2 INTERPRETATION
*3300 MAN (HUMAN PHILOSOPHY)-personified by Caliban
  3310 MAN SEGREGATE-HUMAN
  *3311 BODY-personified by Caliban
  *3312 SOUL-personified by Ariel
  *3321 INSPIRED ESSENCE-personified by Prospero
  *3322 PRODUCED SOUL-personified by Ariel
  3312.1 FACULTIES
  3312.10 LOGIC
  *3312.10 INQUIRY
  *3312.20 JUDGEMENT
These two conclusive proofs of Bacon’s authorship of the play are followed by a third conclusive proof. Detail regarding this conclusive proof has been provided in The Tempest – Part 4 where the inclusion in The Tempest of Bacon’s New Machine for the Intellect, and well as his Formula of Interpretation is demonstrated in detail.

On the other hand, even if the foregoing is accepted as conclusive proof of Bacon’s authorship of The Tempest it might be objected that this is only proof of his authorship of The Tempest, however, since Chapter 4 demonstrates that The Tempest is a compendium of the entire First Folio then it follows that Bacon authored the entire First Folio as well as The Tempest.
THE MAN WHO IMMITATED GOD

In his *Refutation of Philosophies* Francis Bacon said there is no one of higher intelligence who does not wear a mask in contact with those of lower intelligence. Francis Bacon wore many masks, but his master mask was very strange, indeed, - it was (according to William Smedley in his impressive book, *The Mystery of Francis Bacon*) the mask of God.

According to Smedley:

“At a very early age, probably before he was twelve, he [Bacon] had conceived the idea that he would imitate God, that he would hide his works in order that they might be found out—that he would be seen only by his mind and that his image should be concealed. There was no haphazard work about it. It was not simply that having written poems or plays, and desiring not to be known as the author on publishing them, he put someone else’s name on the title page. There was first the conception of the idea, and then the carefully elaborated scheme for carrying it out.”

There is ample evidence to support Smedley’s claim. Since the First Folio is a model of the universe it follows the author imitated God. Bacon also imitated God with his *Great Instauration*. *Instauration* was from the Latin instaurare, (to renew, to begin afresh), signifying restoration of man to his state before The Fall. As God endowed man with an estate and ruler ship over the earth before The Fall; so Bacon with his intent to restore that estate to man imitated God. Just as God’s creation was divided into six parts – the six days of creation, Bacon’s Great Instauration was made up of six parts (The New Organum; The Phenomena of The Universe; The Ladder of The Intellect; The Forerunners; Anticipations of the New Philosophy; and The New Philosophy). God’s creation ended with the Sabbath. Bacon’s Great Instauration ended with a work titled Parasceve, the vulgate word for the Jewish day of preparation for the Sabbath. Bacon's goal was to restore man to that original understanding of all nature which was his before The Fall, and consequently to the ruler ship of nature and the elements which had been rightfully his by divine endowment. Bacon would do for man what previously had been done for him only by God. He would give man back the Garden. In the *New Atlantis* Bacon called his house of Solamon (his utopian scientific institution) the College of the Six Days Work; further
identifying the idea behind the six-fold scheme of his Instauration. It has been observed that Prospero in The Tempest depicts the author of the play, and it has also been observed that Prospero personifies God. Smedley noted a quaint conceit of Bacon’s was that God hid his works to the end that man might be God’s playfellows in the game of finding them out. Thus Plus Ultra is the basic feature of God’s creation because the game requires God’s playfellows not reach the end of their search. In imitating God by creating his model of the universe Bacon also made Plus Ultra the basic feature of the First Folio.

**Francis Bacon’s Intellectual Globe**

The best beginning for insight into the mystery of Francis Bacon is his Intellectual Globe. As God created the great globe-the world, and the greater globe-the universe, so Bacon created the First Folio, an Intellectual Globe, that mirrored both, but as usual with Francis Bacon there was more to his Intellectual Globe than was apparent on the surface. The Intellectual Globe was not just an abstract concept; it was one of the subtle bodies of man. According to psychics in addition to their gross physical body humans have subtle bodies.

Many paranormal sources say humans have a subtle body that leaves their inert physical body to continue in the world beyond when they die.

![Image of a person with arms raised](image)

According to these sources this other invisible world interpenetrates and surrounds the physical world just as the subtle body interpenetrates and surrounds the physical body. The subtle body that leaves the physical body behind passes through...
buildings and material structures of the physical world as if they do not exist, and the world composed of this subtle matter co-exists in the same space occupied by our world as if our physical world does not exist.

Theosophists claim there is not just one other world, but also a number of other worlds each at a higher level of tenuousness. That immediate, invisible world, which exists all around us, is only a portion of the invisible world. Communications from beyond indicate there is more than one level of tenuousness, and more than one other world in the worlds beyond. The descriptions seem to most nearly approximate the theosophist concept of the “planes.” According to this concept, the plane in which we exist is composed of matter of the greatest density of any matter in our Solar System. The matter of the other world where our subtle body goes when it leaves our physical body at death is the astral plane, and it interpenetrates the matter of the physical plane. The next higher, and the next more subtle world, the mental plane, interpenetrates the matter of the physical plane and the astral plane at a higher and more tenuous level.

Theosophy systematizes these other worlds and other levels of matter into a comprehensive doctrine. The remarkable psychic and theosophist, Charles Leadbeater described these in detail. In his book MAN VISIBLE AND INVISIBLE Leadbeater provided the following chart:

Thus, in accordance with his chart, man has the following bodies
1. The Physical Body
2. The Etheric Double
3. The Astral Body
4. The Mental Body
5. The Causal Body

Bacon’s Intellectual Globe was one of these. Bacon said the Intellectual body of man has the potential of reflecting the entire universe, and he described this body as a globe of crystal. Bacon’s division of man was based on the threefold division of the ancients:

   (1) The Rational Soul (the intellectual soul, or Thinker);
   (2) The Sensitive Soul;
   (3) The Vegetative Soul.

His Intellectual Globe was apparently identical with the body called the causal body by Leadbeater. Leadbeater said that to the psychic vision the causal body of man resembles a globe made of crystal. In his book, MAN VISIBLE AND INVISIBLE he provided the following illustration of the causal body of man:

![Illustration of the causal body of man]

When Bacon referred to the Intellectual Globe he referred to a crystalline body that although possessing the potential for receiving the image of the universal world, was instead filled with fantasy, because (according to Bacon), it was imperfectly
polished:

“I do find therefore in this enchanted glass four Idols or false appearances of several and distinct sorts…”

According to Bacon humans are trapped in a waking dream inside their intellectual globe of crystal. This echoes the view of the Hindu seers; the Sufis; George Gurdjieff; and numerous mystics throughout the ages.

**The Universe Is A Dream**

The Tempest is a microcosm of the First Folio. Both are models of the universe, and both depict the universe as a dream. The historical precedent for this is Hinduism. In Hinduism the supreme God Vishnu lies sleeping. As he sleeps he dreams. His dream is all creation. When he awakens the universe will vanish. In Hinduism individuals replicate Vishnu in miniature. Unlike Christianity, which teaches Salvation, Hinduism teaches realization. The experience of the soul throughout its cycle of rebirths is a dream that will end when the soul attains realization. At that point it will awaken and realize everything it experienced was only a dream. The story of Prospero in The Tempest depicts this. A dream atmosphere permeates The Tempest, but toward the end of the play this gives way to the curious impression of Prospero awakening from a dream. Bacon imitating God by creating his model of the universe is his Mystery. But we each have our own mystery, and insight into our own mystery is a prerequisite for insight into Bacon’s mystery. In certain cases experiences that we think of as dreams approaches reality, but those that we think of as reality, i.e., things we experience in our waking state, are never anything other than a dream. A better terminology would be Nox Corporis, Night Of The Body, or experiences while the body sleeps, instead of dreams. These occasionally include experiences where a glimpse of the illusionary nature of time is seen; as well as experiences where there is a glimpse of the illusionary nature of space. If time and space are illusions then what we experience in our waking state is an illusion. More than just an illusion our waking state is a dream from which we have yet to awake. But who could be persuaded that their life is only a dream? And who, other than Hamlet, situated as he was on the edge of a different reality, has even dared to hope that this too, too solid flesh might melt, thaw and resolve itself into a dew? Confrontational data from actual experiences is needed. For this I offer my own experiences supplemented by those of others, albeit an easement is needed before venturing into such a night-shrouded subject. I scarcely know where to begin. Hey wait, Eureka! I have it! Why not at the beginning? A cloud of dust, and a hearty Hi You Silver! Return with me now to those thrilling days of yesteryear...
In The Midst Of Life

The year was 1945. The most recent global effort to repeal the Sixth Commandment had ended. World War II was over. I was eight years old. At my little country school a game called Snap-The-Whip had became the latest fad. Everyone joined hands, and the children at the head of the line ran. This imparted a snap to the end of the line causing the children there to be thrown from their feet, and to tumble over and over. On this particular day I was next to the end of the line. A little boy named Buddy Davis was at the end (The older boys always made sure the smallest kids were at the end of the line because when the snap occurred they tended to tumble farther). When Buddy fell he cut his knee while tumbling. It became infected. He died soon afterwards. For days I was overwhelmed with a huge sense of guilt. I was holding Buddy’s hand when it happened. I felt there was a huge ‘HE DUNNIT’ sign pinned on my back. In my desperation I had fleeting thoughts of making my teacher, Miss Brown, the fall guy, or fall spinster. I had a score to settle with the old bat. A few days before the Buddy incident she had returned to her classroom and found a drawing of a nude woman, standing resplendent in high heel shoes, on the blackboard. After erasing the drawing from the blackboard, and not having quite yet descended into total senility, Miss Brown rounded up the usual suspects (myself, my twin brother Matt, and our cousin Dick) and forced each of us to draw a pair of high heel shoes on her blackboard.

My best strategy would have been to hide my light under a bushel, but green as I was I approached the prickly situation with the same happy optimism as a puppy approaches a porcupine. I thought I would impress her so much with my artistic skills that I would escape punishment. I anxiously poured all my skill into those high heel shoes. When we had finished, and when Miss Brown, having passed quickly over the other drawings, spent a long time studying mine, hope blossomed like a spring flower in my mind. I was certain she was impressed. And I was right. She was so impressed; in fact, that she wielded her big wooden paddle with a force that completely belied her advanced age, and what stung even more than my abused behind was the casual dismissal with which she erased my masterpiece from the blackboard.

My idea of incriminating Miss Brown died on the vine, and while I was still in a disturbed and impressionable state, the other shoe dropped. Miss Brown herded our class over to the little white church near our red brick schoolhouse. Reverend Cokes was going to talk about Buddy’s death. This was not my first exposure to Cokes. Cokes was a Baptist minister. My parents were Baptists. Every Sunday the drill was that off to church we would go. Tally ho! Tally ho! These gatherings tended to be harrowing experiences for my twin brother and me. When Cokes launched into his Sunday sermon mode he tended to shout, prance about, and deliver himself of all kind of gesticulations. And there was my twin brother, Matt, elbowing me in the side, miming Cokes. The next thing I knew we would both be giggling away
without restraint, or thought of dire consequences to follows. And these consequences were certainly dire enough. When we got home our father would lay a shellacking on our little heathen behinds with his belt.

Cokes’ sermons sometimes took place on summer nights. There was no air conditioning in those days, and the windows were left open to afford the relief of whatever fresh air might drift in through the open windows. One night instead of fresh air a wasp wafted in through one of the open windows, apparently to investigate the commotion inside. The wasp wandered on up to the pulpit where Cokes was prancing about in rare form. Just as Cokes shouted, “Hell!” in his sermon, the commotion became threatening for the wasp. It attacked! Cokes’ commotions were suddenly ratcheted up. He slapped frantically at his face; his prior gesticulations and jumping about was nothing to his present antics. My twin brother and I were convulsed. We laughed so hard we almost fell off the bench. The entertainment was almost worth the whipping we received when we got home.

One Sunday Cokes delivered one of those hell-fire sermons for which ministers in the rural south were famous in those days. The message came through loud and clear that we were all going straight to hell, and we were going to sizzle in terrible agony like bacon on a red hot skillet for all eternity. Cokes did not rest on his laurels. He proceeded to go into all kind of excruciating details. Unlike the rest of the congregation, I was too young to be hardened to his bombast, and was quite moved. So moved, in fact, that the seat in the pew where I was sitting was altered from the pristine state with which it had been blessed before the Man of God was kind enough to share his idea of God’s Loving Kindness. As a consequence, other members of the congregation were more moved by me than by the minister, sliding away like a receding tide on all sides. I must insist, however, that I have always tried to maintain a due degree of modesty about that early achievement.

When I was a little older and realized Cokes not only did not have his ear stuck against the mouth, or any other orifice of God, but in addition, was one of the dimmer bulbs on the Christmas tree, I felt some resentment toward my parents that they had exposed me to his idiotic rant at a time when I was too young to appraise what he was spewing for the rubbish that it was. But I couldn’t say anything to my parents. They thought the son-of-a-bitch was the cat’s meow. On the other hand I couldn’t really blame them either. They were good people. They were merely following, without questioning, what they had been taught.

People tend to be like that. The fault, dear Brutus, is not in the stars, but ourselves, and a pernicious precedent that does not train people to think for themselves, but trains them, almost from the time they have mastered the fine art of soiling their diapers, to believe what Authority Figures tell them. People are conditioned to seek out Authority Figures to tell them what to think, and this ensures that the Clergy,
who, as parasites on the body of the commonwealth, might otherwise starve, maintains their privilege of feeding from their neighbor’s trough. And it also ensures that the imposter from Stratford on Avon retains his place as an all time heavy weight imposter.

In any case for once an encounter with Cokes had a fortunate result. For some reason, or the other, after that last experience (I never really knew why) our parents tended to leave my twin brother and I at home on the nights when they went off to get their weekly dose of sanctification necessary to ensure that they would go direct to heaven with their boots on when they had shuffled off this mortal coil. And since my twin brother and I were home we could listen to The Inner Sanctum on the radio. Ah the delicious terror of sitting in the dark hearing Ramon. Grim organ music, a doorknob turning, the sound of a creeakkking door slowly opening. An eerie voice, “Good evening friends of The Inner Sanctum. This is your host Ramon to welcome you again through the creaking door. We have another tale to thrill you and to chill you.” Even the commercial were spooky - a chorus of whispered voices chanting, “BromoSeltzer,BromoSeltzer, Bromo Seltzer, Bromo Seltzer!” A gruesome tale, and then, at the end of the half hour, Ramon returning stepping over and around a litter of corpses with a tongue in cheek apology for the puddle of blood on the floor. “Ah”, says Ramon, “Everybody dead but the cat, and we only overlooked him because we couldn’t find him – heh-heh – heh! And now it’s time to close that creaking door…. Good niiiiightttt.”
A mocking, “Pleasant dreeeeaaaammmsss.”
And then a final, “Creeeeeeeeaaaak KA-THUNK!”

Despite the fact that I owed The Inner Sanctum to Cokes, I couldn’t help being apprehensive in view of prior experiences. Miss Brown delivered us, like a flock of sheep, into the green pastures of the church pews. Cokes launched into his canned, ‘In The Midst Of Life There is Death’ sermon. Somewhere from the depths of his sermon the words, “everyone dies” found a roosting place on the bare ruined choirs of my mind. My brain (never before ‘sicklied o’er with the pale cast of thought’) backfired a couple of times, sputtered, and kicked into life. For the first time I realized everyone I knew would die. My parents, my classmates, everyone would die, even Miss Brown (the darkest night is not without some faint glimmer of light). I was terrified. The terror soon passed, but the realization did not. A seed had been planted in my mind. Why did everyone die? What was it all about? Why were people so apathetic about death? Why did they spend their lives whistling past the graveyard? The twig was bent.

As time passed I became interested in the supernatural and the paranormal. I had experiences of my own in addition to acquainting myself with information from the experiences of others: psychics such as Edgar Cayce; various areas of occult
knowledge, such as the Eleusinian Mysteries of Ancient Greece; the lore of Ancient Egypt and of Ancient India; the writings of Madame Blavatsky and the theosophists; the teachings of George Gurdjieff; the Kabala; the Sufis, and on and on. Later after I began to glimpse the true nature of the First Folio, I believed the intellectual and psychic abilities of the author were absolutely unparalleled; I also realized that he had concealed all the information I sought in his model of the universe. And I thought that if I could uncover this information I would find that answers I had been searching for.

It is significant that in agreement with Hinduism, with the Sufis, with Gurdjieff and numerous other occult and mystical sources, The Tempest depicts human existence as a dream. David Young remarked:

"So dense and pervasive is the dreamlike atmosphere of the play that it scarcely needs pointing out."

Derek Traversi spoke of:

"The dream-like quality which pervades it..."

Marjorie B. Garber in her more technical study called The Tempest:

"...the most remarkable of all Shakespeare's dream worlds."

James Smith comparing the play with Calderon's LA VIDA ES SUENO (Life is a Dream) said:

"But on one point The Tempest is different. And though it is foolish to discuss which of two such eminent masterpieces is the superior, yet in virtue of that point the Tempest can, I think, be awarded superiority as a variation upon the argument that life is a dream. For whereas in Calderon's play one character only is shown as dreaming, while the rest are wide awake and so have the opportunity of learning their lesson from him; in The Tempest all the characters are involved in the dream contemporaneously."

David James pointed out the pervasive, dreamlike quality of the play simulated by the incoherent discords of the varying perceptions of the island upon which they are cast away following the tempest, and augmented by the recurrence of the words 'sleep' 'waking' and 'dream' throughout the play, and by the curious actions of the characters of falling asleep, awakening again; of, while they are awake of experiencing difficulty in knowing whether they in reality are not sleeping, and by the speech of Prospero in which he says all of life is a dream and remarks that in the light of all this, the total impression made by the play can best be expressed by
saying that:

"Prospero in truth never left Milan, and that the island
and everything which happens on it is only a dream of
Prospero's."

James came close to a realization of what was, perhaps, the most occult feature of the
play. For what Bacon had built into The Tempest was the Vedantic Doctrine of the Self
captured in its samsaric dream from which in the end it must awaken. The Royal Self
has never left its high estate, says the Vedanta; its adventures are only a dream, which it
is dreaming.

**The New Physics - Some Strangeness In The Proportion**

George Berkeley caused some ripples in the thought of his day when he put forth a
philosophical system built around the idea that the world we perceive does not exist.
According to Berkeley the only thing that exists are ideas in the mind of God. In
response to this, the old great, hard-headed man, Samuel Johnson, with his feet planted
firmly on what he firmly believed was solid earth, created a quote of some repute, and
showed his total lack of understanding, when he kicked a stone while uttering the
words: "Thus I refute Berkeley" Since that time we have, as the saying goes, "come a
long way baby". We have seen the advent of Quantum Reality and physicists also built
up a repertoire of actual physical observations, which shows something very strange is
present in the nature of the "stuff" out there that we so fondly think of as reality.
Einstein's Theory showed how illusory was man's perception of his universe, but this
to demonstrate a fundamental illusion in the nature of things. Two
events where none should be possible, are the cases of masses of radioactive material of
varying sizes, and the classical experiment designed to demonstrate the wave-like
nature of light.

As if this was not enough, in 1964 a physicist named J.S. Bell made some mathematical
calculations concerning the correlations between polarized light particles emitted from a
central source in the two opposite directions in such a manner that they passed through
polarizers to a photomultiplier tube which registered reception by an audible click and
discovered that the clicks from Tube A and Tube B were correlated too strongly to be
explained by chance. There existed some connection a space-like separate area.
(Einstein's Theory of Relativity established the speed of light as the maximum possible
speed in the universe. The term space-like separation was invented by physicists to
designate a separation of two areas or events which existed in such a manner that there
was no possibility of connection due to insufficient time for a light signal to connect the
two.)
The mathematical correlations Bell found demolished the principle of Local Causes. Bell’s mathematical proof (later known as Bell’s Theorem) demonstrated that either the statistical predictions of the Quantum Theory were incorrect, or the Principle of Local Causes failed. Since the statistical predictions of the Quantum Theory had been established as the correct the Principle of Local Causes failed, and this meant either one or both of the tacit assumptions inherent in this principle failed. These assumptions were:

1. That we have the ability to determine our own actions.
2. That if at a given moment we have the choice of doing two things, the one we do is the only one which occurs.

The failure of the first tacit assumption presupposed a super determinism, which precluded the idea of alternative possibilities. According to this type of determinism it was impossible the world could every have been other than it was (a statement mystics have repeated since recorded history began). If the second assumption failed the Many Worlds Theory was posited in which, "...the universe is constantly splitting into a stupendous number of divisions where all possible realities 'exist', and, at any moment in time an indefinite number of parallel realities exist." This, of course, was already predicated by the work Everett and Wheeler had done using the strange case of the schizophrenic equations as a base. It seemed highly likely Schrödinger's equation did represent a reality, but then what decided which outcome of an event was experienced? In 1961, Nobel Prize winning physicists Eugene Wigner proposed a solution. He carefully weighed the evidence and found that (bizarre as it might seem) the inescapable conclusion was it was the consciousness itself, which was the hidden variable that decided which outcome of events we experience. David Bohm, Professor of Physics at Birkbeck College, University of London, used Bell's Theorem as a base and arrived at the conclusion that there was no separation of things in the universe, but instead, at the most fundamental level an unbroken wholeness. This meant again that our reality is illusory, and the most likely candidate for the culprit creating this illusion was our own consciousness. Our world is supposedly a world bound in the adamantine mold of cause and effect, but Quantum Mechanics has failed to find such an order of things existing down at the bedrock of materiality. Here again the most likely explanation of the discrepancy is that through the participation of our own consciousness we have created our own reality.

All of this mandated a very strange conclusion, one novel to the physicists, but which has been current in the sphere of mysticism since recorded history began. There is a word for the creation of events through the participation of consciousness, and that word is DREAMING. As Michael Talbot says in his book, Mysticism and the New Physics:
In the paradigm of the New Physics we have dreamed the world."

To Sleep, Perchance To Dream

So much for the abstract conclusions from the New Physics, on the other hand the same conclusions follow from the mundane data of individual human experience. The associative mental processes of dream consciousness parallel the associative mental processes of our waking consciousness. While not apparent on the surface this can be observed through the discipline of retrospection. Retrospection is the deceptively simply process by which a person, at the end of each day, goes back in memory over the events of that day, beginning with the last, and ending with the first, in order to keep the chain of memory unbroken, thus proceeding in reverse order to the order experienced during the day. I tried this discipline for a few weeks, and found as I persisted with the discipline that my recall improved, bringing an unexpected result. At first I recalled only what was happening during the day, but then I began to experience an additional dimension. In addition to recalling what was happening at a particular time during the day I began to recall what I was thinking at any particular time during the day. At this point the entirely mechanical nature of my associative thought processes became obvious. I would be riding along on a bus, for example, and suddenly I would begin thinking about someone I had not thought about for a long time. When I traced my memory backward I would realize that this stream of automatic, associative thinking was triggered by something I saw on a billboard. I found this example multiplied by countless instances. In fact, all of my thought processes seemed to be triggered by external stimuli. Anyone who persists in retrospection will arrive at the point where they determine for themselves that their thought processes are purely mechanical, associative processes triggered by outside stimuli. The above example only touches on a limited portion of our waking experience. The whole world “out there” is the product of a fantasy faculty that operates below the threshold of our waking consciousness. And since it operates below that threshold it operates below our awareness.

Our waking consciousness is identical in nature to the dream state that lies so close to the edge of sleep that there is an interface with external stimuli. A stratum of dreams takes place just beyond the threshold of physical consciousness at a point there is still an interface with external sensory stimuli and a study of this type of dream allows us to study the operation of the fantasy faculty that constructs our waking reality. It is common knowledge that many dreams are the result of an associative mental process caused by external stimuli. An almost endless number of examples support this. A man dreamed that it was a bright winter day and the streets were deep with snow. He had promised to go on a sleigh-ride. He waited for some time before being told that the sleigh was at the door. Then he prepared to get into the sleigh. He put on his
furs, then put in the foot-warmer, and took his seat in the sleigh. His departure was still delayed, but finally the reins were twitched, the horses started, and the sleigh bells, violently shaken, struck up their familiar music with a force that caused him to awaken and hear the shrill tone of his alarm-clock, the external stimuli that had prompted the dream. This is an example of the operation of the fantasy faculty that creates all of our waking dream reality.

Perhaps the most famous of this type of dreams is the celebrated guillotine dream of Maury. The French psychologist Louis Alfred Maury (c. 1850) did a great deal of work with dreams, studying, so it is said, some 3,000 of his own dreams, and a particular interest in his studies was how external stimuli are reflected in dreams. The paramount example is Maury’s Guillotine dream. Maury was ill in bed, his mother sitting beside him. He dreamed of the Reign of Terror during the French Revolution, witnessing some of the terrible scenes and finally he himself was summoned before the Tribunal. There he saw Robespierre, Marat, Fouquier-Tinville, and other sorry heroes of those terrible days. He had to give an account of himself, and after all manner of incidents he was sentenced to death. On a cart, accompanied by an enormous crowd, he was taken to the place of execution. He mounted the scaffold; the executioner tied him to the plank, it tipped over, and the blade of the guillotine fell, striking his neck. He felt his head severed from his body, and awakened in terrible anxiety, only to find that the headboard of the bed had fallen, and struck the cervical vertebrae of his neck just where the blade of the guillotine would have struck. The external stimuli that caused the dream was the headboard from the canopy bed striking his neck. An interesting element of this dream was that since the external stimuli, which caused the dream, was the headboard from the canopy bed, which had struck his neck awakening him instantly, the whole involved dream had to have occurred instantly. In the state of consciousness in which Maury experienced his dream, time did not exist, the whole complicated dream took place instantaneously. Maury’s dream is only one of many that provides evidence that in the Higher Mind time and space are transcended, unlike in the Lower Mind, where everything is extended into time and space. In the super conscious mind everything exists simultaneously.

George Gurdjieff said man is a machine:

“All his deeds, actions, words thoughts, feelings, convictions, opinions, and habits are the result of external influences, external impressions. Out of himself man cannot produce a single thought, a single action.”

We do not have to rely on this testimony alone. A large reservoir of data is available in what is known as Limited environment, or sensory deprivation experiments. A good source of information is the book, The Five Ages of Man by Gerald Heard. In these experiments everything possible is done to reduce external
stimuli to the lowest possible level. The subjects were either put to rest on a well-sprung bed entirely enclosed in an air-conditioned cylinder with their arms and hand having separate rests in roomy cardboard sleeves, and their eyes completely shielded with ski goggles. Or else, they would be suspended in a tank of slow-flowing water, with the temperature at a neutral level so the skin had practically no reaction to the water, and the body naked save for a head mask that completely blind that subject, and a very light harness that tethered the subject by the shoulders. The subjects floats, totally submerged, with breathing kept going by use of a snorkel that extends above the water level. And the only tactile sensation coming from the touch of the mask and the tether-harness; and the only sounds the breathing and occasional slight water tremors that come from the pipes in the tank.

After a time the subjects found it increasingly difficult to carry on any organized thought for any period of time. Their consciousness became fragmentary and diffused just as it does when a person is going to sleep at night and contact with the physical body and external stimuli that feeds the motor of the associative stream of consciousness is lost. But next the consciousness began to shift into their subtle body for they began to see three-dimensional objects and they could study their solid volumes and planes by shifting their eyes and head, and while they were doing this they could give a detailed description of the various features of these objects. Having external stimuli from the objects and from the controllers of the experiments talking to them their consciousness would become focused again and they could describe these objects.

*Allegory And Allusion In The Inner Cinema*

The language of the waking consciousness is words, but the language of dreams is allegory and allusion. For example, when I was in my early twenties I knew a young fellow, his name was Sammy, who lived near where I lived. We used to go bar hopping together, and he was quite a character. He was a little guy with an ingratiating manner, and a mental horizon limited to chasing skirts, and he had a thing about always looking sharp.

One morning we were on our way to Savannah to sample alcohol and whatever other type of entertainment this latter day southern Babylon had to offer. I mentioned some of my ideas about dreams. Sammy immediately began to giggle and delivered himself of the opinion that dreams had absolutely no meaning at all. He then proceeded to describe a dream he had only the night before to prove his point:

“I was standing in a boat which was out in the middle of a river. There was no one steering the boat. The only ones in it was me (I was dressed in a tuxedo) and a barber. We were both standing, and the barber was giving me a shave. Then I looked down and saw
there was a large hole in the bottom of the boat where water was pouring
in.”

When he finished describing the dream, Sammy was giggling triumphantly, utterly
convinced that he had proved his point. To me it seemed he had proved just the opposite.
The meaning of the dream was obvious. It depicted his situation clearly as he floated
down the river of life. His journey was completed unguided. His time was running out
as quickly as the water ran in, yet he was only interested in his appearance.

On one occasion I went to a job interview. The man, a CPA, seemed quite personable.
He sat at his desk and talked to me for a while and finally told me I was hired for the job.

That night I dreamed, and in the dream I was going through the job interview again. In
the dream the man sat at his desk and talked to me just as he had the preceding morning.
But while he talked his head changed into that of a dog. And then I was on a road. I saw
a dog coming toward me, and the dog was staggering as if it was drunk.

The dream made absolutely no sense to me. Then certain incidents began to occur at my
new job. I saw outside the front office at a little table and my duties included answering
the phone. A few days after I cam to work there I was sitting at my little table and I was
able to get an unusual amount of work done because the phone had not rang once that
morning. Suddenly about 11 A.M. the man came rushing out and peremptorily ordered
me back to his office. When I went into his office and took a seat he stared at me for a
moment and abruptly exclaimed:

“Why haven’t you given me my phone calls this morning?”

“There haven’t been any phone calls, “ I said, “the phone hasn’t rang all morning.”

The man looked as if he was suffering. He went into a long spiel about why was I doing
this to him. Why wouldn’t people just let him earn a living without plotting against him?
And as he talked he opened his desk drawer and began to fondle something in the drawer.

I was completely mystified. I knew the phone had not rang that morning, and I couldn’t
understand what possessed the man. I wanted to get up and walk out. At the same time I
didn’t want to lose the new job I had just landed. In the end I tried to humor him and
promised him faithfully that in the future I give him all of his phone calls.
He seemed to believe and regain faith in me, for he suddenly sighed, pushed the drawer close, and in a few seconds he terminated the talk and I went back to work.

It didn’t end there, however. Every few days he would go through the same thing. And he would go on and on at length about people plotting against him. And he would tell me what a bad thing it was to plot against people while he fondled whatever the hell it was in his drawer. Invariably I would wind up promising him I was going to reform my way and would never, never, plot against him in the future.

Then one day I was in his office and when he turned around, to get some papers for me out of his brief case that was on a bookcase behind him, his top drawer was partly open. I stood up quickly while he was turned away to see what was in the drawer. It was a 45 caliber automatic pistol. And suddenly, as I looked at the pistol, I felt almost lightheaded (while the sweat trickled down my forehead) for I suddenly realized what the dream was trying to tell me. The dog in the dream was staggering because it had rabies. The dog was mad! The dream was telling me that the man was mad. Which he most assuredly was. Mad! Mad! Mad! And if I didn’t get out of this job soon my future would be Bad! Bad! Bad!

What has been described is only a portion of dream experience. Other dreams and other experiences endorse the New Physics and indicate our experience of time and space is illusionary. I will begin with a dream that occurred when I was only 11 years old. At that time I was attending the little rural school in south Georgia, and the way home by school bus was some five or six miles. The way across the fields (as the crow is supposed to fly, but seldom does) was only a mile or so. Due to this fortunate state of affairs it happened I frequently rejected the tediousness of the school bus for the freedom of the pedestrian route. This latter route was all the more appealing due to the fact that it led near the home of my cousins, Dick and Bob, with whom it was usually possible to engage in some game or the other. So it often took two or three hours to walk that single mile. Furthermore, as if this first enticement was not enough, the way afoot led by a large pond in which were numerous interesting creatures such as cotton mouth moccasins, turtles, frogs, and other equally enticing wildlife. Contrasted with taking pot shots at water moccasins with my slingshot, the motored conveyance offered scant appeal.

One afternoon I was walking home. It was a cold day in November. The way led down a lane between two fields. As I walked along I noticed someone had left an old burlap bag lying across one of the fences. Without indulging in any confusing second thoughts regarding the proper ownership of the sack I promptly appropriated it. When I got home I located an old, used, single edged razor blade, and slit the sack down the side. Then I took it down to the small stream below my house. Although I had never seen anything larger than a minnow in the stream, I still had hopes of catching a fish. So I improvised a crude net from the sack, stretching it
across the center of the stream, and staking it with sharpened sticks cut from the branch
of a nearby tree.

The Stream was an old friend of mine. I had spent many pleasant hours on its banks.
Although it was small, it was a whole world in itself, affording infinite amusement.
Sometimes on sunny days I would take a turpentine trough from a nearby pine tree and
pour some of the fluid on the surface of the water. Then, lying on my stomach with my
head propped up on my hands I would gaze at the colors. The fluid floating on the
surface of the water would be transformed by the rays of the sun into the most exquisite
array of hues imaginable, and the colors formed innumerable designs. Or I would carve a
small boat with my pocket knife, fashion a miniature sail from a piece of cloth, and watch
the little ship go floating out blithely across the water. It would almost always be tilted
over at an angle. This was because I didn’t know how to fashion a proper keel. But this,
too, was fine, because I could pretend it was a warship and had been blasted below the
waterline, so that the crew was now preparing to man the lifeboats. Or on other
occasions I would fashion a flutter-mill and watch the blades as they were turned over
and over by the water. Then too, there was a fascinating array of creatures that lived in
and about The Stream. There was the winged insect with miniature floats on its two legs
that could land and take off from the water like an amphibious airplane. And there was
the small, black, streamlined bug that could move with amazing speed across the surface
of the stream like a torpedo boat speeding across the face of the ocean. Also it was
possible sometimes to surprise a crayfish moving along the bottom of The Stream. With
entranced attention I would watch as it ambled along with the slow, awkward, forward
motion, until suddenly, aware of my presence, it would disappear magically with a single
flip of its tail. On other occasions small fish could be seen swimming through the water.
Most fascinating of all, however, was the perpetual enigma of the origin and destination
of The Stream itself. Almost from the beginning I was intrigued by the question of where
The Stream came from and where it was going. I spent hours exploring it in both
directions. Eventually I found the place where it arose from a spring in a thicket of
woods, and, in the other direction, some miles farther on, the place where it flowed into
the creek. All and all The Stream was a source of endless fascination, and if I had had at
my disposal the wealth of kings I could not have bought a toy which would have been
one fraction as interesting. On this particular day I was focused on catching one of the
fish in The Stream, and I had all kind of high hopes as I left my crude there at The
Stream. That night I had the odd dream. In the dream I was standing in water looking at
something in my hand. As I stood there in the water looking at the object in my hand it
gleamed brightly in the waning rays of the setting sun. As is often the case with dreams,
this particular one seemed nonsensical.

On the school bus on the way to school the following morning I recalled the dream, but
my thoughts were more concerned with the question of whether or not I had
caught anything in the net. At school my mind dwelled at length on this question while Miss Brown delved into the delights of geography, and various other subjects of high interest. By the time the bell rang for school to let out I had worked myself up to a state of considerable anticipation, and I started walking home in great haste. Alas for the best-laid plans of young fishermen I was waylaid by my twin brother Matthew, and my cousins, Dick and Bob, who wanted to play a game.

Dick and Bob lived on a farm. They fed the horses, pigs, and cows a good deal of corn, and there were corncobs lying around all over the place. When these were broken into short lengths they could be thrown with considerable accuracy and they made a satisfactory impact upon striking the target without causing irreparable damage.

For some unknown reason, Dick and Bob, and my brother Matt, derived an almost maniacal pleasure from running around and around, and in and out of the barn, burling corncobs at each other. They had even worked out special rules for their madness of battling with corncobs, complete with strategy, chain of command (whenever they could con enough people into playing) and so on. On this particular occasion it seemed they needed only one other person so they could have two on each side for, as they termed it, “a corncob war!”

Dick stated with some confidence that he and Matt could beat Bob and I. Bob, on the other hand, seemed to have unbounded certainty that he and I would emerge victorious, and I had the same kind of egotistical certitude – until the first corncob bounced off my head.

The battle raged, with that special ferocity seldom exhibited by humans, except in the case of total war, around the house and in and out of the barn, without sparing such innocent bystanders as an occasional cow, or pig, until it was terminated by the appearance of Dick and Bob’s mother who said that if they did not get to work on their afternoon chores she would start a war of her own. So while the tumult and the shouting slowly died out behind me I continued my interrupted journey homeward.

By time I got home, however, it was quite late and the sun was already setting. I hurried down to the stream to check my net. When I reached the edge of the stream and looked down into the water I saw a red-orange glimmer beneath the surface in the folds of the sack. Without even attempting to remove my shoes I promptly jumped, in great excitement, into the water and seized the gleaming object in my hand.

The depth of the stream was such that the water came well above my knees, and the water was icy cold. I stood there and gazed down at the bright fish in hand.
breast of the fish was a bright red-orange color, and it gleamed in the waning rays of the setting sun. Just at that moment I remembered the dream of the night before, and realized with some surprise that what had happened in the dream was exactly what I was experiencing. The next instant the fish began to wiggle vigorously in my hand, and I released the memory of the dream and held onto the fish instead.

I didn’t give any more thought to the incident for years, but for some reason it remained fixed indelibly in my mind. Perhaps this was due to a combination of factors. The incident was connected with the stream. The water was icy cold. I was greatly excited over catching the fish. In any event this was later the earliest case I could recall where I experienced something in a dream before it actually happened, and it was very significant. Later dreams kept cropping up which reinforced that earlier dream in which a coming event was experienced in a dream before it actually took place. I discovered that whenever I recorded my dreams over any period time, dream experiences of this nature always occurred.

I dreamed one night that I had a new job. A Jewish man who resembled Bobby Kennedy employed me. There was a middle-aged woman working there who seemed to be his wife. She opened a number of drawers that was filled with what seemed to be W-2 forms and gave me some work to do. I was making a drawing of a woman in a dress, but the drawing was too large.

A couple of months after the dream I was fired from the job where I worked and shortly afterwards I got another job working for a CPA. He was a Jew, and he had a marked facial resemblance to Bobby Kennedy. There was a middle aged Jewish woman who worked for him, and they were very close, enough to give the impression to anyone who did not know, that they were married. One of the major problems I had with the job was writing numbers to please him. That is, with getting my figures right. I tended to make them too large.

In 1965 I had the following dream:

I was in a tavern drinking an ever-increasing quantity of Jack Daniels Back Label Bourbon. When I was well polluted I went outside. Someone came along on a bicycle and offered me a ride. Then I was on one of the upper floors of a large building. There were now two people with me instead of just one. We had the bicycle with us and started down the stairs with it. Then we were in front of the freight elevator waiting with the bicycle to take it down.

Two nights later I had the following dream:

I was in a building. I looked outside for my car but didn’t see it. I remembered I had left the keys in it, and it seemed to me that someone
had driven it off. I kept waiting for them to bring it back, but they didn’t. I was thinking about calling the police.

A month of so later I had my drivers license suspended for 30 days after getting a speeding ticket. I anticipated having my license suspended after I got the speeding ticket and I connected this with the second dream. I even mentioned this to the CPA who audited the books where I was working, but at the time I saw no connection between this and the first dream I had had. But the next time I saw the CPA he grinned and said, “Well, did you get your bicycle yet?” And it was only then that I realized the first dream had foretold me losing my license also.

These dreams indicated time is an illusion, a construct of our consciousness. And it is not dreams alone that indicate this. When I returned to Savannah, GA after working in Washington, D.C. for four years I went to work at a used car company for J.C. Lowery (the “J” stood for James). J.C. Lowery was a corpulent man, and his partner was of medium height and slender built. One day while I was in the office at my desk a friend of Lowery’s came in and said, “Is old man Lowery in?” As soon as he said this I had a sense of familiarity, although as far as I knew I had never heard anyone use this phrase before. But I was certain I had heard it before. That night when I went home I dug out a short story I had written several months before, while living in D.C., long before I had came to work for J.C. Lowery.

In the story I had described a character named James Lowery, referred to as old man Lowery in the story, who matched exactly the James Lowery I was working for. Not only was the physical description and character the same, but there was another character in the story who worked with Lowery, and who was of medium height and slender built exactly as his partner was. When I had been writing the story it had just seemed right that the James Lowery of the story should have a partner o the description I had given him, and that Lowery himself should have the name and description I had given him.

These experiences indicated time is an illusion, and our idea of time is only a construct of our waking consciousness. Other experiences indicated space is an illusion also, and is a construct of our waking consciousness. Here is one such experience. On Saturdays, at the car company, the owner, J.C. Lowery, worked all day, whereas I only worked a half-day. On this particular day I had just arrived home in Ellabell. It was about one O’clock in the afternoon. I had just walked into my bedroom when the phone rang. The sudden sound of the phone ringing was jarringly loud in the stillness of the bedroom. But there was something even more jarring. There was no phone in the bedroom; there was not even a phone in the house!
Yet, as I stood there in the bedroom, with the golden sun of a summer afternoon pouring in through the windows, I distinctly heard J.C. Lowery answer the phone in his office at the car company in Savannah. I heard distinctly every word he said as clearly as if I was standing right beside him. But the car company was in Savannah almost 30 miles distant from where I was standing!

I could not hear the other end of the conversation, but from J.C.’s end of it I was able to tell that the person on the other end of the phone was Barton Davis, a man who made money by locating cars from time to time from the almost unlimited number of people he knew. He then passed on the cars to these people at a higher price than he paid the dealers.

I gathered from the conversation that he was interested in the blue, 1958 Mercury on the lot that we had received as a trade in a week before. J.C. and Davis haggled for awhile and finally agreed on a price of $1,200. The last thing I heard J.C. say on the phone was, “I’ll get the invoice typed up for you Monday morning. About two? Okay, it’ll be ready then.”

The following Monday I kept waiting for J.C. to say something because I was the one who always typed up the invoices. He didn’t. The morning passed. At 12:30 he started to go out the door to go to lunch. He got outside the door. Then he stuck his head back in, “Oh, type up an invoice on that ’58 Mercury. Davis is going to be by at two. All the information is in that folder on my desk.”

“You going to charge him tax on top of that $1,200?” I asked. J.C. looked startled. “No, make it come out to $1,200 even.” He answered, then added, “How did you know about it, anyway?”

“Must have been intuition.” I grinned.

He looked at me for a moment, then, without saying anything else, he went out, closing the door behind him.

In my early twenties I met a rather remarkable man named Stuart Miller. He had developed a technique involving relaxation and various processes designed to release a person from that physical body, including visualization of various colors and so on.

Stuart Miller and I had been talking one day and I brought up the subject of astral projection. I said I thought it would be an interesting experience to be able to get outside of one’s body.
“You are not in your body,” was Miller’s reply.

“Okay,” I said, “But sophistry aside, I do think it would be an interesting experience to get outside your body. I’ve read some articles in the Fate magazine claiming to give techniques on how to do this, but none of them worked for me.”

After awhile Miller gave up trying to explain to me that I was not in my body. But he must have remembered our conversation for the next session instead of the usual regression suggestions after the initial release technique, he suggested that I feel and see the ceiling above me. All at once I was aware of little circles before my inner vision. I had ever noticed it before, but after the session I looked and saw that there were acoustical tiles in the ceiling with little holes in them. Then Miller suggested that I be outside and see and touch the top of the automobile. Here again I got the sensation of actually experiencing doing this. I felt the cool, smooth top of the automobile.

Then he suggested I find the spot in space and time where my twin brother was. At that particular time my brother was in the Navy stationed at the Great Lakes, which was more than a thousand miles away from Savannah where I was. But suddenly I saw the inside of a cafeteria. Next I proceeded to a table in the cafeteria.

Miller asked me to describe the food after I had described the inside of the cafeteria. I proceeded to do this. One of the items on the plate that I saw before me was spinach. Then Miller asked me to describe the clothes my brother was wearing. It was as if I was in his body and upon wanting to see the clothes my eyes looked downwards. I could see the front of his shirt, and that it was red. I also described the pants.

After the session I explained to Miller that there was no way the experience could have been real. First I explained that my brother was in the Navy, but what I had seen was civilian clothes. Secondly, I couldn’t conceive of his eating spinach since I had never seen him eat spinach before.

I wrote a letter to my brother describing the experience. His return letter seemed to contain a good deal of surprise. He confirmed each detail of what I recounted in the letter. He said on that particular day he had been off base and was dressed in civilian clothes that matched my description exactly. Furthermore, spinach was one of the items on his plate in the cafeteria.

These experiences caused me to believe that both time and space was also illusion. Both of these are only constructs created by the mind. As I continued to interest myself in my dreams, and to record my dreams each morning, another phenomenon
popped up my dreams. This was the phenomenon of The Voice, which ostensibly is the Higher Self (the soul) speaking directly to the prisoner in the flesh in words instead of the usual symbol and allegory. In my wage slave days I worked as an accountant. One day I was at work, and another man there was working on reconciling a ledger. He spent all day working on the ledger and still didn’t reconcile it. I felt extremely critical of him because I didn’t think he was all that bright, and I felt I could have done a much better job. After everyone had left work that day I went over and looked at the ledger the man had been working on. Sure enough it only took me about five minutes to find the problem, and to total up to the correct amount. When I found this I felt rather puffed up with what I considered justifiable pride, and I felt even more contemptuous of the man’s ability. But evidently the Mind Behind My Mind felt differently. That night I had an unusual dream:

I was aware that I had had a past life during the golden age of Ancient Greece. In the dream I could remember this life, and even the events from it. Then The Voice spoke:

YOU GAINED YOUR MENTAL ABILITY FROM THIS LIFE, BUT THAT ABILITY IS NOT TO BE USED TO SCORN, RATHER IT IS TO BE USED TO HEAL AND TO COME UP TO THE RIGHT TOTAL

(Everybody’s a critic!) Other dream experiences without benefit of The Voice also seemed to be memories of past life experiences. To cite just one, there was a man who worked in the same office where I worked. He was a little man with a big grade. He always walked around looking downward with an expression of some secret, inner amusement on his face. One night he went up town in D.C. to see a movie. Three young blacks robbed him. He did not resist, but gave them all of his money. However, they were not interested only in robbing him, but then took turns with one of them doing his best to beat him into a bloody pulp while the two others held him.

When the man returned to work a week later he still looked as if someone had worked him over with a baseball bat. I didn’t give much thought to the matter, but the incident must have affected me more than I thought because that night I had the following dream:

Some type of parade was taking place. The VIP present seemed to be a Duke, although I am not sure of his title. He looked absolutely malignant. He was small, very swarthy, with a hook nose. He was on his horse in the Street with others. I seemed to be a page. When I saw that he wanted something I hastily took it out to him. Later they had the remainder of the parade. There were two men in the parade who were professional torturers. They walked side by side, and in front of them
was some sort of contraption on which they each had a man stretched out, tied down, almost naked like raw meat on a grill, above an open fire. Just as they passed the Duke they used small ladles to dash quantities of boiling oil onto the underside of the men who were stretched out on the grill above, apparently to draw agonizing screams from the prisoners and impress the Duke with their abilities as torturers. But the prisoners were so used up they didn’t even groan. Then the Duke turned and looked in my direction, and some inner impulse told me to look closely at him. I did and suddenly I became aware that he was the same man who worked in the office, and had been beaten up.

Among other remarkable traits Stuart Miller had a technique for regressing people to their past lives. Miller not only believed in reincarnation, he said he could remember some portions of his past lives. He said that in the life before his present life he was a trapper and was killed by an Indian who struck him on the head with a tomahawk. He showed me a long, thin scar under his hairline that he said he had been born with, and had come from being struck with the tomahawk in that past life. I couldn’t wait to try his regression. After the preliminaries of his system he made the suggestions that caused me to go further and further back in my present life. Suddenly a memory bobbed up. It came from far back, probably when I was around three years old. It was startlingly powerful like those quasars on the edge of our universe.
the warm, kindly sentience which was the great, living presence, of the tree. There was no thought. Not even wonder. There was just awareness as I stood there bathed in the presence of that great, sentient, benevolent tree.

Then Miller made the suggestion that I go further back, further, and further. I began experiencing what seemed to be a memory from a prior life. In this memory I was a priest in Ancient Egypt, and was engaged in some type of ceremony along with other priests.

There was a footnote to the above experiences. I came across a couple of paperback books. One was, *Strange Powers Of Unusual People*, edited by Brant House, and the other was, “*SHE CAN READ YOUR PAST LIVES*” by Noreen Quinn. I read about a woman named, Grace Wittenberger, who had ability to give readings in which she could give people information about their past lives. I got a life reading from Wittenberger, and this reading described a past life as an Egyptian priest, another during the golden age of Greece, and another during the 1300s in Italy. Later a life reading I got from Elisabeth Bacon, a psychic in Columbus, Ohio, also described these three past lives.

**Out Of The Body Experiences**

During this period I kept a pad and pencil beside my bed, and each night before going to sleep I would give myself the command that if I began to dream I would awaken so I could record the dream. One day, during this period, I was in the reading room of the Library Of Congress and I came across an interesting book. The name of the book was, “*Astral Projection*” and the author was Hugh Calloway writing under the pen name of Oliver Fox. To me this little book was markedly different from the usual run of book I had come across that dealt with the subject of astral projection. It had the ring of experience. And it gave the impression, to me at least, of a simple account of things the author had experienced. I found these experiences quite interesting.

As a child Calloway had been so delicate and high strung he had progressed from illness to illness. His life had often been subjected to monotonous period he had to spend abed. As a consequence it happened that his attention became more oriented towards the inner world than is normally the case. Calloway had many dream experiences, which, as he grew older, instead of diminishing, increased, and along with this his interest in these experiences. Then, he discovered that he could have Out Of The Body Experiences by realizing while he was dreaming that he was dreaming. Calloway then described various Out Of The Body experiences he had as a result of this. I found his accounts highly interesting and decided I would try to duplicate the experiences Calloway described. At that time I was in a particularly good state to do so since I had been making continued efforts for a period of several
weeks of directing my attention toward the dream consciousness, and at this time, I was able to recall dreams almost every night. The night of that same day before going to sleep I gave myself a mental command to keep the critical faculty awake, to be aware that I was dreaming if I should happen to begin to dream. But nothing happened that first night. I didn’t even recall my dreams. The very next night, however, at some time during the night I had the sensation of being aware of dreaming, and I was able to awaken my consciousness and tell myself that I was dreaming. Instead of there following an experience similar to those Calloway had described, there merely followed the sensation of a rotation, as if I had rolled over in my sleep, and the next moment I awoke and opened my eyes in the darkness of my bedroom. Although I did not know it at the time this was probably the sensation of the movement of the subtle aligning itself with the physical body upon return to the physical body.

For several nights thereafter nothing happened, although I persisted in giving myself the mental command each night before going to sleep. Then a night came where I dreamed. In the dream I was in a temple, which I had had before in dreams. I was being taught the use of will. There was a large stone column in the temple, and the teacher had just informed me that with the proper application of my will power I could walk right through it. The critical faculty I had devoted so much effort to keeping alert, reacted. My mind awoke and said, “I AM DREAMING.” The next instant the scene in the temple was blotted out, and there was a sensation of sinking downward into darkness. In reaction to this sensation I strongly willed myself upward. Then, incredibly, it happened!

Suddenly I found myself vividly aware and awake. I was more vividly aware, awake, and alert than I had ever been before in my life, but what is more, I was hurtling at a tremendous speed, like a meteor, through the night sky! The stars were all around me. They were bright, beautiful, and unbelievably large in the night sky. They were so large, in fact, that they were globes rather than the usual pinpoints of light. As I sped through the night sky my consciousness was the very antithesis of the misty consciousness of dreams. Neither was it the consciousness of the waking state. This was a state far more awake, far more alert, and far more vivid. I had never been so awake as I was at that moment as I hurtled through the night sky with those beautiful, exquisitely lovely, globular stars before and around me in the majestic depths of space.

Up ahead I saw the Pleiades. Here again the consciousness was different from the waking state. I did not recognize, or remember the Pleiades. I just saw and knew. At the same time I knew that if I wished I could go to the Pleiades. With this realization a decision seemed to take place almost automatically within me. Suddenly my speed, which had been tremendous before, increased incredibly. There was now a terrific, unbelievable sensation of speed as I tore through the night.
sky. But this lasted for only a brief time. Suddenly I experienced a momentary uncertainty, an emotion of doubt. What Would I do when I arrived at the Pleiades?

Just as abruptly as in the previous actions my forward motion ceased, and I was rushing backward. There was a sensation of being pulled backward like a lure being reeled in at an amazing rate of speed by a fisherman. Next there occurred a momentary sensation of seeing with two pair of eyes, then there was a revolving sensation that in later experiences I came to believe was caused by the subtle body orientating itself with the physical body, and the next instant instead of the unbelievably beautiful stars in the majestic depths of the night sky, there was only the darkness of my bedroom. I could feel the sheets against my body, and hear the slow, even breathing of my wife as she slept beside me. For me there was no more sleep that night. It had been a tremendous experience. Nothing else that had happened in my life even began to compare to this experience! I was far too excited to have any more thought of sleep. I got out of bed, dressed, and went outside. I wanted to compare the stars to what I had seen in my out of the body experience. But when I was outside, and looked up at the sky, it was overcast and grey. Only moments before it had been astonishingly clear. I had seen further through its depths than I had ever seen before. I had been far out beyond the clouds in the beautiful, clear, majestic depth of space. My mind was afire with excitement from the experience.

In another out of the body experience I was flying along a couple of hundred feet or so above the street below me. When I looked down and saw the street I realized I was dreaming. This brought the awareness to my mind. I could see around me. It was early morning, and as I flew along above the street. I decided to go see a woman I knew. The next moment I was above her house. I descended, standing upright, from above the house down through the roof to the ground floor. She had gold colored carpeting on the floor. I was apparently in her living room, and she was just coming down the stairs. I waited for her with arms folded. She stopped on the stairs before she reached the bottom. Although she was facing me she could not see me. Then in some manner she seemed to become aware of my presence. We had a telepathic conversation. It was as if consciously she was not aware of my presence, yet at the same time a part of her was aware and communicating with me, as if she had stopped on the stairs in a moment of abstraction, or reverie. After the telepathic conversation I left by floating straight up and passing through the ceiling and roof of the house and on up into the air above. Then I was flying through the air again. I looked down at the street below me and saw some boys on their way to school, carrying their schoolbooks. I swooped down like an airplane in a dive, practicing using my astral body, passing right above their heads, and then sailing back up into the air.

I had a number of “out of the body” experiences. They seemed real. Indeed, my
consciousness in the first experience was far more vivid, and aware than in ordinary waking consciousness. And I actually went to distant locations and recovered factual information from those locations while out of my body. But there is another dimension to the OBE. Others viewed these experiences as dreams - “Lucid Dreams” and found that while in these states they could control the content of their dreams. For example, Saint-Denys recorded the following experience:

I dreamt that I was out riding in fine weather. I became aware of my true situation, and remembered the question of whether or not I could experience free will in controlling my actions in a dream. “Well now,” I said to myself, “This horse is only an illusion; this country-side that I am passing through is merely stage scenery. But even if I have not evoked these images by conscious volition, I certainly seem to have some control over them. I decide to gallop, I gallop; I decide to stop, I stop. Now here are two roads in front of me. The one to the right appears to plunge into a dense wood; the one on the left leads to some kind of ruined manor; I feel quite distinctly that I am free to turn either right or left, and so decide for myself whether I wish to produce images relating to the ruins or images relating to the wood.

It seems that the best view of what we see as waking consciousness is that it is only another form of lucid dreaming.

Tibetan yogis went far beyond this. W. Y. Evans-Wentz in his Tibetan Yoga and Secret Doctrines (Oxford University Press, 1935) said that through the practice of lucid dreaming:

The Yogin is taught to realize that matter, or form in its dimensional aspects, large or small, and its numerical aspects, of plurality and unity, is entirely subject to one’s will when the mental powers have been efficiently developed by yoga. In other words, the yogin learns by actual experience, resulting from psychic experimentation, that the character of any dream can be changed or transformed by willing that it shall be. A step further and he learns that form, in the dream-state, and all the multitudinous content of dreams, are mere playthings of mind, and therefore, as unstable as mirage. A further step leads him to the knowledge that the essential nature of form and of all things perceived by the senses in the waking-state are equally as unreal as their reflexes in the dream-state, both states alike being samsaric. The final step leads to the Great Realization, that nothing within the Samsara is or can be other than unreal like dreams.

According to Hinduism the illusion in which we exist is flagged by the
universality of symmetry. Each projected opposite is a reflection of, and identical with, and therefore in strict equality and equilibrium with its dual.

Each unit of the opposites in the phenomenal world of illusion is a precisely equal and diametrically opposed mirror image of its twin opposite, and the presence of opposites is an infallible sign of the presence of maya. Paramahansa Yogananda pointed out that Newton's Law of Motion is just such an example of the presence of maya: "To every action there is always an equal and contrary reaction; the mutual actions of any two bodies are always equal and oppositely directed." That is, action and reaction are always exactly opposite and exactly equal. "To have a single force is impossible. There must be, and always is, a pair of forces equal and opposite."

Yogananda went on to add:

"Fundamental natural activities all betray their mayic origin. Electricity, for example, is a phenomenon of repulsion and attraction; its electrons and protons are electrical opposites. Another example: the atom or final particle of matter is, like the earth itself, a magnet with positive and negative sway of polarity; no law of physics, chemistry, or any other science is ever found free from inherent opposite or contrasted principles.

Physical science, then, cannot formulate laws outside of maya: the very fabric and structure of creation, Nature herself is maya; natural science must perforce Deal with her ineluctable quiddity." At the sub-microscopic extreme in the realm of Quantum Mechanics, and sub-atomic particles, the situation is that of a constant dance of creation and annihilation of particles that exist only for a fraction of a nano-second, yet each creation is the production of two particles which are mirror opposites, and each annihilation the absorption of two particles which are mirror opposites. Yogananda, and his fellow Vedantists would surely have averred that the physicists have delved down to the mayic roots of the universe.

But more to the point, for the present study, the physicists are not the only ones who delved down to the mayic roots of the universe. It is evident that Bacon knew all this. Because this is what he determined via the operation of his discovery machine to be the "form" of all knowledge. He determined that everything that we know, or think we know, is only an illusion at the base of which are the binary elements of light and dark in the mayic "world stuff" out there. The connection of the light "A", dark "A" emblem with this idea is obvious. Bacon made one remark that is very difficult to understand without this framework of ideas for context. Bacon said:

"the true rule of a perfect inquiry is, that nothing can be found in the material globe which has not its correspondent in the crystalline globe
- the understanding"

What Bacon was saying in effect was, it's all in your mind. Anything that you can find in the material globe must have it correspondent in your mind otherwise it could not exist for you. Our relationship to the mayic "world stuff" outside is illuminated by another look at the Vedanta. According to the Vedanta while Vishnu the supreme god was sleeping a lotus stalk grew up from his navel to surface of the cosmic ocean. There a lotus blossom bloomed and when it opened Brahma creator of universes and worlds was seated within it. Brahma used the power he derived from Vishnu to create the universe. This power was Maya, the cosmic dream power. By this power of cosmic illusion Brahma was able to produce the universe in the same way a magician is enabled by his incomprehensible magical power to produce the illusory appearances of things. Brahma, indeed, was the Great Magician who by his power of illusion created the universe. However, in addition, from Brahma was produced each individual in the universe, and each was a miniature reflection of Brahma, each possessing a portion of his magic, illusory power of Maya. Thus along with Brahma each human is a creator in his or her own miniature sphere.

**Permutations Of Light And Dark - The Quasi-Real Basis Of Unreality**

The existence of a higher mind behind the ordinary waking mind explains the existence of fields of occult knowledge that cannot be explained by the rational mind. The outstanding example of this is astrology. Not only is astrology the outstanding example of this, astrology is at the heart of the First Folio. Scientists tend to deride astrology, but the greatest scientist of them all, Isaac Newton, was a firm believer in astrology. It is recorded that when the astronomer Edmund Halley (1656-1742) of comet fame spoke depreciatingly on the subject of astrology, Newton retorted, “Sir Halley, I have studied the matter, you have not!”

Astrology is very interesting, and it has a very interesting connection with the First Folio. The whole of the play Romeo and Juliet is a horoscope, and the whole of the First Folio has an even more interesting connection with astrology. I became interested in astrology in my early twenties. I began by learning to cast a horoscope. This was not very difficult. The Zodiac of the ancients was made up of 12 constellations, or star groups.
The 12 astrological signs are not the 12 constellations that made up the zodiac of the ancients. The astrological signs are 12 equal divisions along the imaginary path of the ecliptic over the course of the year, beginning when the days and nights are equal at the vernal equinox. In astrology the respective names and qualities of the 12 constellations that made up the zodiac of the ancients are distributed along these equal divisions. In order to determine the location of an individual’s birth time along the ecliptic “sidereal time” is used. The sidereal time at the vernal equinox is 0 hrs 0 minutes and 0 seconds. During the course of the years this time increases by slightly less than 4 minutes a day so that it reaches its maximum of 24 sidereal hours by the time the year and the path of the ecliptic comes around the beginning point at the vernal equinox again. Two reference manuals are used for casting a horoscope – The Ephemeris and the Table of Houses. The horoscope is a chart with the earth in the center and with the surrounding heavens divided into twelve equal divisions called houses.

The ephemeris is a handbook that shows the positions of the planets at daily intervals, as they have been determined at Greenwich England. The ephemeris is
also used to determine the sidereal time at the time of birth. In order to do this the interval between the sidereal time at Greenwich England at noon preceding the birth of the person for whom the horoscope is being cast is added to that particular Greenwich sidereal time. The Table of Houses reference book is then used to insert that information on the horoscope:

The person in this particular horoscope was born at 39-north latitude so the degrees for the remaining five zodiac signs apart from the mid heaven sign (which represents the sidereal time of the person’s birth) are entered from the line for 39 degrees north latitude. To finish placing the signs and their degrees on the cusps of the houses the list above the graphic is used as a guide and each of the additional six signs missing from the table of houses (for example, Aquarius 22 degrees opposite Leo, Pisces 24.4 degrees opposite Virgo, and so on) are entered with the same degree as its opposite sign.

After the signs with their degrees have been entered on the cusps of the 12 houses the last task of casting the horoscope is to enter the planets in the various houses. This is done by consulting the ephemeris for the position of planets on noon of the day preceding the time of birth and then determining the actual position of the various planets by calculating the change in the position of the planet in the interval
between noon of the day before the birth and the time of the birth and adding this to the position of shown in the ephemeris for noon of the day preceding the birth:

**EPHEMERIS OF THE PLANETS’ PLACES**

*Calculated for Mean Noon at Greenwich*

*September, 1953*

*New Moon, September 8, 7:47 A.M. in η 15° 22’*

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Interpreting a horoscope is more difficult than casting the horoscope, but on the other hand there were a number of book by Alan Leo, as well as The Message of the Stars by Max Heindel that interpret the various configurations in horoscopes. And these interpretations are very interesting. I cast a horoscope for the son of a woman I knew at work. I had never seen the son, but the horoscope indicated that he should be good at photography. The woman said he had just won a prize for photography. I cast a horoscope for my niece when she was only few days old and as years passed and her character unfolded with these years the accuracy of the natal scope seemed to be confirmed. A really fascinating aspect of astrology was the progressed horoscope. In Ezekiel 4:6 there is the words, “I have appointed thee each day for a year.” One of the basic tools for progressing horoscopes is the assumption that one day is equal to one year in the progression. By correlating configurations in the progressed horoscopes on the basic of one day equal a year it is possible to determine what will happen to a person at various times as their life unfolds. And it certainly seems to work. My mother suffered a badly sprained ankle stepping off of a train when I was around 4 years old. I progressed her horoscope and found that this incident was in the configuration for that time.

There are numerous instances of accurate prognostications in the records of astrology. Manly Palmer Hall’s little book, “The Story of ASTROLOGY” cites many interesting, and occasionally humorous instances. The great Greek tragic poet, Aeschylus, was an astrologer of no mean ability and discovered from his stars that he would die at a certain time by an object falling upon him. Aeschylus therefore sought to escape his fate by going out some distance in the desert and remaining there until after the fatal aspect had passed. He felt reasonably safe seated in an open place with nothing but the blue sky above him. But an eagle mistaking the poet’s bald head for a rock dropped a turtle upon it to break the shell killing Aeschylus and fulfilling the prediction. A famous Italian astrologer, Guido Bonatus, was renowned for the uncanny accuracy of his predictions. Finding himself in a besieged Italian city, he conferred with the chief military official of that city, the Early of Montserrat, regarding the proper time to lead out his army against the besiegers. Bonatus finally decided upon the auspicious moment, declaring that the sally would be successful, but an unfortunate aspect showed that the Earl would receive a slight wound in the knee. So certain was the astrologer that when he accompanied the Earl on the sortie, he carried with him the necessary dressings. The prediction was fulfilled to the letter. The enemy was routed, but in the melee the Earl received a slight wound exactly as Bonatus had predicted, and up rushed the astrologer with lints and bandages.

Nostradamus’ 1555 letter to his son, Caesar Nostradamus, made it obvious that the principal basis of his amazing predictions was astrology. It seems some
books had been handed down in his family and he obtained much of his lore from these books. Astrological lore is fragmentary. It was practiced among all the great nations of antiquity. The bulk of this lore has been lost. If anyone had a complete knowledge of this ancient science it seem plausible that it would be possible to ascertain every detail of a person’s life. The explicit from this is that at a person’s birth everything in their life is already set in concrete, and every detail of one’s life is fated from the instant of one’s birth.

The First Folio perspective on astrology seems to be different from the customary views of astrology. The basis of astrology is not a point along an imaginary ecliptic. The basis is a point along the permutation of varying proportions of light and dark that begins at the vernal equinox when the days and nights are equal, (passing then along the annual cycle where the periods of the days increase and the period of the night decrease until the summer solstice is reached, and then proceeding on around the cycle of the year as the length of the days decrease from this point and the length are the nights increase until they are once again equal at the autumnal equinox, and on around the cycle of the year until the days reach their shortest point and the nights their longest point at the winter solstice after which the length of the nights begin to decrease and the length of the days begin to increase until they reach the point where they are equal at the beginning of the cycle at the vernal equinox.) The point along this annual cycle when a person is born is the basis of the person’s natal horoscope, and is the blueprint of the person’s entire life.

In his two zodiacs of darkness and of light in the First Folio Bacon fashioned an abstract of everything in the universe; in the universal canvas of humanity, and in the universal canvas of the world, and of the universe. The compendium of the First Folio in The Tempest begins with the balance of darkness and light at an equinox and ends with the balance of darkness and light at 6 P.M. on an equinox – the ending point for the astrological year. The Tempest, and the rest of the First Folio are each made up of a pair of twelve denoting two zodiacs, one for the intelligible realm, and one for the sensible realm. Following the first two plays, that are separated from the others in the catalogue, the sixth play, counting from The Merry Wives of Windsor, is A Midsummer’s Night Dream, and the twelfth is A Winter’s Take showing that the plays are correlated with the months and with the zodiac. In addition, the individual plays have allusions to the zodiac confirming this correlation. Bacon’s model of man, of the world, and of the universe implies that astrology is the adamantine framework of all that exists, and that a complete knowledge of astrology would be a complete knowledge of all that exists in any person’s life. And if this is true it means that what we experience as reality is only convention, a pooled illusion, a convention created by individual souls that is shared with other souls, just as the rules of a chess game is a convention shared by others.
Charles Leadbeater, a theosophist, was an extraordinarily gifted psychic. He possessed an extraordinary store of knowledge regarding the paranormal, and this store of knowledge provides very interesting information about Francis Bacon. But before I get into that (just to give some idea of Leadbeater’s knowledge) I will recount some instances that provide some idea of Leadbeater’s psychic ability and knowledge of the. It happened some years ago. A girl who worked at the office where my wife worked was getting married. She was a Catholic, and my wife wanted me to take her to the wedding. I had never been to a Catholic wedding. But I had heard somewhere there was nothing like a Catholic wedding to make you wish life had a fast forward button. In the end, however, I capitulated, concluding that it would be less painful to be bored to death than to be nagged to death.

The wedding took place in a Catholic Church. I had never been in a Catholic Church. My sentiments about The Church agreed with that witticism of Lenny Bruce’s, "Every day people are straying away from the church and going back to God." In particular I had never witnessed the Mass. I sit there in pained boredom and watched as the priest went through all his manipulations with the paraphernalia of his craft. My spirits received a momentary bump when the verse from Voltaire popped into my mind:

"Les pretres ne sont pas ce qu'un vain peuple pense;  
Notre credulite fait toute leur science."

(The priests are not what a vain people think; Our credulity makes up their entire science.)

But they immediately sank again. The ritual continued. Everyone kneeled and prayed. The priest went through some more manipulations. Then suddenly, I wasn't bored anymore. Suddenly I became aware that something very strange was taking place. It was happening above the people sitting in the church, invisible, but undeniably real. I felt a presence. It was very odd. It is not possible to express exactly what I felt. I did not see anything. If it was a feeling, it was not in the usual sense of the word. But I knew just as definitely and surely as if I could see and feel it, that there above the congregation in the church was a great, ineffable presence. It was a very curious sensation. I sit there trying to be as aware as possible. Trying to strain every sensibility to experience that strange, undeniable presence, to its fullness. For awhile I did. Then the priest finished his manipulations. And after awhile The Presence went away. I sit wondering, not really seeing, while the marriage ceremony played out. And my mind was still occupied with the experience later when we all went to the reception and everyone proceeded to get drunk. While the mother of the bride was reeling drunkenly across the dance floor pursuing with lustful intent all the young men.
in the place, I sat in a daze knowing full well that something wonderful and
unexplainable had happened.

The incident made such a strong impression that I began to research everything I could
find on the background of the mass. None of this material explained what I had
experienced. For years I still puzzled about this strange experience. Then I happened
across a book by the psychic, Charles Leadbeater, entitled, "The Science of The
Sacraments", and here at last I found the explanation I had been seeking.

According to Leadbeater something does actually take place above the people in the
congregation during the Mass, and although what takes place is invisible to the ordinary
person, it is perceptible to people who possess the necessary psychic faculty. The ritual of
the mass, according to Leadbeater, is such that it creates a structure in subtle matter above
the congregation. When this structure is completed, an angelic entity enters the structure
and evokes down a pouring of spiritual energy upon the congregation. The exposition
given by Leadbeater explained very well the presence I had felt during the mass. The
implicit from this is that the Catholic Church after some 2,000 years still retains a ritual
from the ancient science of theurgy.

There is ample evidence of Leadbeater’s extraordinary psychic vision. He claimed to
have the ability to see various subtle bodies of man. For one of these, the astral body, he
described how special types of character exhibit themselves in this body. In the case of
the irritable man he said there can be seen in all parts of the astral body little floating
flecks of scarlet, somewhat like notes of exclamation. In her book *Breakthrough To
Creativity*, Shafiga Karagulla described a psychic she called Diane. Karagulla said she
was just finishing an interview with a very exasperating former patient one afternoon
when Diane arrived for their experimental work. She conducted the patient to the door
while giving every appearance of being unruffled. Then knowing that Diane could see
the emotional body she turned to her and asked her what she thought of her present
emotional state. Diane replied with her characteristic straightforwardness, “You are very
exasperated and irritated. The person annoyed you very much.”

“How do you know?” she asked, somewhat taken aback that Diane could read her so
clearly.

Diane laughed, “I see little red spots all over your emotional field like measles.”

There was a paranormal dimension to the staple of Bacon’s thought – his Intellectual
Globe. In numerous passages in his works Bacon described the intellectual body of man
as a globe of crystal. Charles Leadbeater, treating of the subtle bodies of man, said that
to the psychic vision the intellectual body resembles
a globe made of crystal. He also described numerous curious forms produced by thought that could be seen by the psychic vision inside this globe of crystal. Francis Bacon had obviously witnessed the same phenomena. According to Bacon the crystal globe of man’s intellectual body harbors distorted and false images:

\[
\text{I do find therefore in this enchanted glass four Idols or false appearances of several and distinct sorts, every sort comprehending many subdivisions: the first sort, I call idols of the Nation or Tribe; the second, idols of the Palace; the third, idols of the Cave; and the fourth, idols of the Theatre.}
\]

Everyone knows Bacon described four idols of the mind. What is not realized is that he was describing observations made with his psychic vision of the crystal globe of man’s intellectual body. The problem he saw with the minds of men is that this glass is either distorted, reflecting false images, or needs polishing. In his Valerius Terminus he said:

\[
\text{“The reflexion also from the glasses so usually resembled to the imagery of the mind, every man knoweth to received error and variety both in colour, magnitude, and shape, according to the quality of the glass. But yet no use hath been made of these and many the like observations, to move men to search out and upon search to give true cautions of the native and inherent errors in the mind of man which have coloured and corrupted all his notions and impressions.}
\]

He spoke of the “deformed imagery which the unequal mirrors of their own minds have represented unto them”, and also that, “God hath framed the mind of man as a glass capable of the image of the universal world, and desirous to receive it as the eye to receive the light.”

Specific details Bacon provided in his description of his Intellectual Globe provide conclusive evidence of Bacon’s psychic vision. The Intellectual Globe, as Bacon described it, was a reflection in the mind of man of the great globe – the earth. Bacon described both the great globe (the earth) and the intellectual body of man as globes of crystal. Describing the globe of the earth, Bacon said:

\[
\text{"For so it is expressed in the Scriptures touching the government of God, that this globe, which seemeth to us a dark and shady body, is in the view of God as crystal: Et in conspectu sedis tanquam mare vitreum simile Crystalla (and before the Throne there was a sea Of glass, like unto crystal)"
}\]

This is evidence of the psychic vision of Bacon. Psychics have described the solid earth as a globe of crystal, or have seen it become transparent like crystal. Geoffrey
Hodson, described looking down at a nature spirit under the earth:

"To etheric sight the whole rock is transparent and the creature appears as if within a huge glass receptacle."

And although he did not use the word “glass”, the psychic Andrew Jackson Davis described an identical perception when he said:

"The broad surface of the earth, for many hundreds miles before the sweep of my vision-describing nearly a semicircle-became transparent as the purest water. The deep alluvial and diluvial depositions were distinguishable from the deeper stratifications of stone and earth, by the comparative and superior brilliancy of the ingredients of the former. Earth gave off one particular color, stones another, and minerals still another. When I first discerned a bed of minerals—it was a vein of iron-ore—I remember how I started and shivered with a sensation of fright. It seemed that the earth was on fire. And my agitation was not lessened by perceiving that these rivers of mineral fire ran under the ocean for hundreds of miles, and yet were not diminished in a single flame-yea, could not be extinguished."

Among other areas of psychic abilities Leadbeater could trace back the past lives of people. His account of the past lives of Francis Bacon was very interesting. According to Leadbeater in one of Bacon’s past lives he was as Proclus the great Neoplatonic philosopher. Proclus was an extraordinary individual. Ammonius Hermias said he possessed the power of unfolding the opinions of the ancients, and a scientific judgement of the nature of things in the highest perfection possible to man. The connection of Bacon with Pallas Athena is well known. Interestingly enough Proclus was also connected to Pallas Athena. He was, in fact, a lifelong devotee of Pallas Athena. When the Christians removed the statue of Pallas Athena from the Parthenon she appeared to Proclus in a dream and said, "They turned me out of my Temple now I will come to live with you."

Some psychic have maintained Pallas Athena was a real being. In his book The Kingdom of The Gods, for example, the extraordinary psychic Geoffrey Hodson described great angelic beings that rule over the destiny of nations. According to Hodson down to the Golden Age Pallas Athena was the great Archangelic being who ruled over the Greek nation. She was the cause of the great flowering of philosophy, culture, and of the knowledge that was the golden age of Greece. This great being continued to exert influence down through the centuries on the great soul that was later incarnated as Francis Bacon, and the allegory in The Twelfth Night indicates that Pallas Athena was actually the twin soul of Francis Bacon.

Some years ago I was experimenting with a discipline that involved (among other
factors) the visualization of colors in a certain specific order. Apparently this discipline caused the energy to be activated. On several occasions I experienced a sensation as of the movement of energy up my spine, and on another occasion I experienced a shock like an electric shock, almost like a blow in my spine. I worked at a used car dealership at the time and I was standing behind the counter. Suddenly the entire room revolved around to the left while I saw everything through a golden haze, then it revolved back again to the right and everything returned to normal. Apparently this had had the effect of temporarily propelling my subtle body out of my physical body and caused the experience I had had on several occasions before of the room seeming to revolve around when I returned to my physical body after an out of the body experience. So I know from personal experience that this energy is very real. People familiar with the paranormal may be aware of what has been called "the door" in the paranormal mechanism within the human body. This is the "door" that allows passage to the activation of paranormal powers, and lies in the relation between the pineal and the pituitary glands. When the psi-plasma ascends the spine it activates the pineal gland. There are a number of phenomena associated with the activation of this gland. I recorded the following while I was practicing meditation:

"Occasionally while meditating I have experienced a sensation as of a gentle, short, backward and forward motion - a sensation that begins slowly and then increases in speed. Last night I had began meditation when this sensation began again. This time it was localized in the center of my head just where the consciousness seems to be. Also it was exceedingly rapid, almost violent. The sensation lasted perhaps 40 seconds, and became more like a vibration."

A woman who had been practicing meditation asked Edgar Cayce the following question:

"Please explain just what took place the night I heard what sounded like a large top spinning-felt a strong vibration sweep through my body and when I spoke saw a bluish spark close to the top of my head and it felt like electricity."

The best description was given by Manly Palmer Hall in his book Man Grand Symbol of The Mysteries.” According to Hall The pineal gland lies back against an opening into the fourth ventricle of the brain, but when stimulated by the psi-plasma it begins to stir. It then raises half-erect and begins to sway gently back and forth like a serpent preparing to strike. It increases in size and the little finger-like protuberance on the end moves with the rapidity of a serpent's tongue, vibrating at an incalculable rate of speed. This may result in a buzzing or droning sound as described by the woman in the account from the Edgar Cayce reading above. According to Hall this is the source of the symbolism of the Uraeus, the erect cobra on the headdress of the Egyptian royalty. It symbolizes their spiritual status through the Awakened pineal gland. There are numerous depictions of this in the pictures from Ancient Egypt. The depiction below is typical.
Not only is the interaction of the activated pineal gland in relation with the pituitary gland known as "the door", amazingly there is a phenomenon of three knocks like three knocks at a door that sometimes precedes the opening of this door. When I came across this bit of information years ago I decided the "three knocks" must be some way related to the activity of the pineal gland, and that they must also be what is symbolized by the "three knocks" in the Masonic ritual. There are also references to nine knocks in three sets of three. The symbolism in Macbeth of the Porter and the knocking at the gate in its esoteric interpretation has to do with the "door" that opens the person to influences from entities from outside. In Macbeth there are nine knocks in three sets of three, and the outside influences are diabolical.

**FRANCIS BACON AND MESMERISM**

It is evident that Francis Bacon was well aware the magnetic trance was used in the Mysteries of Eleusis. In The Tempest, which is an allegory of the Eleusinian Mysteries, we find Prospero, the hierophant, saying to Miranda:

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“Here cease more questions;
Thou art inclin’d to sleep; ‘tis a good dullness,
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And give it way. I know thou canst not choose.”

Prospero obviously placed her in a magnetic trance. Of course Bacon should not have known about this since Anton Mesmer (1734-1815) only came along more than a hundred years later. And it is even more improbable that Bacon should have known this was used in the Eleusinian mysteries. But he knew many things he should not have known. During the heyday of the magnetic furor, Jules-Denis, Baron Du Potet de Sennevoy (1796-1881) demonstrated how it was possible to write a command in a note, impress it with his magnetic will, have someone else take the note to a third party, and the third party would be compelled to obey the command in the note. It is interesting that after his fall when he was put in prison, Bacon sent a note to King James with the command, “Sign the warrant for my release this day.” King James, who was a craven coward and in great fear of the people who had contrived to have Bacon imprisoned, immediately signed the warrant for Bacon’s release.

One of the dreams in which I heard the voice was as follows:

I had slept and thought I had awaked. I was in a house with extraordinarily long windows stretching all the way along the side of the house, rather like slits 2 feet from the bottom to the top. My mother had the movie and my father was watching it. Instead of the window giving a view outside the house wherever one looked at the windows something like a movie played like a panoramic type screen that ran all along the sides of the house and even where it made the right angle at the end of the house. It seemed to be displaying a western movie, and I was impressed by the rich, vivid, tonality of the color. The image was clearer where it curved around at the end of the house. I watched the movie a little while and then began to wander around, going all the way down the hall in front of the window. There I came to the center room and looked in. I saw several people seated around table playing cards. Here again I was impressed with the rich tonality of the colors in the room. The light was on in the room casting a rich golden light, and everything was exceedingly clear. The Voice spoke:

IN THIS STATE YOU CAN COMMUNICATE WITH ALL OTHERS IN THE SAME STATE.

I later read a book “The People of the Secret” that said Sufis could communicate with all other Sufis using an internal form of communication.

This led to an interest in the Sufis. Sufis are sometimes seen as a parallel to the Kabbalists. Kabbalists are the mystics of Israel; Sufis are the mystics of Islam. But Sufis belong to a higher category of mystics. Some of them are "Initiates" emanating from a Brotherhood that from behind the scenes has exerted a hidden
influence on humanity throughout recorded history. The Sufis refer to themselves as "The Leaven of Humanity." No one knows where or when they originated. In Sufi tradition, the "Chain-of-Transmission" of the Sufis reaches back to the Mohammed by one line, and to Elias by another. Certainly their fraternity is very old. There is reason to believe that they antedated Mohammed, since Mohammed himself said, "He who hears the voice of the Sufi people and does not say aamin (amen) is recorded in God's presence as one of the heedless." In historical times the Sufis appear mainly within the pale of Islam. The English word "Sufism" is anglicized from the Latin, Sufismus. It was a Teutonic scholar who, as recently as 1821, coined the Latinization, which is now almost naturalized into English. Before him there was the word tasawwuf-the state, practice, or condition of being a Sufi.

Tarika-sufiyya stands for the Sufi Way; and is a good English parallel because tarika stands for a way of doing something, and also conveys the notion of following a path,-the Path of the Sufi. Sufism is referred to by different names in accordance with the sense in which it is be discussed. Thus, ilm-al-maarifat (the science of Knowing) may be found; or el-irfan (the gnosis). The organized Orders or groups are called the tarika. Similarly, the Sufis are known as The Near Ones, The Seekers, the Drunken men, the enlightened ones, the good, the Friends, the dervishes, knowers (gnostics), wise, lovers, esoterists.

Toward the middle of the seventh century, the expansion of Islam beyond the borders of Arabia challenged, and overthrew, the empires of the Middle East. The armies of Islam, originally composed mainly of Bedouins, later swollen by recruits of other origins, struck northward, eastward and to the west. The Caliphs fell heir to the lands of the Hebrews, the Byzantines, the Persians and the Graeco-Buddhists. Sufis accompanied the Arab armies that conquered Spain in 711 A.D. When the Moors conquered Spain, the country was placed under a Saracen rule which endured for centuries, and a strong Sufi influence was introduced into Spain.

The first, and most powerful, classical Sufi school in Europe was founded in Spain well over a thousand years ago. The Sufi teachings spread to the region of Provence in Southern France. Here wandering Sufi troubadours assimilated to the mystical Sufi doctrine the traditions of Courtly Love, whose deity was The Lady. Through service and sacrifice to The Lady the aspirant won the prize of the Rose,-Love and Beauty. This tradition engendered extended and complicated allegories dealing with love whose emblem were the Rose. Sufis also reached the valley of the Indus in the East. Those political, military and religious conquests form the nucleus of the Moslem countries and communities of today, which extend from Indonesia in the Pacific to Morocco on the Atlantic.

From my studies of the Sufis I found that the most important basis of their lore was love. I did not know why this should have had the power it had in their science, but
I decided to experiment with this. I consciously tried to feel love toward everyone, and
some strange results were not long in taking place. I was at work. I was going to the
water fountain. Suddenly there flashed into my mind a distinct vision of seeing and
talking to a man who worked at HUD, and who had formerly been my supervisor, but
who I had not seen for several months since he had been transferred and was working
somewhere else. The next moment this man came around the corner and we spoke to
each other. The experience was very strange. It was a vision and not a thought or an
impression, and it had flashed clearly into my mind for just an instant and then was gone.
I later found that the Cayce Readings threw some light on the incident. In found a
passage where in advising a person about developing psychic abilities Cayce had said
that in developing or bringing this to the waking consciousness it would first appear as
flashes and these could later be sustained. Perhaps I could have developed this further,
but I found the experience to maintaining the emotion of love toward every one quite
burdensome. After all there were some real assholes out there. As a wise man once said,
“If assholes could fly, the whole planet would be an airport.” In any event, following this
found that the Sufi tradition was very prominent in the First Folio.

The Man With The Brass Head

People of perception who delve deeply into Shakespeare ultimately come to the
realization that, in the final analysis, one of the main factors that distinguish the writing
of this author from other authors is the peculiar polysemous (offering many potential
meanings) nature of the writing. One of the most persuasive proofs that the First Folio
was printed under the direction of the author himself is the fact that this polysemous
quality is not just in the text of the plays themselves, but is present in the title page. Of
particular interest for the present investigation is the hidden meaning in the title page that
pertains to the special state of consciousness of the man who wrote the First Folio. The
introductory verse on the title page refers to the portrait on the facing page and in
addition to the allusion that identifies the author as Francis Bacon, also has an allusion to
the special state of consciousness of the author:

This Figure, that thou here seest put,
   It was for gentle Shakespeare cut;
Wherein the Grauer had a strife
   With Nature, to out-doo the life:
O, could he but haue drawne his wit
   As well in brasse, as he hath hit
His face; the Print would then surpasse
   All, that was euer vvrit in brasse,
But, since he cannot, Reader, looke
   Not on his Picture, but his Booke.
The head in the portrait is a head of brass. There is a particular significance in the designation of the portrait of the author as a head of brass. The head of brass is a recurrent theme throughout medieval history in Sufi tradition. To cite two instances - it is recorded that Albertus Magnus, who was well trained in Sufi literature and philosophy, spent thirty years trying to make a marvelous brass head, and Pope Gerbert (Silvester II) who studied among the Sufis of Moorish Spain also tried to make a marvelous “magical” head of brass. This magical head appears again and again in medieval history. In Sufi lore the brass head is the head of knowledge (ras el-fahmat) the transmuted consciousness of the perfected man. In Arabic, “brass” is spelled SuFR, and is connected with the concept of “yellowness.” The “head of brass” is a blind for “head of gold,” which is spelled in exactly the same way. The Golden Head (sar-i-tilai) is a Sufi phrase used to refer to a person whose consciousness has been transmuted into gold. That is, it refers to the special, higher state of consciousness of the perfected man, and the context in which it refers this is specifically related to the author of the First Folio. In this context it should be noted that Sufi ideas are frequently found in the plays. In Professor R. A. Nicholson’s Selected Poems from the Divani Shamsi Tabriz he pointed out that certain portions of the Shakespearean corpus have an uncanny resemblance to passages in earlier Sufi material. In his book The Sufis, one of the most informative and authoritative books on the Sufis, Idries Shah says there are numerous Sufi elements in the Plays, that they contain not only many stories of Persian, Arabian, and other Eastern origins, but also what seems to be literal quotations from Sufi literature. The play The Taming Of The Shrew is especially devoted to Sufi lore.

Material in the Rosicrucian proclamation definitely connects it with Francis Bacon, particularly in the Fama Fraternitatis. Idries Shah says there is a connection between the Sufi "Path of The Rose", and the Rosicrucian Fraternity. In the Fama Fraternity of the order of the Rosicrucians we are told that the founder of the Order became acquainted with the Wise Men of Damcar in Arabia. These "Wise Men of Damcar" could only have been the Sufis. According to Charles Leadbeater, Christian Rosencreunz was actually an earlier incarnation of Francis Bacon and during that incarnation he founded the secret society of the Rosicrucians. On the title page of Robert Fludd's Summum Bonum (The Highest Good), subtitled "True Magic, Cabala, Alchemy, of the True Brothers of the Rose Cross, is a curious emblem. In the center of the emblem is a picture of a huge rose with a bee in the air beside it. To the left of the rose is a spider's web, and to the right a beehive. Over the rose in large letters is the legend "DAT ROSA MEL APIBUS", i.e. "The Rose Gives The Bees Honey." Robert Fludd was either a mask for Francis Bacon, or else they were very close. Francis Bacon was closely associated with the Rosicrucian Fraternity.
George Gurdjieff, who emerged from central Asia during the early part of the 20th century with a system composed mostly of Sufi knowledge, said that there exists, in a mountainous area, a few days journey from Bokhara a very ancient Brotherhood (whose original existence, at another location, goes back to at least 2,500 B.C.), and that this ancient Brotherhood possesses great knowledge, particularly about man and his paraphysical potentialities. The name of this brotherhood (Sarmoung or Sarman) means Bee. These are the people who collect the precious 'honey' of traditional wisdom and preserve it for future generations. Moreover, the word bee has another significance for our present study. Anyone who has ever approached a beehive knows the population of bees becomes greater the closer they approach to the hive. The population of the Sufis increases with the approach to this region in central Asia where the Brotherhood is located. In the Sufi writers of Mystic Islam, the rose, symbol of beauty, of the generative force in universal nature, of the burning love for the divine, became the Mystic Rose which inspired the deathless longing in the heart of the mystic drawing him through all the forms of earth back toward his celestial origin. Here arose the oft-repeated tale of the Nightingale (the mystic longing in the human heart) and his passionate love for the Rose (love and transcendental magnetic beauty, existing as an all powerful attractive center in the heart of deity.)

In the story *The Sleeper Awakes* in the Arabian Nights, the source for the main plot in *The Taming of The Shrew*, the son is taken to the palace of Harun el-Rashid. A part of the structure of this palace was the el-mudawwira (the round building) that was an alternative name for the Khidr Order. The mysterious Khidr, The Green One, from whom this order got its name is a supernatural figure who is the patron saint of the Sufis. He is the hidden guide, equated with Elias, who is referred to as the Ancient Sage, from whom many Sufis trace the chain-of-transmission of their fraternity. Most Baconians are familiar with the symbolism of Shake-speare as Pallas Athena the Spear Shaker, but the name has another,
more concealed meaning. In Syria, where the cult originated, Kidhr is equated with St. George (who is the patron saint of England).

According to Idries Shah, The Order of The Garter in England (whose patron saint is St. George) derived from the Sufi Khidr Order. Sufis have sometimes rendered Shakespeare in perfectly correct and acceptable Persian as Sheikh-Peer, "The Ancient Sage." William Shakespeare, and Miguel Cervantes, both of whom Bacon utilized as his masks, are recorded as dying on the birthday of St. George. In the Anatomy of Melancholy, when referring to "that omniscious, only wise fraternity of the Rosie Cross" Bacon names their head as "Elias Artifex, their Theophrastian master" and describes him as "the renewer of all arts and sciences, reformer of the world, and now living." Since, the Great Instauration, (the renewal of all arts and sciences), was Bacon’s work, the obvious implication is that Bacon himself was head of the Rosicrucian Fraternity, and that Bacon was Elias who was Kidhr, The Green One, the supernatural figure who is the hidden guide, and patron of the Sufi Orders. The Sufis tell many stories about Kidhr.

The Qutb - The Pole Of Humanity

One of the most interesting and most basic Sufi doctrines has it origin in a peculiar verse in the Quran, which proclaims, “laysa ka-mithlihi shay.” This verse has been generally interpreted as, “There is nothing which is His [Allah’s] similar”. But the verse has a superfluous “ka”. As a result Abd Al-Qadir, following Ibn ‘Arabi, pointed out that what the passage actually says is, “There is nothing like His [Allah’s] similar.” That is, when the seemingly superfluous “ka” is included it posits the existence of a being similar to God that no other creature resembles. This is The Qutb, the Perfect Man, who as the perfect mirror, mirrors at the same time both God the eternal, but not created, and the universe, the created but not eternal at the same time. The ‘mirror’ is an important feature of this doctrine. The Sufis point out that the mirrors reflecting God are not uniformly polished. The created being most closely mirroring God is man, but in ordinary man the mirror is imperfectly polished, distorting the reflection. However, in every generation there is a Qutb, the Perfect Man, the pole of humanity, who is the link between God and the creation. In this being the mirror is perfectly polished so that he perfectly reflects God on the one side, and God’s creation on the other side. Although he is not God, since the Qutb perfectly reflects God, he wears the mask of God.

Through the immediacy of the Perfect Human Being the dynamic process of emanation and return takes place. In fact, the process would be impossible without that being, the most perfect Sufi, the Qutb ("pole"), the axis around which the cosmos revolves. In every age there must be one such Perfect Man, who is the pole (Qutb) of his age. The Qutb, in his capacity as vicegerent of the Lord, can like Him create by uttering the command "be", but he prefers to remain a humble servant not revealing his power to work miracles, and dwells among ordinary man unknown and unrecognized. This person possesses the perfection of all knowledge. The Qutb harmonizes both aspects of the poet and spiritual teacher together, understanding the incomparableness of the Divine (tanzih) and the
similarity of the Divine (tashbih), able to hold both the divine realm of timelessness and
the realm of time in which humans exist in his consciousness at the same time.

Each Qutb has three assistants in his immediate circle who are called kuttul-aktab, or
scribes, and next to these in the secondary circle are the four autad, or pillars. Thus the
Qutb along with the three individuals, the scribes most immediate to him, comprises a
group of four, and the Qutb with his scribes and the next circle most immediate to him,
comprises a group of eight. In addition to these individuals in the spiritual administration
of the Qutb there are the seven abrar or “pious”, forty abdal, or “substitutes”; three
hundred akhyar, or “good”; and four thousand hidden saints.

In Sufism the Qutb is seen as the chief center of spiritual influence and the most
preeminent of Allah’s saints on earth. There can be only one Qutb at a time, and
according to some the Qutb changes every 200 years. Each Qutb influences knowledge
according to his age and is the axis ‘the pole’ of the faith. The Qutb has the supervision
of all the saints alive on earth, and is more powerful than kings, although he and his
assistants are invisible to ordinary men. They look like ordinary men. They are often
seen yet almost never recognized, and they travel over the earth, spreading their influence
to mankind.

The idea of the perfectly polished mirror is frequently present in Bacon’s writings. Bacon
constantly used the idea that the mind is like a glass possessing the potential of receiving
the image of the universal world. In the Valerius Terminus of The Interpretation of
Nature he says:

- “God hath framed the mind of man as a glass capable of the image
  of the universal world, joying to receive the signature thereof as the
  eye is of light”

In The Advancement of Learning he said:

- “The better sort of rules have been not unfitly compared to glasses of
  steel unpolished, where you may see the images of things, but first
  they must be filed: so the rules will help, if they be labored and
  polished by practice. But how chrystalline they may be made at
  first, and how far forth they may be polished aforehand, is the
  question”

The title of his early work, “The Masculine Birth of Time” reflected this same idea:

THE MASCULINE BIRTH OF TIME
Or
Three Books on the Interpretation of Nature
For Bacon his ordinary everyday waking consciousness was the super consciousness of the Higher Mind. He mirrored the entire universe in his mind. This idea applies to the Qutb and would be expected of the Qutb.

In Sufism the Qutb is seen as the chief center of spiritual influence and the most preeminent of Allah’s saints on earth. There can be only one Qutb at a time. According to some the Qutb changes every 200 years. Each Qutb influences knowledge according to his age and is the axis, i.e. ‘the pole’ of the faith. The Qutb has the supervision of all the saints alive on earth, and is more powerful than kings, although he and his assistants are Invisible, not recognized by ordinary men. They look like ordinary men. They are often seen, yet almost never recognized, and they travel over the earth, spreading their influence to mankind.

In the Sufi doctrine there are two Ancient Ones—the Ancient, or the Ancient Sage (Sheikh, Pir), and the Ancient One (the deity). The first of these is often applied to the leader of a group to indicate that the teacher is one having certain qualities of a supreme character, as near to deity as may be perceived in man, but this is in imitation of the true Ancient (Sheikh, Pir) the being as near to deity as may be attained by man. This being is the Qutb, and it is significant that ‘Shakespeare’, Bacon’s nom de plume, in addition to its other two connotations (Shake-Spear and Shake-Sphere) can be rendered in perfectly correct and acceptable Persian as Sheikh-Peer, “The Ancient Sage.” Furthermore, the Sufi doctrine of the Qutb has a number of other uncanny parallels with strange elements in the case of Francis Bacon and the First Folio.

Although Bacon wrote the Shakespeare works to preserve models of the operation of his discovery device this does not explain the other comprehensive, major design of his Shakespeare plays, the fact that he designed the First Folio as a whole as a model of the universe and of the world. In his Novum Organ he said:

“We neither dedicate nor raise a capitol or pyramid to the pride of man, but rear a holy temple in his mind, on the model of the universe, which model therefore we imitate. “For I am building in the human understanding a true model of the world, such as it is in fact, not such as a man’s own reason would have it to be; a thing which cannot be done without a very diligent dissection and anatomy of the world.”
If Bacon was the Qutb, this design could be anticipated in the First Folio, since the Qutb is the being that mirrors the created universe. Furthermore, based on the details known about the Qutb, this creation would be embodied as a mirror.

In Bacon’s system of thought, the exact example of this is seen in his concept of the Intellectual Globe, a concept also seen in The Globe Theatre, erected in 1599. Bacon’s 1605 *Advancement Of Learning* followed this same idea of the Intellectual Globe, for in this work he proceeded on a metaphoric voyage, beginning with the major divisions of History, Poetry, and Philosophy, and proceeding through the subsidiary divisions until, near the end of the book, he said:

"And now we have finished our small globe of the intellectual world with all the exactness we could, marking out and describing those parts of it which we find either not constantly inhabited or sufficiently cultivated."

*The Qutb And His Assistants - “The Invisibles”*

The Invisibility Theme in relation to the Qutb and his assistants points to a definite Fraternity, one that made quite a splash in Francis Bacon’s time, and also one with which there is much evidence to connect Francis Bacon. Dame Frances Yates, in her book, “The Rosicrucian Enlightenment” pointed out that, “Invisibility seems to have been an essential feature of the legend of the R.C. Brothers.” In the year in which the First Folio was published (1623) placards appeared in Paris announcing the presence in the town of the Brethren of the Rose Cross:

“We, being deputies of the principle College of the Brothers of the Rose Cross are making a visible and invisible stay in this city through the Grace Of the Most High, toward whom turn the hearts of the Just.”

It is significant that Michael Maier, one of the major exponents of the Rosicrucians, learned of the Rosicrucians during a visit to England. In England also we learn from no less a figure than Robert Boyle, in his letter and 1646 and 1647, of the existence of a “Invisible College”.

(5) There is evidence both in the Rosicrucian proclamation, and in The New Atlantis to connect Francis Bacon with the Rosicrucians. For the evidence of his connection with the Rosicrucian Fraternity see Appendix x, and for additional evidence relating to The New Atlantis see appendix x. Both of these give evidence of Bacon’s connection with an inner circle of humanity who exist on a higher plane in that invisible, subtle world to which the souls of men go after they die, but who can have contact with, and send certain of their members into the physical plane. Indeed the Rosicrucian Fama indicates that Bacon (Master, Painter, and Architect) was the head of the Rosicrucians. In The New Atlantis Bacon reveals the secret of the Rosicrucian Brothers. In the symbolism of Bacon's
New Atlantis, the island of The New Atlantis, the abode of the Rosicrucian Brethren exists in the higher plane of the invisible, subtle world of the soul.

In view of the above it is interesting that the Rosicrucian Fama Fraternitatis tells how the Fraternity of the Rosie Cross was begun ‘by four persons only’, the founder C.R. who along with three scribes made ‘the magical language and writing, with a large dictionary’. Then afterwards four additional members were added, making eight in all:

1. Fra. I. A.
2. Fra. G.V.
3. Fra. F. R. C.
5. Fra. G. G.
6. Fra. P. A.
7. Fra. A.
8. Fra. R.

And although I. A. is shown in the roll as being elected the head of the fraternity, “F. B.” ostensibly “Francis Bacon” is listed as M.P.A., which is obviously “Master, Painter, and Architect” of the Fraternity. This follows exactly the features described of the Qutb who with his innermost group constitutes a group of four, and three of these are described as scribes. Moreover the group next to the innermost group is comprised of four individuals also, and these added later to the innermost group, just as the additional four were added later in the case of the Qutb, and these along with the innermost group make up a group of eight just as was the case with the Qutb.

(6) It is stipulated in the Rosicrucian proclamations that the members of the fraternity shall be invisible, not wearing any special kind of habit, but following the custom of the countries where they dwell in their travels. Likewise with the brothers of the Order or Society called Salomon’s House in The New Atlantis who conceal themselves to blend in with the native peoples of the different nations where they go in their travels.

Each Qutb is said to have three assistants who are called kutb ul-aktab, or scribes. The mirror that the One projects forth is not uniformly polished. The created being in which the absolute becomes the most fully conscious of itself is man. And there is in every generation al-insan al-kamil, "the Perfect Human Being", who is the link between the Absolute Being and the created realm. Through the mediacy of the Perfect Human Being the dynamic process of emanation and return takes place. In fact, the process would be impossible without that being, the most perfect Sufi, the qutb ("pole"), the axis around
which the cosmos revolves.

Nothing manifests itself in creation unless God wills it. This is an axiom of both Ibn 'Arabi and traditional Islam. In Ibn 'Arabi's system, the archetypes of all potential beings exist in the One. When these potential realities are actualized in the illusory realm of plurality, they function completely in accord with their celestial archetypes. In the realm of the created world, therefore, individual free choice is illusory. All change is predetermined by the archetype of the particular reality. Freedom exists only insofar as all creatures participate in the freedom of the One, with which they are ultimately identified.

Bacon wrote a version of his Advancement Of Learning in 1612 (which was never published) titled *A Description Of The INTELLECTUAL GLOBE*. In Bacon’s day science was call Natural Philosophy since it dealt with the world of nature, and this was the burden of his depiction of the Intellectual Globe in his Advancement of Learning, but the Intellectual Globe that he constructed in his First Folio depicted not only the natural world, but the super-natural world as well.

The Solution To The Mystery Of Francis Bacon

Now we have all the elements needed to solve the Mystery of Francis Bacon. We remember that Smedley posed the central element of the mystery with the following observation.

“At a very early age, probably before he was twelve, he [Bacon] had conceived the idea that he would imitate God, that he would hide his works in order that they might be found out—that he would be seen only by his mind and that his image should be concealed. There was no haphazard work about it. It was not simply that having written poems or plays, and desiring not to be known as the author on publishing them, he put someone else’s name on the title page. There was first the conception of the idea, and then the carefully elaborated scheme for carrying it out.”

If Bacon was the “Pole of Humanity – The Qutb” he would wear the mask of God since he mirrored God, and he would construct a model of the universe since he mirrored the universe, and he would take all knowledge for his province because, in mirroring the universe, he possessed all knowledge. Goethe said Francis Bacon drew a sponge over the table of all knowledge, and who would have been in a better position to judge this than Goethe. This is the solution to the Mystery of Francis Bacon.
APPENDIX I

Note: All items on the following list except for a very small number come from the Early English Books Online digital vault, and were personally verified. The remainder of the references either come from William Smedley's "The Mystery of Francis Bacon" in which case they are tagged as [1], or from Edwin Durning-Lawrence's "Bacon is Shake-Speare" in which case they are tagged [2].

1576:

1. Hebraicum Alphabetum Jo. Bovlaese, 1576 (Ref. Smedley -The Mystery of Francis Bacon - according to Smedley the work is interleaved with sheets containing Bacon's handwriting.) ---AA

1577:

2. Emblemata : Andrea Alciat : printed by Christophor Plantin, 1577 (Ref. Smedley - The Mystery of Francis Bacon) ---AA

1579:


1582:

4. The hekatompathia or Passionate centurie of loue, by Watson, Thomas, 1557?-1592. London : Imprinted by Iohn Wolfe for Gabriell Cwood, dwellinge in Paules Churchyard at the signe of the Holy Ghost, 1582 Bib Name / Number:STC (2nd ed.) / 25118a---60p---AA t/p /11902


1583:

6. An abstract, of certaine acts of parliament: of certaine her Maiesties injunctions: of certaine canons, constitutions, and synodalles prouinciall: established and in force, for the peaceable gouernment of the Church, within her Maiesties dominions and countries, for the most part heretofore vnknownen and vnpractized. by Stoughton, William, fl. 1584. [London : Printed by Robert Waldegrave, 1583 Bib Name / Number:STC (2nd ed.) / 10394---AA on t/p.p4---/1795
1584:

7. The cauteles, canon, and ceremonies, of the most blasphemous, abominable, and monstrous popish Masse. by Viret, Pierre, 1511-1571. Imprinted at London : By Thomas Vautrollier for Andrewe Maunsell, dwelling in Paules Churchyarde at the signe of the brased Serpent, 1584
Bib Name / Number:STC (2nd ed.) / 24775---Ded to Wm Cecil---AA/19770

8. A short summe of the whole catechisme, by Craig, John, 1512?-1600. At London : Printed by Robert Walde-graue, for Thomas Man, dwelling in Pater-noster-rowe, at the signe of the Talbot, 1584
Bib Name / Number:STC (2nd ed.) / 5964---64p---AA on t/p /13910


10. The art of riding by Astley, John, d. 1595. Imprinted at London : By Henrie Denham, 1584 --- 44p--- AA t/p---375

11. The art of riding by Corte, Claudio. Imprinted at London : By H. Denham, 1584 ---64p---AA t/p---421


1585:

Bib Name / Number:STC (2nd ed.) / 25888---90p---AA t/p /2010

14. The nomenclator, or remembrancer of Adrianus Iunius physician, by Junius, Hadrianus, 1511-1575. Imprinted at London : For Ralph Newberie, and Henrie Denham, 1585
Bib Name / Number:STC (2nd ed.) / 14860---347p---AA p2 /22898

15. Pareus. by Peele, George, 1556-1596, Oxoniae : Typis Iosephi Barnesii, inclytae Academiae typographi, 1585
Bib Name / Number:STC (2nd ed.) / 19340.5---AA t/p /22698

1586:


18. The English myrror by Whetstone, George, 1544?-1587? At London : Printed by I. Windet for G. Seton, and are to be sold at his shop vnder Aldersgate, 1586 ---115p---AA p5 ---11964
1587:

19. An excellent and learned treatise of apostasie made by the most reverence and godly learned man M. John de l'Espine minister of the word of God in the churche of Angers in the dukedom of Anjou. Directed against the apostates in the churches of France. Written first in the French tongue by the author him selfe, and now faithfully translated into English. The contentes of the booke appeare in the page following. by L'Espine, Jean de, ca. 1506-1597. Imprinted at London : By Thomas Vautrollier dwelling in the Black-friers neare Ludgate, 1587 --AA/7280


II


23. The first and second volumes of Chronicles, by Holinshed, Raphael, d. 1580?. [[London] : Finished in Januarie 1587, and the 29 of the Queenes Maiesties reigne, with the full continuation of the former yeares, at the expenses of Iohn Harison, George Bishop, Rafe Newberie, Henrie Denham, and Thomas VVoodcocke. At London printed [by Henry Denham] in Aldersgate street at the signe of the Starre, 1587 Bib Name / Number:STC (2nd ed.) / 13569---254p---AA /23038

24. Euphues his censure to Philautus by Greene, Robert, 1558?-1592. London : Printed by Iohn Wolfe for Edward White, and are to bee sold at his shop, at the little north doore of Paules, at the signe of the Gunne, 1587 ---48p---AA p2---6233

1588:

25. Psalmes, sonets, & songs of sadnes and pietie, made into musicke of fiue parts by Byrd, William, 1542 or 3-1623. [London] : Printed by Thomas East, at the assigne of VV. Byrd, and are to be sold at the dwelling house of the said T. East, by Paules wharfe, 1588 Bib Name / Number:STC (2nd ed.) / 4253.3---28p---AA/25764

26. Pandosto by Greene, Robert, 1558-1592. Imprinted at London : By Thomas Orwin for Thomas Cadman, dwelling at the signe of the Bible, neere vnto the north doore of Paules, 1588 Bib Name / Number:STC (2nd ed.) / 12285---28p---AA /9036


28. Psalmes, sonets, & songs of sadnes and pietie, made into musicke of fiue parts by Byrd, William, 1542 or 3-1623. [London] : Printed by Thomas East, the assigne of W. Byrd, and are to be sold at the dwelling house of the said T. East, by Paules wharfe, 1588 ---121p --- AA p2 ---- 23395

29. Psalmes, sonets, & songs of sadnes and pietie, by Byrd, William, 1542 or 3-1623. [London] : Printed by Thomas East, the assigne of VV. Byrd, and are to be sold at the dwelling house of the said T. East, by Paules wharfe, 1588 ---114p---AA p2---23394

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31. Psalms, sonets, & songs of sadnes and pietie, made into musicke of fiue parts by Byrd, William, 1542 or 3-1623. [London] : Printed by Thomas East, at the assigne of VV. Byrd, and are to be sold at the dwelling house of the said T. East, by Paules wharfe, 1588  
---28p---AA p5---25764

32. The historie of the great and mightie kingdome of China, and the situation thereof by González de Mendoza, Juan, 1545-1618. London : Printed by I. Wolfe for Edward White, and are to be sold at the little north doore of Paules, at the signe of the Gun, 1588  
---210p---AA p2---3380

III

1589:

33. The reformed politicke. That is, An apologie for the generall cause of reformation, written against the sclaunders of the Pope and the League. by Frégeville, Jean de. Imprinted at London : By Richard Field, dwelling in the Blacke Friers, 1589  
Bib Name / Number:STC (2nd ed.) / 11372---AA/2815

34. The arte of English poesie. by Puttenham, George, d. 1590. At London : Printed by Richard Field, dwelling in the black-Friers, neere Ludgate, 1589  
Bib Name / Number:STC (2nd ed.) / 20519.5---AA /11025

35. Scillaes metamorphosis: enterlaced with the vnfortunate loue of Glaucus. by Lodge, Thomas, 1558?-1625. Imprinted at London : By Richard Ihones, and are to be sold at his shop neere Holburne bridge, at the signe of the Rose and Crowne, 1589 ---25p---AA p2 /10170

Bib Name / Number:STC (2nd ed.) / 11820---42p---AA/3272

Bib Name / Number:STC (2nd ed.) / 18653---20p---AA/13649

38. Martins months minde, by Mar-phoreus. [London : Printed by Thomas Orwin], 1589  
Bib Name / Number:STC (2nd ed.) / 17452---33p---AA /8731

39. A maruell, deciphered. by Helwys, Edward. At London : Printed by Robert Robinson, for Iohn VVinnington, at the golden Tunne neere to S. Dunstones Church in Fleete-strete, 1589  
Bib Name / Number:STC (2nd ed.) / 13050---AA on t/p /20456

40. Ciceronis amor = Tullies loue. by Greene, Robert, 1558?-1592. At London : Printed by Robert Robinson, for Thomas Newman and Iohn Winington, 1589  
Bib Name / Number:STC (2nd ed.) / 12224---AA /6220

41. Aduise giuen by a Catholike gentleman, to the nobilitie & commons of France, to ioyne together, and take armes speedily (by commandement of the King) against theeues and robbers, which are now abroade ruining the poore people: by Eliot, John, London : Printed by John Wolfe, 1589  
Bib Name / Number:STC (2nd ed.) / 11256---AA p2 /21641


1590:

43. A treatise named Lucarsolace deuided into fovver bookes, which in part are collected out of diuere authors in diuere languages, and in part deuised by Cyprian Lucar Gentleman. The contents of the said
fouver bookes are declared in the sixt page. by Lucar, Cyprian, b. 1544. Imprinted at London : By Richard Field for Iohn

IV

Harrison, and are to be sold at his shop in Paules church yard at the signe of the greyhound, 1590 ---AA and V&A device/9375

44. Polyhymnia by Peele, George, 1556-1596. Printed at London : By Richard Ihones, 1590 ---AA / 10890


47. Greenees neuer too late. Or, A powder of experience: sent to all youthfull gentlemen; by Greene, Robert, 1558?-1592. London : Printed by Thomas Orwin for N[jicholas] L[ing] and Iohn Busbie, 1590 ---AA/6148


49. A discourse and true recitall of euerie particular of the victorie obtained by the French king, on Wednesday the fourth of March, being Ashwednesday. by At London : Printed by Thomas Orwin, for Richard Oliffe, and are to be sold at his shop in Paules Church-yard, at the signe of the Crane, 1590 ---7p--- AA /20490

50. A briefe discourse of vvarre. VVritten by Sir Roger VVilliams Knight; vvith his opinion concerning some parts of the martiall discipline. Newly perused. by Williams, Roger, Sir, 1540?-1595. Imprinted at London : By Thomas Orwin, dwelling in Paternoster Row, ouer against the signe of the Checker, 1590 ---33p---AA /21333

Bib Name / Number:STC (2nd ed.) / 22539a---364p---AA p4/11335

Bib Name / Number:STC (2nd ed.) / 23081---AA /22748


54. Scillaes metamorphosis, enterlaced with the vnfortunate loue of Glaucus by Lodge, Thomas, 1558?-1625. Imprinted at London : By Richard Ihones, and are to be sold at his shop neere Holburne bridge, at the signe of the Rose and Crowne, 1590 ---25p---AA p2---27386


56. XXVII lectures, or readings, vpon part of the Epistle written to the Hebrues by Dering, Edward, 1540?-1576. At London : Printed for Thomas Woodcocke, 1590 ---217p---AA p2---29143

V
57. XXVII. lectures, or readings, vpon part of the epistle written to the Hebrues. Made by Maister Edward Deering, Bachelour of Diuinitie by Dering, Edward, 1540?-1576. At London : Printed [by Thomas Orwin] for Thomas Woodcocke, 1590 ---209p---AA p2---10149
1591:

58. Orlando furioso by Ariosto, Lodovico, 1474-1533. [Imprinted at London : By Richard Field dwelling in the Black-friers by Ludgate, 1591
Bib Name / Number:STC (2nd ed.) / 746---AA/6997

Bib Name / Number:STC (2nd ed.) / 5457---17p---AA/5285

60. De furtuuis literarum notis vulgo. de ziferis libri IIII. Ioan. Baptista Porta Neapolitano autore. by Porta, Giambattista della, 1535?-1615. [London] : Cum priuilegio Neapoli, apud Ioa. Mariam Scotum [i.e. John Wolfe], 1591
Bib Name / Number:STC (2nd ed.) / 20118a---AA /15339

61. Discourses of vvarre and single combat, translated out of French by I. Eliot. by Loque, Bertrand de. London : Printed by John Wolfe, and are to be solde at his shop right ouer against the great south doore of Paules, 1591
Bib Name / Number:STC (2nd ed.) / 16810---AA

1592:

62. Speeches deliuered to Her Maiestie this last progresse by Barnes, Joseph, d. 1618. At Oxforde : Printed by Joseph Barnes, 1592
Bib Name / Number:STC (2nd ed.) / 7600---12p---AA p2/5770

63. A booke containing divers sortes of hands by Beauchesne, Jean de. Imprinted at London : By Richard Field dwelling in the Blacke-Friers neare Ludgate, 1592
Bib Name / Number:STC (2nd ed.) / 6448.5---no AA

64. Thomas Masterson his first booke of arithmeticke. by Masterson, Thomas. Imprinted at London : By Richard Field, dwelling in the Blacke friers neare Ludgate, 1592
Bib Name / Number:STC (2nd ed.) / 17648---ded to Essex---AA/12746

65. Euphues shadow, the battaile of the sences. by Lodge, Thomas, 1558?-1625. London : Printed by Abell leffes, for John Busbie, and are to be sould at his shop in Paules Churchyard, neere to the west doore of Paules, 1592
Bib Name / Number:STC (2nd ed.) / 16656---AA/10103

66. Pierce Penilesse his supplication to the diuell. by Nash, Thomas, 1567-1601. London : Printed by Abell leffes, for John Busbie, 1592
Bib Name / Number:STC (2nd ed.) / 18372---AA /20526

67. A very excellent and learned discourse, touching the tranquilitie and contentation of the minde by L'Espine, Jean de, ca. 1506-1597. [Cambridge, England] : Printed by John Legate ..., and are to be solde at the signe of the sunne in Paules Church-yarde in London, 1592
Bib Name / Number:STC (2nd ed.) / 15516---222p---AA p6/23951

VI

68. The triumph of faith. by Du Bartas, Guillaume de Salluste, seigneur, 1544-1590. [London] : Printed by Richard Yardley, and Peter Short, and are to be sold at the Starre on Bredstreet hill, 1592
Bib Name / Number:STC (2nd ed.) / 21672---AA p2 same as in FF /11243

69. A quip for an vpstart courtier: or, A quaint dispute between veluet breeches and clothbreeches. by Greene, Robert, 1558?-1592. London : Imprinted by John Wolfe, and are to bee sold at his shop at Poules chayne, 1592
70. Amintae gaudia authore Thoma VVatsono Londinensi, iuris studioso. by Watson, Thomas, 1557?-1592. Londini : [Printed by P. Short] impensis Gulihelmi Ponsonbei, 1592 [ded. with "AA" by Christopher Marlowe]
Bib Name / Number:STC (2nd ed.) / 25117---43p---AA p2/11912

71. The defence of conny catching. Or A confutation of those two iniurious pamphlets published by R.G. against the practitioners of many nimble-witted and mysticall sciences. by Greene, Robert, 1558?-1592. Printed at London : By A. I[effes] for Thomas Gubbins and are to be sold by Iohn Busbie, 1592 --- 19p --- AA p2 --- 5319


1593:

Bib Name / Number:STC (2nd ed.) / 7574---ded to Robert Dudley---AA/22826

75. The famous chronicle of king Edward the first, sirnamed Edward Longshankes, by Peele, George, 1556-1596. London : Printed by Abell Ieffes, and are to be solde by William Barley, at his shop in Gratious streete, 1593
Bib Name / Number:STC (2nd ed.) / 19535---AA/10859

76. Bardhoniaeth, neu brydydhiaeth, y llwyf kynaf; trwy fyfyrdawd Capten William Midleton. by Myddelton, William. [London] : Thomas Orwin ae printiawdh yn Llundain, 1593
Bib Name / Number:STC (2nd ed.) / 17914---13p---AA /10543


1594:

78. An epitaph of the vertuous life and death of the right worshipfull ladie, Dame Helen Branch of London by S. P. London : Printed by Thomas Creede, 1594
Bib Name / Number:STC (2nd ed.) / 19078.4---AA/25109

79. The true tragedie of Richard the third: by London : Printed by Thomas Creede, and are to be sold by William Barley, at his shop in Newgate Market, neare Christ Church

VII
doore, 1594
Bib Name / Number:STC (2nd ed.) / 21009---AA/11493

80. Epicedium, a funerall song, vpon the vertuous life, and godly death, of the right vvorshipfull the Lady Helen Branch. by Hervey of Kidbrooke, William Hervey, Baron, d. 1642. London : Printed by Thomas Creede, 1594
Bib Name / Number:STC (2nd ed.) / 12751---AA on t/p /20431

81. Arisbas, Euphues amidst his slumbers: or Cupids iourney to hell. by Dickenson, John, romance writer. Imprinted at London : By Thomas Creede, for Thomas Woodcocke, and are to be sold at his shop in Paules Church-yard, 1594
Bib Name / Number:STC (2nd ed.) / 6817---ded. to Edward Dyer---AA p2 /5639
Bib Name / Number: STC (2nd ed.) / 52---different AA /8782

Bib Name / Number: STC (2nd ed.) / 16679---AA on T/P--/10112

84. Venus and Adonis. by Shakespeare, William, 1564-1616. London: Printed by Richard Field, and are to be sold [by J. Harrison] at the signe of the white Greyhound in Paules Church-yard, 1594
Bib Name / Number: STC (2nd ed.) / 22355---AA/6719

85. Sixe bookes of politicke or ciuil doctrine, written in Latine by Iustus Lipsius: which doe especially concern principalitie. Done into English by William Jones Gentleman. by Lipsius, Justus, 1547-1606. At London: Printed by Richard Field for William Ponsonby, 1594
Bib Name / Number: STC (2nd ed.) / 15701---AA t/p & p2 /9028

86. The pearle of practise, or Practisers pearle, for phisicke and chirurgerie. Found out by I. H. (a spagericke or distiller) amongst the learned observations and prooued practises of many expert men in both faculties. Since his death it is garnished and brought into some methode by a welwiller of his. by Hester, John, d. 1593. At London: Printed by Richard Field, dwelling in the Black-friers, 1594
Bib Name / Number: STC (2nd ed.) / 13253---ded to Geo Carey---AA/18630

Bib Name / Number: STC (2nd ed.) / 1054---ded to Essex--AA/21420

88. The lamentation of Troy, for the death of Hector. by Ogle, John, Sir, 1569-1640. London: Printed by Peter Short for William Mattes, 1594
Bib Name / Number: STC (2nd ed.) / 18755---AA /10703

89. A pleasant conceited historie, called The taming of a shrew. by Printed at London: By Peter Short and are to be sold by Cutbert Burbie, at his shop at the Royall Exchange, 1594
Bib Name / Number: STC (2nd ed.) / 23667---AA /11514

90. The sicke mans salue. by Becon, Thomas, 1512-1567. London: Printed by Peter
94. Zepheria. At London: Printed by the widdowe Orwin, for N[icholas] L[ing] and Iohn Busbie, 1594 22p --- AA tp --- 12096


1595:

96. The noblenesse of the asse. by Banchieri, Adriano, d. 1634. London: Printed by Thomas Creede, and are to be sold by William Barley, at his shop in Gratious streete, 1595

Bib Name / Number:STC (2nd ed) / 1343---AA/4685


Bib Name / Number:STC (2nd ed.) / 14057---AA /7821

98. The lamentable tragedie of Locrine, the eldest sonne of King Brutus, by W. S., fl. 1595. London: Printed by Thomas Creede, 1595

Bib Name / Number:STC (2nd ed.) / 21528---AA/6642


Bib Name / Number:STC (2nd ed.) / 21088---AA /11145


Bib Name / Number:STC (2nd ed.) / 22535---AA /19832

101. Aphorismi doctrinae Christianae maximam partem ex Institutionae Calivinae excerpti, seu, Loci communes theologici by Calvin, Jean, 1509-1564. Londini: In aedibus Richard Field, 1595

Bib Name / Number:STC (2nd ed.) / 4372.5---AA 25771

102. Thomas Masterson his third booke of arithmeticke by Masterson, Thomas. Imprinted at London: By Richard Field, 1595

Bib Name / Number:STC (2nd ed.) / 17648.7---AA/12750

IX

103. The secrets of the reuerend Maister Alexis of Piemont, by Ruscelli, Girolamo, d. ca. 1565. Imprinted at London: By Peter Short, for Thomas Wight, 1595

Bib Name / Number:STC (2nd ed.) / 312---ded to Francis Russell--AA /14801

104. Gods generall summons to his last parliament. By George Phillips. by Phillips, George, fl. 1597. [London]: Printed [by Peter Short] for William Leake, and are to be sold at his shop in Paules Churchyard at the signe of the Crane, 1595

Bib Name / Number:STC (2nd ed.) / 19859---no AA/15100

105. A briefe description of Hierusalem and of the suburbs therof, as it flourished in the time of Christ. by Adrichem, Christiaan van, 1533-1585. London: Printed by Peter Short for Thomas Wright, 1595

Bib Name / Number:STC (2nd ed.) / 152---AA p2/542

106. The arraignment and conuiction of vsurie. by Mosse, Miles, fl. 1580-1614. At London: Printed by the widdow Orwin, for Thomas Man, 1595

Bib Name / Number:STC (2nd ed.) / 18207---95p---AA /13264

107. [The sermons of Master Henry Smith, by Smith, Henry, 1550?-1591. [At London: Printed by the Widdow Orwin, for Thomas Man, 1595

Bib Name / Number:STC (2nd ed.) / 22721---309p---AA tp & p2 /13818
The arraignment and conviction of vsurie. by Mosse, Miles, fl. 1580-1614. At London: Printed by the widdow Orwin, for John Porter, 1595

Bib Name / Number: STC (2nd ed.) / 18208---96p---AA p2 /14624


Bib Name / Number: STC (2nd ed.) / 23077---AA /11639

Two discourses of Master Frances Guicciardin, by Guicciardini, Francesco, 1483-1540. Printed at London: For William Ponsonbie, 1595

Bib Name / Number: STC (2nd ed.) / 12462---AA /3676

A fig for Momus: by Lodge, Thomas, 1558?-1625. At London: Printed by [T. Orwin] for Clement Knight, and are to bee solde at his shop at the little north-doore of Paules Church, 1595

Bib Name / Number: STC (2nd ed.) / 16658---AA

Pierce Penilesse his supplication to the diuell. Written by Tho. Nash, Gent by Nash, Thomas, 1567-1601. London: Printed [by T[homas] C[reeede]] for Nicholas Ling, and are to be solde at his shop, at the northwest doore of S. Paules, 1595 ---AA t/p---10622

The pedlers prophecie by Wilson, Robert, d. 1600. London: Printed by Tho. Creede, and are to be sold by William Barley, at his shop in Gratious streete, 1595 ---24p---AA p2---12090

Menaecmi by Plautus, Titus Maccius. London: Printed by Tho. Creede, and are to be sold by William Barley, at his shop in Gratious streete, 1595 ---21p---AA p2---10949

Strange and wonderfull things. Happened to Richard Hasleton, borne at Braintree in Essex, in his ten yeares trauailes in many forraine countries. Penned as he deliuered it from his ovvne mouth by Hasleton, Richard. London: Printed by A[bel] I[effes] for VVilliam Barley, and are to be solde at his shop in Gratious streete, neere Leaden hall, 1595 ---19p---AA p2---6462


1596:

The m[ost] excell[ent] historie, of Euryalus and Lucresia. by Pius, II, , Pope, 1405-1464. London: Printed by Thomas Creede, and are to be solde by William Barley, at his shop in Gratious streete; neare Leaden Hall, 1596

Bib Name / Number: STC (2nd ed.) / 19974---AA/1297

A most true report of the myraculous mouing and sinking of a plot of ground, about nine acres, at VVestram in Kent, which began the 18. of December, and so continued till the 29. of the same moneth. 1596. ...by Chapman, John, fl. 1596. [London: Printed by Thomas Creede, 1596

Bib Name / Number: STC (2nd ed.) / 4997---AA/5211

Greens, groats-vvorth of vvit, bought with a million of repentaunce. by Greene, Robert, 1558?-1592. London: Printed by Thomas Creede, for Richarde Oliue, dwelling in long long [sic] Lane, and are there to be solde, 1596

Bib Name / Number: STC (2nd ed.) / 12246---AA /6237

Delectable demaundes, and pleasant questions, with their seuerall answers, in matters of loue: naturall causes, with morall and politicke deuises. Translated out of French into English. by Landi, Ortensio, ca. 1512-ca. 1553. London: Printed by Thomas Creede, 1596

Bib Name / Number: STC (2nd ed.) / 5060---AA/8218
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<td>121</td>
<td>Of ghostes and spirites, vvalking by night, by Lavater, Ludwig, 1527-1586. Imprinted at London : By Thomas Creede, 1596</td>
<td>Bib Name / Number:STC (2nd ed.) / 15321---AA/8811</td>
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<td>122</td>
<td>The method of physick, by Barrough, Philip, fl. 1590. Imprinted at London : By Richard Field, and are to be sold in Paules Church yard at the signe of the brasen Serpent, 1596</td>
<td>Bib Name / Number:STC (2nd ed.) / 1510---AA/1077</td>
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<td>123</td>
<td>Daniel his Chaldie visions and his Ebrevv: both translated after the original: and expounded both, by reduction of heathen most famous stories vnto the exact proprietie of his wordes (which is the surest certaintie what he must meane:) and by ioyning all the Bible, and learned tongues to the frame of his worke. by Broughton, Hugh, 1549-1612, At London : Printed by Richard Field [and Gabriel Simson], for William Young dwelling neare the great north doore of Paules, where the other workes of the same author are to be sold, 1596</td>
<td>Bib Name / Number:STC (2nd ed.) / 2785---AA /7125</td>
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<td>XI</td>
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<td>126</td>
<td>The discouerie of the large, rich, and bevvtiful empire of Guiana, by Raleigh, Walter, Sir, 1552?-1618. Imprinted at London : By Robert Robinson, 1596</td>
<td>Bib Name / Number:STC (2nd ed.) / 20634---AA on t/p /11030</td>
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<td>127</td>
<td>Salomon or A treatise declaring the state of the kingdome of Israel, as it was in the daies of Salomon. by Morton, Thomas, of Berwick. London : Printed by Robert Robinson for Robert Dexter, 1596</td>
<td>Bib Name / Number:STC (2nd ed.) / 18197.7---AA on t/p /13255</td>
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<td>128</td>
<td>The triall of true friendship; by M. B., fl. 1596. Imprinted at London : By Valentine Simmes dwelling on Adling hill at the signe of the white swanne, 1596</td>
<td>Bib Name / Number:STC (2nd ed.) / 1053---no AA/10896</td>
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<td>130</td>
<td>A very fruitful exposition of the Commandements by way of questions and answers for greater plainness: by Babington, Gervase, 1550-1610. Imprinted at London : By R. Robinson, for Thomas Charde, 1596</td>
<td>Bib Name / Number:STC (2nd ed.) / 1098---123p--ded to Henry Herbert--AA /1632</td>
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<td>132</td>
<td>Lectures vpon Ionas by King, John, 1559?-1621. Printed at Oxford : By Joseph Barnes, and are to be solde in Paules Church-yarde at the signe of the Bible, 1597</td>
<td>Bib Name / Number:STC (2nd ed.) / 14976---363p---AA p2/8470</td>
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<td>133</td>
<td>Prouision for the poore, novv in penurie. by H.A. London : Printed by Thomas Creede, 1597</td>
<td>Bib Name / Number:STC (2nd ed.) / 798---AA/6223</td>
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134. The auncient historie, of the destruction of Troy. by Lefèvre, Raoul, fl. 1460. London : Printed by Thomas Creede [and Valentine Simmes], 1597
Bib Name / Number:STC (2nd ed.) / 15379---AA/7118

135. A preparatiue to contentation: by Carpenter, John, d. 1621. London : Printed by Thomas Creede, 1597
Bib Name / Number:STC (2nd ed.) / 4664---AA/7974

136. The most delectable and pleasant history of Clitiphon and Leucippe: written first in Greeke, by Achilles Statius, an Alexandrian: and now newly translated into English, by VV.B. Whereunto is also annexed the argument of euery booke, in the beginning of the same, for the better vnderstanding of the historie. by Achilles Tatius. London : Printed by Thomas Creede, for William Mattes, and are to be sold at his shop in Fleetstreete, at the signe of the hand and Plough, 1597
Bib Name / Number:STC (2nd ed.) / 90---ded. to Southampton--AA/15835

137. Ecclesiastes, othervwise called The preacher. by Lok, Henry. London : Printed by Richard Field, dwelling in the Blacke-friers neare Ludgate, 1597
Bib Name / Number:STC (2nd ed.) / 16696---AA/4811

138. Institucion de la religion christiana; by Calvin, Jean, 1509-1564. [London] : En casa de Ricardo del Campo [i.e. Richard Field], 1597
Bib Name / Number:STC (2nd ed.) / 4426---AA/7648

Bib Name / Number:STC (2nd ed.) / 19761---AA on T/p /22611

140. Fiue hundreth pointes of good husbandrie, by Tusser, Thomas, 1524?-1580. Imprinted at London : By Peter Short dwelling on Bredstreet hill at the signe of the Starre, 1597
Bib Name / Number:STC (2nd ed.) / 24385---AA /4503

141. The tragedy of King Richard the third. by Shakespeare, William, 1564-1616. At London : Printed by Valentine Simmes [and Peter Short], for Andrew Wise, dwelling in Paules Chuch-yard [sic], at the signe of the Angell, 1597
Bib Name / Number:STC (2nd ed.) / 22314---AA /11483

142. The wisdome of Solomon paraphrased. Written by Thomas Middleton. by Middleton, Thomas, d. 1627. Printed at London : By Valentine Simms [i.e. Simmes], dwelling on Adling hil at the signe of the white Swanne, 1597
Bib Name / Number:STC (2nd ed.) / 17906---Ded to Essex---AA/10536

143. The tragedie of King Richard the second. by Shakespeare, William, 1564-1616. London : Printed by Valentine Simmes for Androw Wise, and are to be sold at his shop in Paules church yard at the signe of the Angel, 1597
Bib Name / Number:STC (2nd ed.) / 22307---AA/11524

144. The tragedy of King Richard the third. by Shakespeare, William, 1564-1616. At London : Printed by Valentine Simmes [and Peter Short], for Andrew Wise, dwelling in Paules Chuch-yard [sic], at the signe of the Angell, 1597
Bib Name / Number:STC (2nd ed.) / 22314---AA /11483

145. The auncient historie, of the destruction of Troy. by Lefèvre, Raoul, fl. 1460. London : Printed by Thomas Creede [and Valentine Simmes], 1597
Bib Name / Number:STC (2nd ed.) / 15379---AA/7118

147. Daemonologie, by James, I., King of England, 1566-1625. Edinburgh: Printed by Robert Waldegrave printer to the Kings Majestie, 1597


149. The Scottish historie of Iames the fourth, slaine at Flodden. by Greene, Robert, 1558?-1592. London: Printed by Thomas Creede, 1598

150. The tragedie of King Richard the third. by Shakespeare, William, 1564-1616. London: Printed by Thomas Creede, for Andrew Wise, dwelling in Paules Church-yard,

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152. The honour of chialurie. by Fernández, Jerónimo. London: Printed by Thomas Creede, 1598

153. The famous victories of Henry the fifth: by London: Printed by Thomas Creede, 1598

154. Parismus, the renoumed prince of Bohemia by Ford, Emanuel. Imprinted at London: By Thomas Creede, for Richard Oliue, 1598

155. A treatise paraenetical, that is to say: an exhortation. by London: Printed [by Richard Field] for William Ponsonby, 1598


157. Thule, or Vertues historie. by Rous, Francis, 1579-1659. At London: Printed by Felix Kingston, for Humfrey Lownes, 1598

158. William Alablasters seuen motuies [sic] by Racster, John. At London: Printed by Peter Short for Andrew Wise dwelling in Paules Church-yard at the signe of the Angell, 1598

159. William Alabasters seuen motuies [sic]. Remoued and confuted by Iohn Racster. by Racster, John. At London: Printed by Peter Short for Andrew Wise dwelling in Paules Church-yard at the signe of the Angell, 1598

161. Tyros roring Megge. by Tyro, T. At London : Printed by Valentine Simmes, 1598
Bib Name / Number:STC (2nd ed.) / 24477---AA / 11793

162. A solemne passion of the soules loue. by Breton, Nicholas, 1545?-1626?. At London : Printed by
Simon Stafford [in the shop of Valentine Simmes] for William Barley, and are to be solde at his shop in
Gratious street, 1598
Bib Name / Number:STC (2nd ed.) / 3696---AA / 4945

163. The description of a voyage made by certaine ships of Holland into the East Indies. by Phillip,
Bib Name / Number:STC (2nd ed.) / 15193---43p---AA / 9867

164. The description of a voyage made by certaine ships of Holland into the East Indies. by Phillip,
Bib Name / Number:STC (2nd ed.) / 15193---AA / 9867

165. Achilles shield. by Homer. London : Imprinted by John Windet, and are to be sold at Paules Wharfe,
at the signe of the Crosse Keyes, 1598
Bib Name / Number:STC (2nd ed.) / 13635---15p---AA p2 / 6496

166. The colonies of Bartas. by Du Bartas, Guillaume de Salluste, seigneur, 1544-1590. London : Printed
by R. F[ield] for Thomas Man, 1598
Bib Name / Number:STC (2nd ed.) / 21670---41p---AA / 11275

167. The vvorkes of Iohn Heivwood by Heywood, John, 1497?-1580?. At London : Imprinted by Felix
Kingston, 1598
Bib Name / Number:STC (2nd ed.) / 13289---no AA / 4245---[2]

168. Traicte paraenetique c'est à dire exhortatoire by Teixera, José, 1543-1620. [S.l.] : Imprimé
nouuellement [by Eliot's Court Press?], 1598 ---80p---AA p2---28960

1599:

169. Eustathia, or the constancie of Susanna by Roche, Robert, 1575 or 6-1629. Printed at Oxford : By
Joseph Barnes, and are to be sold [by J. Broome, London] in Paules church-yarde at the signe of the Bible,
1599
Bib Name / Number:STC (2nd ed.) / 21137---63p---AA inverted T/p / 12331

170. The comicall historie of Alphonsus, King of Aragon. by Greene, Robert, 1558?-1592. London :
Brinted [sic] by Thomas Creede, 1599
Bib Name / Number:STC (2nd ed.) / 12233---AA/6223

171. The most excellent and lamentable tragedie, of Romeo and Iuliet. Newly corrected, augmented, and
amended: as it hath bene sundry times publiquely acted, by the right Honourable the Lord Chamberlaine his
Servants. by Shakespeare, William, 1564-1616. London : Printed by Thomas Creede, for Cuthbert Burby,
and are to be sold at his shop neare the Exchange, 1599
Bib Name / Number:STC (2nd ed.) / 22323---AA / 11557

172. The eighth booke of the Myrror of knighthood. by Martinez, MarcosScfl. 1598-1601. London :
Printed by Thomas Creede, for Cuthbert Burbey, and are to be sold at this shop neare the Royall
Exchaungae, 1599
Bib Name / Number:STC (2nd ed.) / 18870---AA/13978
173. [The most pleasant historie of Ornatus and Artesia.] by Ford, Emanuel. [London : Printed by Thomas Creede, 1599]
Bib Name / Number:STC (2nd ed.) / 11168---AA /15277

Bib Name / Number:STC (2nd ed.) / 23294---47p---AA/18429

XV

175. Nosce teipsum by Davies, John, Sir, 1569-1626. London : Printed by Richard Field, for John Standish, 1599
Bib Name / Number:STC (2nd ed.) / 6355.4---AA /25824

Bib Name / Number:STC (2nd ed.) / 6355.2---AA /26588

177. Paradoxes of defence, by Silver, George, fl. 1599. London : Printed [by Richard Field] for Edvvard Blount, 1599
Bib Name / Number:STC (2nd ed.) / 22554---AA /17956

Bib Name / Number:STC (2nd ed.) / 6355---AA/9899

Bib Name / Number:STC (2nd ed.) / 6054---AA /5439

180. The effect of certaine sermons touching the full redemption of mankind by the death and bloud of Christ Iesus: by Bilson, Thomas, 1546 or 7-1616. Imprinted at London : By Peter Short for Walter Burre, and are to be sold in Paules Churchyarde at the signe of the Flower deluce, 1599
Bib Name / Number:STC (2nd ed.) / 3064---AA /2155

Bib Name / Number:STC (2nd ed.) / 26019a---AA/12094

Bib Name / Number:STC (2nd ed.) / 23294---AA /18429

183. The effect of certaine sermons touching the full redemption of mankind by the death and bloud of Christ Iesus: by Bilson, Thomas, 1546 or 7-1616. Imprinted at London : By Peter Short for Walter Burre, and are to be sold in Paules Churchyarde at the signe of the Flower deluce, 1599
Bib Name / Number:STC (2nd ed.) / 3064---218p---AA p2/2155

184. A pleasant comedy entituled: An humerous dayes myrth. by Chapman, George, 1559?-1634. At London : Printed by Valentine Symns, 1599
Bib Name / Number:STC (2nd ed.) / 4987---30p---AA p2 /5193

185. Greene Arcadia. Or Menaphon: Camillaes alarum to slumber Euphues in his melancholy cell at Silexedra by Greene, Robert, 1558?-1592. London : Printed [by W. Stansby] for John Smethwicke, and are to be sold at his shop in Saint Dunstanes Church-yard vnder the Diall, in Fleetstreete, 1610 --- 49p --- AA p2 --- 6313

1600:
186. The first part of the consideration of humane condition by Perrott, James, Sir, 1571-1637. At Oxford: Printed by Joseph Barnes, and are to be sold [by J. Broome in London] in Paules Church-yard, at the signe of the Bible, 1600
Bib Name / Number:STC (2nd ed.) / 19773---34p---AA p2/14967

XVI

187. The vvisdome of Doctor Dodypoll. by London: Printed by Thomas Creede, for Richard Oliue, dwelling in Long Lane, 1600
Bib Name / Number:STC (2nd ed.) / 6991---AA/5675

188. The cronicle history of Henry the fift, by Shakespeare, William, 1564-1616. London: Printed by Thomas Creede, for Tho. Millington, and Iohn Busby. And are to be sold at his house in Carter Lane, next the Powle head, 1600
Bib Name / Number:STC (2nd ed.) / 22289---AA /11494

189. The maydes metamorphosis. by London: Printed by Thomas Creede, for Richard Oliue, dwelling in long Lane, 1600
Bib Name / Number:STC (2nd ed.) / 17188---AA/12143

190. The vveakest goeth to the vvall. by London: Printed by Thomas Creede, for Richard Oliue, dwelling in Long Lane, 1600
Bib Name / Number:STC (2nd ed.) / 25144---AA /20168

191. Les funerailles de Sodome et de ses filles, by Le Maçon, Robert. A Londres: Par Richard Field, demeurant aux Black-Frieters, 1600
Bib Name / Number:STC (2nd ed.) / 15451---AA /20659

192. A treasurie of catechisme, or Christian instruction. The first part, which is concerning the morall law or ten Commandements of Almightie God: with certaine questions and answers preparatory to the same. by Allen, Robert, fl. 1596-1612. London: Printed by Richard Field for Thomas Man, 1600
Bib Name / Number:STC (2nd ed.) / 366---ded to Nicholas and Anne Bacon--AA /182

193. An exposition vpon the prophet Ionah. by Abbot, George, 1562-1633. London: Imprinted by Richard Field, and are to be sold by Richard Garbrand [, Oxford], 1600
Bib Name / Number:STC (2nd ed.) / 34---AA /623

Bib Name / Number:STC (2nd ed.) / 34.5---AA /16258

195. Acostustus his after-witte. By S.N. by Nicholson, Samuel, fl. 1600-1602. At London: Imprinted [by Felix Kingston] for Iohn Baylie, and are to be sold at his shop, neere the little north-doore of Paules Church, 1600
Bib Name / Number:STC (2nd ed.) / 18546---AA on t/p /10691

196. The Earle of Gowries conspiracie against the Kings Maiestie of Scotland. by London: Printed by Valentine Simmes, dwelling on Adling hill, at the signe of the white Swanne, 1600
Bib Name / Number:STC (2nd ed.) / 21466.3---AA/1331

197. The first part of the contention betwixt the two famous houses of Yorke and Lancaster, by Shakespeare, William, 1564-1616. London: Printed by Valentine Simmes for Thomas Millington, and are to be sold at his shop vnder S. Peters church in Cornewall, 1600
Bib Name / Number:STC (2nd ed.) / 26100---AA /11534

198. Faunus and Melliflora or, The original of our English satyres. Iohn Weeuer. by Weever, John, 1576-1632. London: Printed by Valentine Simmes, 1600
Bib Name / Number:STC (2nd ed.) / 25225---AA /11918

XVII
199. The assise of bread by Powel, John, gent. London: Printed by John Windet, dwelling at Powles wharfe; at the signe of the Crosse keyes, 1600
Bib Name / Number: STC (2nd ed.) / 874 --- 24p --- AA / 8777

Bib Name / Number: STC (2nd ed.) / 22288a --- Yes AA / 11504

201. Pasquils mad-cap by Breton, Nicholas, 1545?-1626?. London: Printed by V[alentine] S[immes] for Thomas Bushell, and are to bee solde at his shop at the great north doore of Paules, 1600
Bib Name / Number: STC (2nd ed.) / 3675 --- 25p --- AA p2 / 23475

202. The first part of the true and honorable historie, of the life of Sir John Old-castle, the good Lord Cobham. by Munday, Anthony, 1553-1633. London: Printed by V[alentine] S[immes] for Thomas Pauier, and are to be solde at his shop at the signe of the Catte and Parrots neere the Exchange, 1600
Bib Name / Number: STC (2nd ed.) / 18795 --- AA

203. The vvisdome of Doctor Dodypoll. London: Printed by Thomas Creede, for Richard Oliue, dwelling in Long Lane, 1600 --- 31p --- AA p2 --- 5675


1601:

205. Paneguris D. Elizabethae, Dei gratiâ Angliae, Franciae, & Hiberniae Reginae. by Holland, Thomas, 1539-1612. At Oxford: Printed by Joseph Barnes, and are to be solde in Pauls Church-yard [London] at the signe of the Bible, 1601
Bib Name / Number: STC (2nd ed.) / 13597 --- 85p --- AA p2 / 4341

Bib Name / Number: STC (2nd ed.) / 7243 --- AA / 5653

207. A discourse of the conference holden before the French King at Fontaine-belleau, by London: Printed by Richard Field, 1601
Bib Name / Number: STC (2nd ed.) / 6382 --- AA / 17248

208. The iournall, or dayly register, contayning a true manifestation, and historiell declaration of the voyage, accomplished by eight shippes of Amsterdam, vnder the conduct of Iacob Corneliszen Neck Admirall, & Wybrandt van Warwick Vice-Admirall, which sayled from Amsterdam the first day of March, 1598. by Neck, Jacob Conelissoon van, ca. 1564-1638. Imprinted at London: [By Simon Stafford and Felix Kingston] for Cuthbert Burby & John Flasket: and are to be sold at the Royall Exchange, & at the signe of the blacke beare in Paules Church-yard, 1601
Bib Name / Number: STC (2nd ed.) / 18417 --- AA t/p / 13461

XVIII

209. The passionate poet. by Powell, Thomas, 1572?-1635?. London: Printed by Valentine Simmes, dwelling on Adling hill at the signe of the white Swanne, 1601
Bib Name / Number: STC (2nd ed.) / 20167 --- AA / 10984

210. An historiell collection of the continuall factions, tumults, and massacres of the Romans and Italians during the space of one hundred and twenty yeares next before the peaceable empire of Augustus Caesar. by Fulbecke, William, 1560-1603?. London: Printed [by R. Field] for VVilliam Ponsonby, 1601
Bib Name / Number: STC (2nd ed.) / 11412 --- AA / 2918
APPENDIXES 837

211. The coppie of a letter sent from M. Rider, deane of Saint Patricks, concerning the Newes out of Ireland, and of the Spaniards landing and present estate there by Rider, John, 1562-1632. At London: Imprinted [by F. Kingston] for Thomas Man, 1601
---4p---AA p2---20491

1602:

212. A sermon preached at St. Maries in Oxford, the 17. day of November, 1602. in defence of the festivities of the Church of England, and namely that of her Maisties coronation. By John Howson Doctor of Divinitie, one of her Highnes chaplainnes, and vicechancellour of the Universitie of Oxforde by Howson, John, 1557?-1632. At Oxford : Printed by Joseph Barnes, and are to be sold in [London in ] Fleete-streete at the signe of the Turkes head by John Barnes, 1602
Bib Name / Number:STC (2nd ed.) / 13884---18p---Ded to Thomas Baron of Buckhurst--AA p3 /19695

Bib Name / Number:STC (2nd ed.) / 12415---AA/3658

214. The estate of the Church, by Hainault, Jean de. London : Printed by Thomas Creede, 1602
Bib Name / Number:STC (2nd ed.) / 6036---AA/9561

Bib Name / Number:STC (2nd ed.) / 16630---Ded. to Robert Cecil---AA/9244

Bib Name / Number:STC (2nd ed.) / 16616---AA/9246

Bib Name / Number:STC (2nd ed.) / 24727---AA /19757

218. The chronicle history of Henry the fift, by Shakespeare, William, 1564-1616. London : Printed by Thomas Creede, for Thomas Pauier, and are to be sold at his shop in Cornhill, at the signe of the Cat and Parrets neare the Exchange, 1602
Bib Name / Number:STC (2nd ed.) / 22290---AA/11496

219. A pleasant conceited comedie, wherein is shewed, how a man may chuse a good wife from a bad. by Heywood, Thomas, d. 1641. London : Printed [by T. Creede] for Mathew Lawe, and are to be solde at his shop in Paules Church-yard, neere vnto S. Augustines gate, at the signe of the Foque, 1602
Bib Name / Number:STC (2nd ed.) / 5594---AA /19850

220. A looking glasse, for London and Engelande. Made by Thomas Lodge Gentleman, and Robert Greene. In Aribus Magister. by Lodge, Thomas, 1558?-1625. London : Printed by Thomas Creede, for Thomas Pauier, and are to be solde at his shop in Cornhill, neare the exchange, at the signe of the Cat and Parots, 1602
Bib Name / Number:STC (2nd ed.) / 16681---AA/20745

221. The massacre of money. by T.A. London : Printed by Thomas Creede, for Thomas Bushell, 1602
Bib Name / Number:STC (2nd ed.) / 17.3---printed for Thomas Bushell--AA /562

Bib Name / Number:STC (2nd ed.) / 6356---AA /9902
223. A decacordon of ten quodlibeticall questions concerning religion and state: by W.W. 1559?-1603. [London]: Newly imprinted [by Richard Field], 1602
Bib Name / Number:STC (2nd ed.) / 25123---AA  /20192

Bib Name / Number:STC (2nd ed.) / 17474---AA on t/p /12549

225. The theoriques of the seuen planets, by Blundeville, Thomas, fl. 1561. London : Printed by Adam Islip, 1602
Bib Name / Number:STC (2nd ed.) / 3160---AA


1603:

228. A sermon preached at St. Maries in Oxford, the 17. day of November, 1602. in defence of the festivities of the Church of England, and namely that of her Maiesties coronation. By John Hovvson Doctor of Divinitie, one of her Highnes chaplaines, and vicechancellour of the Vniversitie of Oxforde by Howson, John, 1557?-1632. At Oxford : Printed by Joseph Barnes, and are to be sold in Fleete-streete at the signe of the Turkes head by John Barnes, 1603
Bib Name / Number:STC (2nd ed.) / 13885---19p--ded to Thomas Baron of Buckhurst---AA p2     /4470

229. Englands mourning garment: by Chettle, Henry, d. 1607?. Imprinted at London : [By E. Short?] for Thomas Millington, and are to be sold at the signe of the Crane in

XX

Paules Churchyard by Walter Burre, 1603
Bib Name / Number:STC (2nd ed.) / 5122---AA  /5139

230. A casting vp of accounts of certain errors, being answered in items, to the summa totalis by W. T. London : Printed by Thomas Creede, for Iohn Hippon, and are to be sold at his shop in Watling-streete, adioyning to the Red Lyon Gate, 1603
Bib Name / Number:STC (2nd ed.) / 23632---wwwlib.umi.com/eebo/image/23571--AA

231. Vertues common-wealth: or The high-way to honour. by Crosse, Henry. London : Printed [by Thomas Creede] for John Newbery, dwelling in Paules Church yard, at the signe of the Ball, 1603
Bib Name / Number:STC (2nd ed.) / 6070.5---AA/5408

232. The vvonderfull yeare. 1603. by Dekker, Thomas, ca. 1572-1632. London : Printed by Thomas Creede, and are to be solde in Saint Donstones Church-yarde in Fleet-streete [by N. Ling, J. Smethwick, and J. Browne, 1603
Bib Name / Number:STC (2nd ed.) / 6535.5---AA inverted/5559

233. The true narration of the entertainment of his Royall Maiestie, from the time of his departure from Edenbrough; till his receiuing at London: by T. M., fl. 1603, At London : Printed by Thomas Creede, for Thomas Millington, 1603
Bib Name / Number:STC (2nd ed.) / 17153---AA/8733

235. An antilogie or counterplea to An apologicalle (he should haue said) apologeticalle epistle published by a fauorite of the Romane separation, and (as is supposed) one of the Ignatian faction: by Willet, Andrew, 1562-1621. London: Printed [by Richard Field and Felix Kingston] for Thomas Man, 1603

236. An antilogie or counterplea to An apologicalle (he should haue said) apologeticalle epistle published by a fauorite of the Romane separation, and (as is supposed) one of the Ignatian faction: by Willet, Andrew, 1562-1621. London: Printed [by Richard Field and Felix Kingston] for Thomas Man, 1603

237. A nevv, cheape and delicate fire of cole-balles, by Plat, Hugh, Sir, 1552-1611?. Imprinted at London: By Peter Short dwelling at the signe of the Starre on Bredstreet-hill, 1603


239. A VVelch bayte to spare prouender. Or, A looking backe vpon the times past. by Powell, Thomas, 1572?-1635?. Printed at London: By Valentine Simmes, 1603

240. The tragicalle historie of Hamlet Prince of Denmarke by William Shake-speare. As it hath beene diuere times acted by his Highnesse seruants in the cittie of London: as also in the two vniuersities of Cambridge and Oxford, and else-where by Shakespeare,

XXI


241. The Earle of Gowries conspiracie against the Kings Maiestie. by Printed at London: By Valentine Simmes, dwelling on Adling hill at the signe of the white Swanne, 1603

242. Daemonologie, in forme of a dialogue by James I, King of England, , 1566-1625. At London: Printed for William Cotton, and Will. Aspley according to the copie printed at Edenburgh, and are to be sold at London bridge, 1603


245. The ansvvere of the vicechancelour, the doctors, both the proctors, and other the heads of houses in the Vniversitie of Oxford: by University of Oxford. At Oxford: Printed by Joseph Barnes, and are to be sold in Pauls Church-yard at the signe of the Crowne by Simon Waterson, 1603

246. A princes looking glasse, or A princes direction, very requisite and necessarie for a Christian prince, to view and behold himselfe in, by Willymat, William, d. 1615. [Cambridge] : Printed by John Legat, printer to the Vniuersitie of Cambridge. 1603. And are to be sold in Pauls Church yard [, London,] at the signe of the Crowne by Simon Waterson, 1603
247. The Batchelars banquet, or, A Banquet for batchelars by Tofte, Robert, d. 1620. London: Printed by T.C. and are to be solde by T.P., 1603.---40p---AA p2---5520

1604:

248. An oration gratulatory to the high and mighty Iames of England, Scotland, France and Ireland, King, defender of the faith, &c. by Hubbock, William, b. 1560. At Oxford: Printed by Joseph Barnes, and are to be sold in Paules Church-yard at the signe of the Crowne [, London], by Simon VVaterson, 1604

249. A consideration of the papists reasons of state and religion, for toleration of poperie in England by Powel, Gabriel, 1576-1611. At Oxford: Printed by Joseph Barnes, and are to bee sold in Paules Church-yard at the signe of the Crowne, by Simon VVaterson, 1604

250. The most excellent historie of Lysimachus and Varrona, daughter to Syllanus, Duke of Hypata, in Thessalia. by Hind, John, fl. 1596-1606. London: Printed by Thomas

XXII

Creede, 1604

251. The arke of noah, by Godskall, James. London: Printed by Thomas Creede, 1604


255. In librum Salomonis, qui inscribitur Ecclesiastes, by Cartwright, Thomas, 1535-1603. Londini: [Printed by Richard Field] impensis Thomae Man, 1604

256. A ful and round ansvver to N.D. alias Robert Parsons the noddie his foolish and rude Warne-word, by Sutcliffe, Matthew, 1550?-1629. London: Printed [by Richard Field] for George Bishop, 1604

257. Medicines for the plague: by Bownd, Nicholas, d. 1613. London: Printed by Adam Islip [and Felix Kingston] for Cuthbert Burbie, and are to be sold at the Swan in Paules Churchyard, 1604

258. The golden chayne of salvation. Written by that reverend and learned man, maister Herman Renecher. And now translated out of Latine into English. by Rennecher, Hermann. At London: Printed by Valentine Simmes for Thomas Man, dwelling in Pater noster row, at the signe of the Talbot, 1604
259. The history of Henrie the fourth, by Shakespeare, William, 1564-1616. London: Printed by Valentine Simmes, for Mathew Law, and are to be solde at his shop in Paules Churchyard, at the signe of the Fox, 1604

Bib Name / Number: STC (2nd ed.) / 22282---AA / 7598

260. Of the lavves of ecclesiastical politie, by Hooker, Richard, 1553 or 4-1600. Printed at London: By Iohn Windet, dwelling at the signe of the Crosse-keyes neare Paules wharffe, and are there to be solde, 1604

Bib Name / Number: STC (2nd ed.) / 13713---108p---AA--Archer t/p- / 19711

261. The arch's of triumph erected in honor of the high and mighty prince. Iames. the first of that name. King, of England. and the sixt of Scotland. by Harrison, Stephen, joiner and architect. [Imprinted at London: By Iohn VVindet, printer to the honourable citie of London, and are to be sold at the authors house in Lime-street, at the signe of the

XXIII

Snyale, 1604

Bib Name / Number: STC (2nd ed.) / 12863---AA inverted--Archer on every page--diff version ---3 compasses / 22858

262. The true discription of a royall masque. by Daniel, Samuel, 1562-1619. London: Printed by Edward Allde, and are to be solde at the Long Shoppe, adjoyning vnto S. Mildreds Church in the Poultrye, 1604

Bib Name / Number: STC (2nd ed.) / 6264---AA

263. The history of Henrie the fourth, by Shakespeare, William, 1564-1616. London: Printed by Valentine Simmes, for Mathew Law, and are to be solde at his shop in Paules Churchyard, at the signe of the Fox, 1604

Bib Name / Number: STC (2nd ed.) / 22282---AA p2

264. Daiphantus, or the passions of loue by Scoloker, Anthony, fl. 1604. London: Printed by T. C[reede] for William Cotton: and are to be sold at his shop neare Ludgate, 1604 ---AA p2---2753

265. The bachelers banquet: or A banquet for bachelers by Dekker, Thomas, ca. 1572-1632, London: Printed by T. C[reede] and are to be solde by T. Pauier, 1604 ---40p ---AA p2---16146

266. The meeting of gallants at an ordinarie: or The walkes in Powles by Middleton, Thomas, d. 1627, London: Printed by T. C[reede] and are to be solde by Mathew Lawe, dwelling in Paules Church-yard, 1604 ---15p---AA p2---21087

267. The Kings Maiesties speech as it was deliuered by him in the vpper house of the Parliament to the Lords spirituall and temporall, and to the knights, citizens and burgesses there assembled on Monday the 19 day of March 1603 by England and Wales. Sovereign (1603-1625 : James I) At Edinburgh: Printed by Thomas Finlason, 1604 ---13p---AA t/p---26875


1605:

272. Reasons for refusal of subscription to the booke of common praier by Hutton, Thomas, 1566-1639. Printed at Oxford : By Joseph Barnes, and are to be sold in Paules Church-yard at the signe of the Crowne by Simon VVaterson, 1605
Bib Name / Number:STC (2nd ed.) / 14035---305p---AA p2/4547

XXIV

Bib Name / Number:STC (2nd ed.) / 6203---AA--on T/p, on p4/9713

274. The tragedie of King Richard the third. by Shakespeare, William, 1564-1616. London : Printed by Thomas Creede, and are to be sold by Mathew Lawe, dwelling in Paules Church-yard, at the signe of the Foxe, near a S. Austins gate, 1605
Bib Name / Number:STC (2nd ed.) / 22317---AA/11508

Bib Name / Number:STC (2nd ed.) / 5504---AA/7633

Bib Name / Number:STC (2nd ed.) / 25271---328p---AA p2 /20379

Bib Name / Number:STC (2nd ed.) / 1825---66p---AA p2 /1607

Bib Name / Number:STC (2nd ed.) / 855---183p---AA /401

Bib Name / Number:STC (2nd ed.) / 4521---153p---AA p5 /7819


281. Tamburlaine the Greate by Marlowe, Christopher, 1564-1593. London : Printed [by Edward Allde] for Edward White, and are to be solde at the little north doore of Saint Paules-Church, at the signe of the Gunne, 1605 ---38p---AA t/p

282. The vvoefull crie of Rome by Bell, Thomas, fl. 1593-1610. London : Printed by T[homas] C[reeede] for William Welby, and are to be sold at his shop in Paules Church-yard, at the signe of the Grayhound, 1605 ---43p---AA p2 inverted---1682

283. Tamburlaine the Greate by Marlowe, Christopher, 1564-1593. London : Printed [by Edward Allde] for Edward White, and are to be solde at the little north doore of Saint Paules-Church, at the signe of the Gunne, 1605 ---38p---AA tp---12447

1606:
284. The fourth sermon preached at Hampton Court on Tuesday the last of Sept. 1606. By John Kinge
Doctor of Divinity, and Deane of Christ-Church in Oxon by King, John, 1559?-1621. At Oxford : Printed
by Joseph Barnes printer to the Universitie, 1606
Bib Name / Number:STC (2nd ed.) / 14974---26p---AA p2/8468

XXV

285. A full satisfaction concerning a double Romish iniquitie; hainous rebellion, and more then heathenish
aequiuocation. by Morton, Thomas, 1564-1659. London : Printed by Richard Field for Edmond Weauer,
1606
Bib Name / Number:STC (2nd ed.) / 18185---ded to King James---AA/13231

286. The subversion of Robert Parsons his confused and worthlesse worke, entituled, A treatise of three
converisions of England from paganisme to Christian religion. by Sutcliffe, Matthew, 1550?-1629. London :
Printed [by Richard Field] for Iohn Norton, 1606
Bib Name / Number:STC (2nd ed.) / 23469---Ded to Ellsmere---AA/21479

287. The historie of Iustine. by Justinus, Marcus Junianus. London : Printed by William Iaggard, dwelling
in Barbican, 1606
Bib Name / Number:STC (2nd ed.) / 24293---174p---AA /18325

288. Seven dialogues both pithie and profitable. by Erasmus, Desiderius, d. 1536. London : Printed [by
Valentine Simmes] for Nicholas Ling, and are to bee sold at his shop in Saint Dunstans Church-yard in
Fleet-streete, 1606
Bib Name / Number:STC (2nd ed.) / 10457---AA /10457

289. A supplication of the Family of Loue (said to be presented into the Kings royall hands, knowen to be
dispersed among his loyall subiectes) for grace and fauour. by [London] : Printed[ by H. Lownes] for John
Legate, Printer to the Vniuersitie of Cambridge, 1606
Bib Name / Number:STC (2nd ed.) / 10683---AA/15022

William Holmes, and are to be sold at his shop in Saint Dun-stons Church-yard in Fleeet-streete, 1606
Bib Name / Number:STC (2nd ed.) / 4983---32p---AA p2 /8136

291. How to Chuse, Ride, Trayne and Dyet Horses. by G. Markham: Printed by E.A.
for Ed White, 1606---AA

292. Of the Church, by Field, Richard, 1561-1616. At London : Imprinted by Humfrey Lownes, for Simon
Waterson, 1606
Bib Name / Number:STC (2nd ed.) / 10857---559p---AA/2201

293. Speculum aegrotorum. The sicke-mens glasse: by Fage, John, student in phisicke. London : Printed
[by E. Allde] for VVilliam Lugger, and are to be solde at his shop vpon Holborne-bridge, 1606
Bib Name / Number:STC (2nd ed.) / 10665---AA

the assigne of William Barley, and are to be sold at the Golden Anchore in Pater Noster Row, 1606 --76p--
many AA & Archer---4579

XXVI
297. Funeral teares by Coperario, John, 1570 (ca.)-1626. At London : Printed by John VVindet the assigne of William Barley, for John Browne, and are to be sold at his shop in S. Dunstons Churchyeard in Fleet street, 1606 ---111p---AA p2,Archer p2,p3,Bear p2--7655

298. The blacke yeare by Nixon, Anthony. London : Printed by E. Allde, for William Timme, dwelling in Pater noster-rowe, at the signe of the Flower de Luce and Crowne neere Cheapside, 1606 ---20p---AA tp---20145

1607:

299. The fourth sermon preached at Hampton Court on Tuesday the last of Sept. 1606. By John Kinge Doctor of Divinity, and Deane of Christ-Church in Oxon by King, John, 1559?-1621. At Oxford : Printed by Joseph Barnes printer to the Universtitie, 1607
Bib Name / Number:STC (2nd ed.) / 14975---26p---AA p2/8469

300. The ancient historie of the destruction of Troy. by Lefèvre, Raoul, fl. 1460. London : Printed by Thomas Creede, 1607
Bib Name / Number:STC (2nd ed.) / 15380---AA/8848

301. The most pleasant historie of Ornatus and Artesia. by Ford, Emanuel. London : Printed by Thomas Creede, 1607
Bib Name / Number:STC (2nd ed.) / 11169---AA/14095

Bib Name / Number:STC (2nd ed.) / 49---ded to King James---AA/635

303. Orlando furioso by Ariosto, Lodovico, 1474-1533. [Imprinted at London : By Richard Field, for John Norton and Simon VVaterson, 1607
Bib Name / Number:STC (2nd ed.) / 747---AA/7215

Bib Name / Number:STC (2nd ed.) / 10553---AA plus V&A device/22111

305. The historie of foure-footed beastes. by Topsell, Edward, 1572-1625?. London : Printed by William Iaggard, 1607
Bib Name / Number:STC (2nd ed.) / 24123---414p---AA p6/23166

Bib Name / Number:STC (2nd ed.) / 5505---AA p2/7630

307. The interpreter: or Booke containing the signification of vvords: by Cowell, John, 1554-1611. At Cambridge : Printed by John Legate, 1607
Bib Name / Number:STC (2nd ed.) / 5900---292p---AA/9441

308. A knights conjuring by Dekker, Thomas, ca. 1572-1632. London : Printed by T[homas] C[reed]e for VVilliam Barley, and are to be solde at his shop in Gratious streete, 1607 ---41p---AA p2---5532

XXVII

309. Lucta Iacobi: or, A bonefire for His Maiesties double deliuerie, from the deluge in Perth, the 5. of August, 1600. And the doomesday of Britaine, the 5. of Nouember. 1605. Scene and allowed by Univocè-catholicus. London : Printed by T[thomas] C[reed]e for William Welby, and are to be sold at his shop in Pauls Churchyard, at the signe of the Gray-hound, 1607 ---36p---AA p2---21759
310. The statelie tragedie of Claudius Tiberius Nero, Romes greatest tyrant. London : Printed for Francis Burton, dwelling in Paules Church-yard at the signe of the Flower-de-luce and Crowne, 1607 ---51p---AA inverted tp,p3---26552

311. The tragedie of Claudius Tiberius Nero, Romes greatest tyrant. London : Printed [by Edward Allde] for Francis Burton, dwelling in Paules Church-yard at the signe of the Flower-de-luce and Crowne, 1607 ---51p---AA tp inverted,p3---19010

1608:

258. A sermon preached at White-Hall the 5. day of November. ann. 1608. By John King Doctor of Divinity, Deane of Christ-Church in Oxon: and Vicechauncellor of the University. Published by commandement by King, John, 1559?-1621. At Oxford : Printed by Joseph Barnes printer to the Universitie, 1608

Bib Name / Number:STC (2nd ed.) / 24124---AA /22894

313. Lectures vpon the foure first chapters of the prophecie of Hosea. by Downame, John, d. 1652. At London : Imprinted by Felix Kyngston [and T. East], for William Welby, and are to be sold at his shop in Pauls Churchyard at the signe of the Greyhound, 1608
Bib Name / Number:STC (2nd ed.) / 7145---AA /10737

314. Tvvo sermons by Downame, George, d. 1634. At London : Imprinted by Felix Kyngston [and Humphrey Lownes], and are to be sold in Pauls Churchyard by Matthew Lownes [and Felix Kyngston], 1608
Bib Name / Number:STC (2nd ed.) / 7125---117p---AA p2 /21742

315. Six godlie treatises necessarie for Christian instruction, by Ling, Nicholas, fl. 1563, London : Printed for Nicholas Okes, for Leonard Becket, and are to be sold at his shop in the Temple neere to the Church, 1608
Bib Name / Number:STC (2nd ed.) / 23433.5---47p---AA t/p /14857

Bib Name / Number:STC (2nd ed.) / 25394---AA/1857

Bib Name / Number:STC (2nd ed.) / 6482---AA /16563

318. Sixe sermons. by Hieron, Samuel, 1576?-1617. [Cambridge] : Printed by Iohn Legate, printer to the Vniuersitie of Cambridge. And are to be sold [in London] in Pauls Church-yard at the signe of the Crovvne, by Simon Waterson, 1608
Bib Name / Number:STC (2nd ed.) / 13422---48p---AA p2/19665

XXIX

319. The rape of Lucrece, by Heywood, Thomas, d. 1641. London : Printed [by E. Allde] for I. B[usby] and are to be solde [by Nathaniel Butter] in Paules-Church-yard at the signe of the Pide-Bull, 1608
Bib Name / Number:STC (2nd ed.) / 13360---AA

320. The historie of Titana, and Theseus. by Bettie, W. London : Printed by T[homas] C[reede] for Thomas Pauier, and are to be solde at his shop in Cornhill, neare the Exchange, 1608 ---24p---AA p2,3---4789
321. A Yorkshire tragedy by Shakespeare, William, 1564-1616. At London: Printed by Richard Bradock for Thomas Pavier and are to be sold at his shop on Cornhill, neere to the exchange, 1608 ---16p---AA p2---6675


1609:

323. The first part of Parismus the renovvmed [sic] Prince of Bohemia, his most famous, delectable, and pleasant historie by Ford, Emanuel. London: Printed by Thomas Creede, 1609
Bib Name / Number:STC (2nd ed.) / 11172---AA/27721

324. Old Meg of Hereford-shire, for a Mayd-Marian: and Hereford towne for a Morris-daunce. Or Twelue Morris-dancers in Hereford-shire, of twelve hundred yeares old. by London: Printed [by Thomas Creede] for Iohn Budge, and are to be sold at his shop, at the great south doore of Paules, 1609
Bib Name / Number:STC (2nd ed.) / 12032---AA/3404

325. The first [-seconde] part, of the no lesse rare, then excellent and stately historie, of the famous and fortunate prince, Palmerin of England. by Munday, Anthony, 1553-1633, London: Printed by Thomas Creede, 1609
Bib Name / Number:STC (2nd ed.) / 19162---AA /5221

326. Shake-speares sonnets. by Shakespeare, William, 1564-1616. At London: By G. Eld for THomas T[horpe] and are to be solde by Iohn Wright, dwelling at Christ Church gate, 1609
Bib Name / Number:STC (2nd ed.) / 22353a---42p---AA/22650

Bib Name / Number:STC (2nd ed.) / 22353---Yes AA/6694

328. An ephemeris for nine yeeres, inclusive, from the yeere of our Lord God 1609. to the yeere 1617. by Searle, John, master in chirurgery. London: Printed by Iohn Windet [and Elizabeth Allde], for William Cotten and Iohn Tapp, 1609
Bib Name / Number:STC (2nd ed.) / 22142---230p----diff AA /1788

329. Willobie his Auisa or The true picture of a modest maide, and of a chast and constant wife. by Dorrell, Hadrian. Imprinted at London: By Iohn VVindet, 1609
Bib Name / Number:STC (2nd ed.) / 25757---80p---AA p2 /12022

330. An exposition of al the principall Scriptures used in our English liturgie by Boys, John, 1571-1625. At London: Imprinted by F.K. for Martin Clerk, and are to be sold by

XXX

William Aspley, at the signe of the Parot in Pauls Churchyard, 1609
Bib Name / Number:STC (2nd ed.) / 3455---AA/9444

331. The trauels of certaine Englishmen into Africa, Asia, Troy, Bythinia, Thracia, and to the Blacke Sea. by Biddulph, William. London: Printed by Th. Haueland. for W. Aspley, and are to bee sold at his shop in Paules Church-yard, at the signe of the Parrot, 1609
Bib Name / Number:STC (2nd ed.) / 3051---AA /2104

Bib Name / Number:STC (2nd ed.) / 20772---AA? /16132

333. Virginia richly valued, by the description of the maine land of Florida, her next neighbour: by Hakluyt, Richard, 1552?-1616, At London: Printed by Felix Kyngston for Matthew Lownes, and are to be sold at the signe of the Bishops head in Pauls Churchyard, 1609

**Bib Name / Number:** STC (2nd ed.) / 13366---AA

335. *A good speed to Virginia.* by Gray, Robert, 16th/17th cent. London: Printed by Felix Kyngston for VVilliam Welbie, and are to be sold at his shop at the signe of the Greyhound in Pauls Churchyward, 1609

**Bib Name / Number:** STC (2nd ed.) / 12204---AA

336. *Tvwo learned sermons* by Tynley, Robert, 1561 or 2-1616. London: Printed by W. Hall for Thomas Adams, 1609 --- 41p --- AA tp ---19429


1610:


**Bib Name / Number:** STC (2nd ed.) / 20292---192p---AA p2/15613

342. *The triall of truth by Terry, John, 1555?-1625. At Oxford: Printed by Joseph Barnes, and are to be sold [by J. Broome, London] in Paules church-yard at the signe of XXXXI

the Bible, 1600

**Bib Name / Number:** STC (2nd ed.) / 23913---175p---no AA/1394

343. *The creation of the Prince* by Price, Daniel, 1581-1631. At London: Printed by G. Eld, for Roger Iackson, dwelling neere Fleete Conduict, 1610

**Bib Name / Number:** STC (2nd ed.) / 20290---20p---AA/15622


**Bib Name / Number:** STC (2nd ed.) / 25395---AA /20129


**Bib Name / Number:** STC (2nd ed.) / 5497---AA/7623


**Bib Name / Number:** STC (2nd ed.) / 25272---645p---AA p2 /20380


The perpetual gouernment of Christs Church by Bilson, Thomas, 1546 or 7-1616. London : Printed [by W. Hall] for Thomas Adams, 1610 --- 222p --- AA p2 --- 2158

Songs of sundry natures by Byrd, William, 1542 or 3-1623. Imprinted at London : By Lucretia East, the assigne of William Barley, and are to be sold at the house of the sayd L. East, being in Aldersgate streete, neere the gate, 1610 ---109p---AA tp---5090

The encounter against M. Parsons, by a reviewv of his last sober reckoning, and his exceptions vrged in the treatise of his mitigation. Wherein moreover is inserted: 1. A confession of some Romanists, both concerning the particular falsifications of principall Romanists, as namely, Bellarmin, Suarez, and others: as also concerning the generall fraude of that curch, in corrupting of authors. 2. A confutation of slaunders, which Bellarmin vrged against Protestants. 3. A performance of the challenge, which Mr. Parsons made, for the examining of sixtie Fathers, cited by Coccius for proove of Purgatorie ... 4. A censure of a late pamphlet, intituled, The patterne of a Protestant, by one once termed the moderate answerer. 5. An handling of his question of mentall equiuocation (after his boldnesse with the L. Cooke) vpon occasion of the most memorable, and feyned Yorkshire case of equiuocating; and of his raging against D. Kings sermon. Published by authoritie by Morton, Thomas, 1564-1659. London : Printed [by W. Stansby at Eliot's Court Press] for Iohn Bill, 1610 ---233p---AA p2---13232

Iesuitisme described vnder the name of Babylons policy by Chapman, Alexander, 1576 or 7-1629. At London : Printed by William Hall for Matthew Law, and are to be sold at his shop in Pauls Church-yard, at the signe of the Fox, 1610 ---20p---AA t/p---8388

The refutation of an epistle, written by a certain doctor of the Augustins order within the citie of Leige by Polyander à Kerckhoven, Johannes, 1568-1646. At London :

XXXII
Imprinted by F. K[ingston] for Thomas Man, 1610 ---69p---AA p3---981

A remedy against priuat contentions by Dod, John, 1549?-1645. At London : Imprinted by Felix Kyoungston, for Thomas Man, and are to be sold at the signe of the Talbot in Pater noster row, 1610 ---24p---AA p2---10270


The dignitie of Gods children. Or An exposition of 1. Iohn 3. 1.2.3. by Stoughton, Thomas. London : Printed by Thomas Haueland, for Thomas Man, and are to be sold at his shop in Paternoster Row, at the signe of the Talbot, 1610 ---260p---AA p6, V&A p2---18428

A sermon preached in London before the right honorable the Lord Lavvarre, Lord Gournour and Captaine Generall of Virginia, and others of his Maiesties Counsell for that kingdome, and the rest of the aduenturers in that plantation by Crashaw, William, 1572-1626. London : Printed [by W. Hall] for William Welby, and are to be sold in Pauls Church-yard at the signe of the Swan, 1610 ---46p---AA p2---9559

1611:
358. A sermon preached in St. Maries Church in Oxford, March xxiv. MDCX. at the solemnizing of the happy inauguration of our gracious soveraigne King James by Benefield, Sebastian, 1559-1630. At Oxford: Printed by Joseph Barnes, 1611
Bib Name / Number:STC (2nd ed.) / 1870---12p---AA p2/15700

359. The Iliads of Homer prince of poets· by Homer. At London : Printed [by Richard Field] for Nathaniell Butter, 1611
Bib Name / Number:STC (2nd ed.) / 13634---AA p5 /19863

360. De perpetua Ecclesiae Christi gubernatione. by Bilson, Thomas, 1546 or 7-1616. Londini : [Printed by Richard Field] impensis Iohannis Billij, 1611
Bib Name / Number:STC (2nd ed.) / 3067---AA/22804

361. The sinne against the Holy Ghost plainly described. by Denison, John, d. 1629. London : Printed by William Stansby, and are to be sold by Iohn Budge, at the great south dore of Paules, and at Brittaines Bursse, 1611
Bib Name / Number:STC (2nd ed.) / 6591---36p---AA /10118

Bib Name / Number:STC (2nd ed.) / 23201.5---33p---AA p2 /18347

Bib Name / Number:STC (2nd ed.) / 5120---96p---AA t/p /16548

Bib Name / Number:STC (2nd ed.) / 5120---AA t/p /16548

XXXIII

365. A sermon preached at Pauls Crosse the third of March, 1610. By Theophilus Higgons. In testimony of his heartie reunion with the Church of England, and humble submission thereunto. Published by command. by Higgons, Theophilus, 1578?-1659. At London : Printed by William Hall, for William Aspley, 1611
Bib Name / Number:STC (2nd ed.) / 13456---Yes AA/4291

366. The Holy Bible [King James Version]: printed by Robert Baker, Printer to the King's most excellent majesty. Anno Domini 1611---AA


1612:

371. The Holy Bible [King James Version, quarto and octavo editions]: printed by Robert Baker, Printer to the King's most excellent majesty. Anno Domini 1612--AA
APPENDIXES

372. Wickliffes wicket, or A learned and godly treatise of the Sacrament, made by John Wickliffe. Set forth according to an ancient printed copie by Wycliffe, John, d. 1384. At Oxford : Printed by Joseph Barnes, and are to be sold by John Barnes, dwelling neere Holborne Conduit, 1612
Bib Name / Number:STC (2nd ed.) / 25592---14p---AA p2 /20731

373. A learned discourse of justification, workes, and how the foundation of faith is overthrowne. By Richard Hooker, sometimes fellow of Corpus Christi College in Oxford by Hooker, Richard, 1553 or 4-1600. At Oxford : Printed by Joseph Barnes, and are to be sold by John Barnes, dwelling neere Holborne Conduit [, London], 1612
Bib Name / Number:STC (2nd ed.) / 13708---49p---AA p2/21763

374. The prophane schisme of the Brownists or separatists. by Lawne, Christopher. [London : Printed by William Stansby for Walter Burre], 1612
Bib Name / Number:STC (2nd ed.) / 15324---AA/22763

375. The tragedie of King Richard the third. by Shakespeare, William, 1564-1616. London : Printed by Thomas Creede, and are to be sold by Mathew Lawe, dwelling in Pauls Church-yard, at the signe of the Foxe, neare S. Austins gate, 1612
Bib Name / Number:STC (2nd ed.) / 22318---AA inverted/11510

376. The discovery of a London monster called, the black dog of Newgate: by Hutton, Luke, d. 1596. Imprinted at London : By G. Eld, for Robert Wilson, and are to be sold at his shop at the new gate of Grayes-Inne, 1612
Bib Name / Number:STC (2nd ed.) / 14030---28p---AA/19708

XXXIV

Bib Name / Number:STC (2nd ed.) / 25396---AA /20571

378. A commentarie vpon the epistle of Saint Paule to Philemon. by Attersoll, William, d. 1640. Printed at London : By William Iaggard, 1612
Bib Name / Number:STC (2nd ed.) / 890---291p---AA p2 /7222

379. A general tresury, a perpetual repertory, or a common councel-place of accounts for all countries in Christendome. by Colson, William. At London : Printed with priuilege royal and archiducall by Nicholas Okes, at the expences of the author, 1612
Bib Name / Number:STC (2nd ed.) / 5584---197p---AA p3 w/crown & IR /8922

380. The vviddovves teares by Chapman, George, 1559?-1634. London : Printed [by William Stansby] for Iohn Browne, and are to be sold at his shop in Fleet-street in Saint Dunstanes Church-yard, 1612
Bib Name / Number:STC (2nd ed.) / 4994---40p---AA /8152

Bib Name / Number:STC (2nd ed.) / 24852---214p---AA /8011

382. A sermon preached before the antient company of Black-smiths in S. Marie Magdalens Church in London on Saint Iohn Baptist day last. 1611. By William Holbrook. by Holbrooke, William. London : Printed by E. [Ille] for Nathaniell Butter, dwelling at S. Austins gate in Pauls Church-yard, 1612
Bib Name / Number:STC (2nd ed.) / 13566---AA/19693

383. The gentlemans exercise. by Peacham, Henry, 1576?-1643?. London : Printed for Iohn Browne, and are to be sold at his shop in Fleet-street in Saint Dunstanes Church-yard, 1612
Bib Name / Number:STC (2nd ed.) / 19508---92p---AA /14733
384. *The anatome of sorcerie*. by Mason, James, M.A. Printed at London: By Iohn Legatte, printer to the Vniuersitie of Cambridge. 1612. And are to be sold in Pauls Church-yard at the signe of the Crowne by Simon Waterston, 1612

Bib Name / Number: STC (2nd ed.) / 17615---AA


Bib Name / Number: STC (2nd ed.) / 4915---AA

386. *Minerua Britanna or A garden of heroical deuises*, by Peacham, Henry, 1576?-1643?. London: Printed in Shoe-lane at the signe of the Faulcon by Wa: Dight, 1612

Bib Name / Number: STC (2nd ed.) / 19511---116p --ded to prince Henry--AA/14740

387. *The abridgement or summarie of the Scots chronicles* by Monipennie, John. [London]: Printed at Brittaines Bursse by Iohn Budge [and Simon Stafford], 1612

--- 65p --- AA p2 --- 1569

XXXV


391. The life and death of Levvis Gaufredy. London: Printed by Tho. Creede for Richard Redmer, and are to be solde at his shoppe, at the signe of the Starre, at the west ende of S. Paules, 1612 ---19p---AA p2---3097

392. *English paradise* by White, John, 1570-1615. London: Printed by William Hall for Richard Redmer, and are to be sold at the Starre at the west end of Pauls, 1612 ---33p ---AA p2 ---20345

393. A true and almost incredible report of an Englishman, that (being cast away in the good ship called the Assention in Cambaya the farthest part of the East Indies) trauelled by land through many vnknowne kingdomes, and great cities by Coverte, Robert. London: Printed by William Hall, for Thomas Archer and Richard Redmer, 1612 ---36p ---AA p1 ---5413

394. The arraignment of Iohn Selman, who was executed neere Charing-Crosse the 7. of Ianuary, 1612. for a fellony by him committed in the Kings Chappell at White-Hall vpon Christmas day last, in presence of the King and diuers of the nobility. London: Printed by W. H[all] for Thomas Archer and Richard Redmer, 1612 ---11p---AA p2---17619


1613:

396. *David his oath of allegeance to Ierusalem* by Price, Daniel, 1581-1631. At Oxford: Printed by Joseph Barnes, 1613

Bib Name / Number: STC (2nd ed.) / 20291---23p---AA p2/15625
397. A sermon preached in Saint Maries Church in Oxford March 26. 1612. at the funerall of Thomas Holland, Doctor of the Chaire in Divinitie, and Rector of the Exceter College, by Richard Kilbie Doctor of Divinity, Rector of Lincolne College by Kilbye, Richard, 1560 or 61-1620. Printed at Oxford : By Joseph Barnes, and are to be sold by John Barnes dwelling neere Holborne Conduit [, London], 1613

Bib Name / Number: STC (2nd ed.) / 14957---12p---AA p2 /8424

398. The genealogies recorded in the Sacred Scriptures, according to euery family and tribe by Speed, John, 1552?-1629. [S.l. : J. Beale, 1613

Bib Name / Number: STC (2nd ed.) / 23039d.2---21p---AA--V&A/27950

399. The tragedie of Mariam, the faire queene of Iewry. VVritten by that learned, vertuous, and truly noble ladie, E.C. by Cary, Elizabeth, Lady, 1585 or 6-1639. London : Printed by Thomas Creede, for Richard Hawkins, and are to be solde at his shoppe in

XXXVI

Chancery Lane, neere vnto Sargeants Inne, 1613

Bib Name / Number: STC (2nd ed.) / 4613---no AA/7894

400. Late nevves out of Barbary. by R. S., fl. 1613. Imprinted at London : [By George Eld] for Arthur Ionson, 1613

Bib Name / Number: STC (2nd ed.) / 12857.2---12p---AA on t/p /19460


Bib Name / Number: STC (2nd ed.) / 17854a---AA /7440

402. VVitches apprehended, examined and executed, for notable villanies by them committed both by land and water. by Printed at London : [By William Stansby] for Edward Marchant, and are to be sold at his shop over against the Crosse in Pauls Church-yard, 1613

Bib Name / Number: STC (2nd ed.) / 25872---11p---AA /20881

403. The memorable maske of the two honorable houses or Innes of Court; the Middle Temple, and Lyncolns Inne. by Chapman, George, 1559?-1634. At London : Printed by G. Eld, for George Norton, and are to be solld at his shoppe neere S. Austins gate, at the signe of the Pyed Bull, 1613

Bib Name / Number: STC (2nd ed.) / 4981---28p---AA p3 /8121


Bib Name / Number: STC (2nd ed.) / 17854a---AA/7440

405. The guide vnto true blessednesse. Or, A body of the doctrine of the Scriptures, directing man to the sauing knowledge of God. Collected by Sam. Crooke. by Crooke, Samuel, 1575-1649. London : Printed by Iohn Pindley, for Nathaniell Butter, and are to be sold at his shop neere S. Austins gate, at the signe of the Pyed Bull, 1613

Bib Name / Number: STC (2nd ed.) / 6066---AA/17707


408. The dodechedron of fortune; or, The exercise of a quick wit by Jean, de Meun, d. 1305? London : Printed by Iohn Pindley, for H. H[ooper] and S. M[an] and are to be sold at his shop in Paules Church-yard, at the signe of the Ball, 1613 ---85p---AA p2---12992
409. Youths instruction. Composed and written by William Martyn Esquire. Recorder of the honourable citie of Exeter by Martyn, William, 1562-1617. London : Printed by Iohn Beale, for Richard Redmer, and are to be sold at the Star at the west end of Pauls, 1613
--59p--AA t/p,V&A t/p,p2--12661

410. The history of Henrie the fourth by Shakespeare, William, 1564-1616. London : Printed by W[iilliam] W[hite] for Mathew Law, and are to be sold at his shop in Paules Church-yard, neere vnto S. Augustines gate, at the signe of the Foxe, 1613
---41p---no AA---11511

XXXVII


412. An exquisite commentarie vpon the Revelation of Saint Iohn by Forbes, Patrick, 1564-1635. London : Printed by W. Hall, for Francis Burton, and are to bee sold at his shop in Pauls Churchyard, at the signe of the Greene Dragon, 1613 ---148p---AA p2---2566

1614:

413. Romanæ historiae anthologia by Goodwin, Thomas, 1586 or 7-1642. At Oxford : Printed by Joseph Barnes, 1614
Bib Name / Number:STC (2nd ed.) / 11956---110p---AA p2/3342

414. A sermon preached before the Kings most excellent Maiestie at Woodstocke, Aug. 28. 1614. By William Goodwin, Deane of Christ's Church and Vice-Chancellor of the Unviversity of Oxon. Published by commandement by Goodwin, William, d. 1620. At Oxford : Printed by Joseph Barnes, 1614
Bib Name / Number:STC (2nd ed.) / 12045---21p---AA p2/3492

415. Ttwo sermons vpon part of S. Judes Epistle, by Richard Hooker sometimes Fellow of Corpus Christie College in Oxford by Hooker, Richard, 1553 or 4-1600. Printed at Oxford : By Joseph Barnes, 1614
Bib Name / Number:STC (2nd ed.) / 13723---33p---AA p2/4395

416. The hogge hath lost his pearle. by Tailor, Robert, fl. 1614. London : Printed [by John Beale] for Richard Redmer, and are to be solde at the west-dore of Paules at the signe of the Starre, 1614
Bib Name / Number:STC (2nd ed.) / 23658---31p---AA/18635

417. A summons to iudgement. Or a sermon appointed for the Crosse, but deliuered vpon occasion in the cathedrall church of S. Paul London: by Baughe, Thomas, b. 1577 or 8. London : Printed by G. Eld, for William Iones, and are to bee sold at his shop neere Holborne Conduit, at the signe of the Gunne, 1614
Bib Name / Number:STC (2nd ed.) / 1594---33p---AA p2,p4--/1204

418. A miracle, of miracles. by T. I., fl. 1614. At London : Printed [by G. Eld] for Iohn Trundle: and are to be sold at Christ Church gate, 1614
Bib Name / Number:STC (2nd ed.) / 14068---16p---AA/20541

419. A defence of the Way to the true Church against A.D. his reply. by White, John, 1570-1615. London : Printed [by Richard Field] for William Barret dwelling in Pauls Church-yard at the signe of the three Pigeons, 1614
Bib Name / Number:STC (2nd ed.) / 25390---ded to King James---AA /20570

420. The sinners guide. by Luis, de Granada, 1504-1588. At London : Printed by Richard Field, for Edward Blount and are to be sold in Paules church-yard, at the signe of the Beare, 1614
Bib Name / Number:STC (2nd ed.) / 16919---ded to Thomas Egerton--AA/6840

Bib Name / Number:STC (2nd ed.) / 3462.7---AA/6530
XXXVIII

422. A booke named Tectonicon, by Digges, Leonard, d. 1571?. At London : Imprinted by Felix Kyngston, 1614
Bib Name / Number:STC (2nd ed.) / 6853---29p---AA/17682

Bib Name / Number:STC (2nd ed.) / 13361a---no AA /16694

424. The wars in Germany, by Printed at London : [By E. Allde and T. Snodham] for Nathaniell Butter, 1614
Bib Name / Number:STC (2nd ed.) / 11796---AA/19442

Bib Name / Number:STC (2nd ed.) / 4522---193p---AA p2/7804

Bib Name / Number:STC (2nd ed.) / 22213---AA


428. A plaine and familiar exposition of the Ten Commandements. by Dod, John, 1549?-1645. At London : Imprinted by Felix Kyngston, for Thomas Man, dwelling in Pater-noster-row, at the signe of the Talbot, 1614 ---198p---AA p2---20758

429. A briefe discourse of the true (but neglected) vse of charact'ring the degrees, by their perfection, imperfection, and diminution in measureable musicke, against the common practise and custome of these times by Ravenscroft, Thomas, 1592?-1635? London : Printed by Edw: Allde for Tho. Adams, 1614 ---115p---AA p2---5323

430. Seuen godlie and fruitfull sermons. by Dod, John, 1549?-1645. At London : Imprinted by Felix Kyngston for William Welby, and are to be sold at his shop in Pauls Church-yard, at the signe of the Swan, 1614 ---111p---AA p2---10274

1615:

431. The genealogies recorded in the Sacred Scriptures, according to every family and tribe by Speed, John, 1552?-1629. [S.l. : J. Beale?., 1615
Copy from: Union Theological Seminary (New York, N. Y.) Library---703p---AA--V&A t/p /23663

432. The honourable prentice: or, This taylor is a man. by Vallans, William. Printed at London : [By J. Beale] for Henry Gosson, and are to be sold in Pannier Alley, 1615
Bib Name / Number:STC (2nd ed.) / 24588---AA/1917

433. The first part of Parismus, the renovvmed Prince of Bohemia. by Ford, Emanuel. London : Printed by Thomas Creede, 1615
Bib Name / Number:STC (2nd ed.) / 11173---AA /16915


XXXIX

G. Fonti-siluius [i.e. Thomas Creede, for William Welwood], 1615
Bib Name / Number:STC (2nd ed.) / 25240---AA /20315
435. The lieutenant of the Tower his speech and repentance, at the time of his death by Helwys, Gervase, Sir, 1561-1615. [London] : Printed by G. Eld for Na. Butter, and are to be sold at his shop neere Saint Austines gate, 1615
Bib Name / Number:STC (2nd ed.) / 7626.5---16p---AA/23815

436. Two sermons; by White, John, 1570-1615. Imprinted at London : By Richard Field for William Barret, 1615
Bib Name / Number:STC (2nd ed.) / 25392---AA /20569

437. Mohammedis imposturae: that is, A discouery of the manifold forgeries, falshoods, and horrible impieties of the blasphemous seducer Mohammed: by Bedwell, William, ca. 1561-1632. London : Imprinted by Richard Field dwelling in great Wood-streete, 1615
Bib Name / Number:STC (2nd ed.) / 17995---AA /13066

438. A divine enthymeme of true obedience: or, A taske for a Christian. Preached at Pauls Crosse the tenth of September, 1615. by Anthonie Hugget Maister of Arts, and parson of the Cliffe neare Lewis in Sussex. by Hugget, Anthony. London : Printed by Richard Field for Francis Faulkner, and are to be sold at his shop in new Fish-street, vnder Saint Margarets Church, 1615
Bib Name / Number:STC (2nd ed.) / 13909---AA /17075

439. Mikrokosmographia: by Crooke, Helkiah, 1576-1635. [London] : Printed by William Iaggard dwelling in Barbican, and are there to be sold, 1615
Bib Name / Number:STC (2nd ed.) / 6062---514p---AA p6--Archer p2,4 /7685

440. An exposition of the last psalme. by Boys, John, 1571-1625. At London : Imprinted by Felix Kyngston, for WVilliam Aspley, 1615
Bib Name / Number:STC (2nd ed.) / 3465---AA /13881

441. Saint Peters complaint, by Southwell, Robert, Saint, 1561?-1595. London : Printed by W. Stansby, for William Barret: and are to be sold at his shop in Pauls Church yard, at the signe of the three Pidgeons, 1615
Bib Name / Number:STC (2nd. ed.) / 22962---AA /13831

Bib Name / Number:STC (2nd ed.) / 13637---AA/18826


444. The anatomie of baseness. Or the foure quarters of a knaue by Andrewes, John, fl. 1615. Imprinted at London : For Richard Redmer, and are to be sold at the west dore of Paules at the signe of the Starre, 1615 ---20p---AA t/p---247

445. A strappado for the Diuell by Brathwaite, Richard, 1588?-1673. At London : Printed by I. B[ele] for Richard Redmer and are to be sold at the west dore of Pauls at the Starre, 1615 ---183p---AA p2---6650

XL


447. A familiar treatise by Cooper, Thomas, fl. 1626. Printed at London : By John Beale, for William Welby, and are to be sold at his shop, at the signe of the Swan in Pauls Church-yard, 1615 ---61p---AA p2---21476

1616:
APPENDIXES

448. The scornful ladie. by Beaumont, Francis, 1584-1616. London : Printed [by J. Beale] for Myles Partritch, are to be sold at his shop at the George neere St. Dunstons Church in Fleet-streete, 1616
Bib Name / Number:STC (2nd ed.) / 1686---36p---AA/1326

449. The honourable prentice: or, This taylor is a man. by Vallans, William. Printed at London : [By J. Beale] for Henry Gosson, 1616
Bib Name / Number:STC (2nd ed.) / 24589---21p---AA /3760

450. A true relation of theg round [sic], occasion, and circumstances, of that horrible murther committed by Iohn Bartram, Gent. vpon the body of Sir Iohn Tyndal of Lincolns Inne, Knight: one of the masters of the Honorable Court of Chancery, the twelfth day of this instant Nouemb. by N. J., fl. 1616. At London : Printed by Iohn Beale, 1616
Bib Name / Number:STC (2nd ed.) / 14054---15p---AA /9552

451. The [first-] second part of the no lesse rare, then excellent and stately historie, of the famous and fortunate prince Palmerin of England, by Hurtado, Luis, ca. 1510-ca. 1598, London : Printed by Thomas Creede, and Bernard Alsop, 1616
Bib Name / Number:STC (2nd ed.) / 19163---AA inverted/13179

452. Adam Bell, Clim of the Clough, and young William of Cloudesley. by At London : Printed [by G. Eld] for Iohn Wright, and are to be sold at his shope without New-gate, 1616
Bib Name / Number:STC (2nd ed.) / 1813---13p---AA/19868

453. The vway to the true Church: by White, John, 1570-1615. London : Printed by Richard Field for Iohn Bill and William Barret, 1616
Bib Name / Number:STC (2nd ed.) / 25397---ded to archbishop tobie matthew---AA/20572

454. The whole works of Homer; prince of poetts in his Iliads, and Odysses. Translated according to the Greeke, by Geo: Chapman. by Homer. At London : Printed [by Richard Field and William Jaggard] for Nathaniell Butter, 1616
Bib Name / Number:STC (2nd ed.) / 13624---AA /7134

455. Tobacco tortured, or, The filthie fume of tobacco refined: by Deacon, John, 17th cent. London : Printed by Richard Field dwelling in Great Woodstreete, 1616
Bib Name / Number:STC (2nd ed.) / 6436---ded to King James---AA /9959

456. The worke of Beniamin Ionson. by Jonson, Ben, 1573?-1637. London : Printed by W. Stansby, and are to be sould by Rich: Meighen, 1616
Bib Name / Number:STC (2nd ed.) / 14752---441p--AA p44--archer p8 /12766

457. A vvorkeman, that needeth not to be ashamed: or The faithfull steward of Gods house. by Richardson, Charles, fl. 1612-1617. London : Printed by W. Stansby, for

William Barret, and are to be sold at his shop in Paules Church-yard, at the signe of the three Pigeons, 1616
Bib Name / Number:STC (2nd ed.) / 21019---39p---AA p2 /16447

Bib Name / Number:STC (2nd ed.) / 11254---5p---AA /21206

Bib Name / Number:STC (2nd ed.) / 20748---125p---AA p4/16637

460. The worke of Beniamin Ionson. by Jonson, Ben, 1573?-1637. Imprinted at London : By Will Stansby, 1616
Bib Name / Number:STC (2nd ed.) / 14751---AA p47--Archer p9/12095
461. A workman, that needeth not to be ashamed: or The faithfull steward of Gods house. by Richardson, Charles, fl. 1612-1617. London : Printed by W. Stansby, for William Barret, and are to be sold at his shop in Paules Church-yard, at the signe of the three Pigeons, 1616 Bib Name / Number:STC (2nd ed.) / 21019 --- AA /16447


1617:


469. A key of knowledge for the opening of the secret mysteries of St Iohns mysticall

XLII

Reuelation. By Ric: Bernard ... The contents ar in the next page before the booke by Bernard, Richard, 1568-1641. At London : Imprinted by Felix Kyngston, 1617 ---207p ---AA p2---1694

470. A true discouery of the empericke with the fugitiiue, physition and quacksaluer by Cotta, John, 1575?-1650? Imprinted at London : By William Iones, and are to be sold by Edmund [Weaver] at the great North doore of S. Pauls Church, 1617 ---73p---AA p2---17696

1618:

471. Nevves of Sr. VValter Rauleigh. by R. M., fl. 1617. London : Printed [by George Eld] for H. G[ossen] and are to be sold by I. Wright, at the signe of the Bible without New-gate, 1618 Bib Name / Number:STC (2nd ed.) / 17148.3---25p---AA /10318


473. Hierons last fare-vvell. by Barlow, John, b. 1580 or 81. London : Printed by William Stansby for William Butler, and are to be sold at his shop in Saint Dunstanes Church-yard in Fleetstreet, 1618 Bib Name / Number:STC (2nd ed.) / 1438---21p---AA inverted /15195

474. The georgicks of Hesiod, by George Chapman; translated elaborately out of the Greek: containing doctrine of husbandrie, moralitie, and pietie; with a perpetuall calendar of good and bad daies; not superstitious, but necessarie (as farre as naturall causes compell) for all men to obserue, and difference
475. in following their affaires. by Hesiod. London : Printed by H[umphrey] L[ownes] for Miles Partrich, and are to be solde at his shop neare Saint Dunstans Church in Fleetstreet, 1618

Bib Name / Number:STC (2nd ed.) / 13249---24p---ded to Francis Bacon--AA w/rose /4195

Bib Name / Number:STC (2nd ed.) / 18179---AA /13224

477. The fall of man. by Goodman, Godfrey, 1583-1656. At London : Printed for, Robert Wilson, and Richard Boulton, and are to be soould at Grayes Inne New Gate, and at Chancery-lane end in the new buildings, 1618
Bib Name / Number:STC (2nd ed.) / 12025---28p---AA /16481

478. The colde spring of Kinghorne Craig by Anderson, Patrick, 1575-1624. Edinburgh : Printed by Thomas Finlason, printer to the Kings most excellent Majestie, 1618 ---18p ---AA p2 ---15695


480. The mount of Caluarie. Compiled by the reuerend father in God, Lord Anthonie de Gueuara ... VVherein are handled all the mysteries of the Mount of Caluarie ... by Guevara, Antonio de, Bp., d. 1545? London : Printed by Edw. All-dé for John Grismond, and are to be sold at his shop, at the little north dore of Paules, at the signe of the Gunne, 1618 ----225p---AA p2---3668

1619:

481. A king and no king. by Beaumont, Francis, 1584-1616. At London : Printed [by John Beale] for Thomas Walkley, and are to bee sold at his shoppe at the Eagle and Childe in Brittans-Bursse, 1619
Bib Name / Number:STC (2nd ed.) / 1670---44p---AA/1284

482. The fabulous foundation of the popedom: or A familiar conference between two friends to the truth Philalethes, and Orthologus, by Bernard, Richard, 1568-1641. At Oxford : Printed by John Lichfield, and James Short, for William Spier, 1619
Bib Name / Number:STC (2nd ed.) / 1938---AA/15702

483. Pandosto. The Triumph of Time, by Robert Greene : Printed by Edw All de for G.P, 1619---AA


485. A mappe of Rome by Taylor, Thomas, 1576-1632. At London : Imprinted by Felix Kyngston, for John Bartlet, and are to be sould [by Thomas Man] at the signe of the Talbot in Pater-noster Row, 1619 ---17p---AA p2---10272

486. A sermon vpon the words of Saint Paul, Let euerie soule be subiect vnto the higher powers by Ingmethorpe, Thomas. London : Printed by R. Field for Robert Mylbourne, 1619 ---19p---AA p2---25909

487. The true description of the execution of justice, done in the Grauenhage, by the counsell of the Generall States holden for the same purpose, vpon Sir Iohn van Olden Barnauelt. London : Imprinted by Felix Kyngston for Nathaniel Newbery, and are to be sold at his shop vnder Saint Peters Church in Corneshill, at the signe of the Starre, and in Popes-head Alley, 1619 ---17p---AA p2---13827

1620:
488. Virgil's Eclogues, with his booke De apibus, concerning the gouvemment and ordering of bees, translated grammatically, and also according to the proprietie of our English tongue, so farre as grammar and the verse will well permit. Written chiefly for the good of schoolees, to be used according to the directions in the preface to the painfull schoole maister, and more fully in the booke called Ludus literarius, or the grammar-schoole, chap. 8. by Virgil. London: Printed by Richard Field, for Thomas Man, dwelling at the signe of the Talbot in Pater-noster row, 1620
Bib Name / Number:STC (2nd ed.) / 24818---ded to Geo Hastings--AA/4914

489. A defensatiue against the poyson of supposed prophecies. by Northampton, Henry Howard, Earl of, 1540-1614. [London]: Printed by John Charlewood, seruant to the right Honorable Philip Earle of Arundell, 1583. And reprinted by W. Iaggard, and to be sold by Mathew Lownes in Pauls church-yard, at the signe of the Bishops head, 1620
Bib Name / Number:STC (2nd ed.) / 13859---159p---AA p2/19774

XLIV

490. A sermon preached before the Kings Maiesty at Greenwich the 15. of Iune. 1615. By Master Peter du Moulin, one of the preachers of Gods Word in the church of Paris, and newly translated out of French into English, by I.V. According to the copy printed at Charenton by Paris. 1620. by Du Moulin, Pierre, 1568-1658. Oxford: Printed by John Lichfield and James Short, for Henry Cripps, and are to be sold by John Pyper in Paulas Church-yard at the signe of the Crosse Keyes [, London], 1620
Bib Name / Number:STC (2nd ed.) / 7338---AA p2, inverted/11472

Bib Name / Number:STC (2nd ed.) / 7148---289p---AA p2 /29361

492. Ssvetnam, the vwoman-hater, arraigned by women. by London: Printed [by William Stansby] for Richard Meighen, and are to be sold at his shops at Saint Clements Church, ouer-against Essex House, and at Westminster Hall, 1620
Bib Name / Number:STC (2nd ed.) / 23544---43p---AA p2 /18593

Bib Name / Number:STC (2nd ed.) / 7148---AA/29361

Bib Name / Number:STC (2nd ed.) / 25372---AA /11999

Bib Name / Number:STC (2nd ed.) / 14811a---431p---AA p4--Archer p2, p3 /6915

496 The decameron by Boccaccio, Giovanni, 1313-1375. London: Printed by Isaac Iaggard, 1620
Bib Name / Number:STC (2nd ed.) / 3172---AA p2 /6999

497. Observations to be followed, for the making of fit roomes, to keepe silk-wormes in: by Bonoeil, John. At London: Imprinted by Felix Kyngston, 1620
Bib Name / Number:STC (2nd ed.) / 18761---AA

Bib Name / Number:STC (2nd ed.) / 24841.4---AA
499. The famous and memorable vvorkes of Iosephus, a man of much honour and learning among the lewes by Josephus, Flavius. London : Printed for Thomas Adams : Printed at London by Humphrey Lovnies dwelling on Bredstreet hill at the signe of the Starre, 1620 --- 428p ---- AA p4 ----Archer p2,3 ---- 25019

500. A mappe of Rome by Taylor, Thomas, 1576-1632. At London : Imprinted by Felix Kyngston, for Iohn Bartlet, and are to be sould [by Thomas Man] at the signe of the Talbot in Pater-noster Row, 1620 ---55p--- AA p2---18772

XLV

501. A defensatiue against the poyson of supposed prophecies by Northampton, Henry Howard, Earl of, 1540-1614. [London] : Printed by Iohn Charlewood, servant to the right Honorable Philip Earle of Arundell, 1583. And reprinted by W. Iaggard, and to be sold by Mathew Lownes in Pauls church-yard, at the signe of the Bishops head, 1620 ---159p ---AA p2--ded to Walsingham--19774

1621:

502. Nevv epigrams, and a satyre. VVritten by Ios: Martyn, a wel-wisher to study. by Martyn, Joseph. London : Printed by G. Eld, dwelling in Little-Britaine, 1621
Bib Name / Number:STC (2nd ed.) / 17525---17p---AA/12679

Bib Name / Number:STC (2nd ed.) / 6266---AA

504. Lithotheorikos, sive, Nihil, aliquid, omnia, antiquorum sapientum vivis coloribus depicta, philosophico-theologicè, by Thornborough, John, 1551-1641. Oxoniae : Excudebant Iohannes Lichfield & Iacobus Short, 1621
Bib Name / Number:STC (2nd ed.) / 24038---AA

505. A learned summary upon the famous poeme of William of Saluste Lord of Bartas by Goulart, Simon, 1543-1628. London : Printed [by George Purslowe] for John Grismand and are to be sould at his shoppe in Paules alley at the signe of the Gunne, 1621 ---318p---AA p3---16910

506. A godly forme of houshold government by Cleaver, Robert, 1561 or 2-ca. 1625. London : Printed by R. Field for Thomas Man, and are to be sold by Arthur Iohnson, neare the great north doore of Pauls Church, 1621 ---191p---AA p2---19315


1622:


Bib Name / Number:STC (2nd ed.) / 22647---AA/17981

510. A quip for an vpstart courtier: or, A quaint dispute betweene velvet breeches and cloth breeches. by Greene, Robert, 1558?-1592. London : Printed by G. P[urslowe] and are to bee sold by Thomas Dewe in St Dunstans Churchyard, 1622
511. *His Maiesties gracious letter to the Earle of South-Hampton, treasurer, and to the Councell and Company of Virginia heere:* by Bonoel, John. London: Printed by Felix

XLVI

Kyngston, 1622


513. The compleat gentleman by Peacham, Henry, 1576?-1643?. [London]: Anno 1622 Imprinted at London [by John Legat] for Francis Constable, and are to bee sold at his shop at the white lio[n] in Paules churchyard, 1622

514. A sermon preached at St. Maries Spittle on Munday in Easter weeke by Balcanquhall, Walter, 1586?-1645. London: Printed by F[elix] K[ingston] for John Budge, and are to be sold at the signe of the greene Dragon, in Pauls Church-yard, 1623

515. The Countesse of Lincolnes nurserie by Lincoln, Elizabeth Clinton, Countess of. At Oxford: Printed by John Lichfield, and James Short printers to the famous Universitie, 1622 ---15p---AA p2---17137


1623:

517. The buckler of the faith: or, A defence of the confession of faith of the reformed churches in France, against the obiections of M. Arnoux the Jesuite. by Du Moulin, Pierre, 1568-1658. London: Printed by Richard Field for Nathanael Newbery, 1623


519. The joyfull returne, of the most illustrious prince, Charles, Prince of great Brittaine, from the court of Spaine. by Almansa y Mendoza, Andres, 17th cent. London: Printed by Edward All-de for Nathaniell Butter and Henry Seile, 1623


521. Cryptomenytices. by Gustavus Selenus [pseudonym] [2]


1624:

Bib Name / Number:STC (2nd ed.) / 17754---no AA /14603

525. Articles to be enquired of within the dioceses of London, in the second generall visitation of the Right Reuerend Father in God, George Lord Bishop of London by Church of England. Diocese of London. , Bishop (1621-1628 : Montaigne) London : Printed by Adam Islip, 1624
Bib Name / Number:STC (2nd ed.) / 10261.5---AA t/p /25872

Bib Name / Number:STC (2nd ed.) / 5396---36p---AA /8513

Bib Name / Number:STC (2nd ed.) / 22567---159p---AA p4 /17963

Bib Name / Number:STC (2nd ed.) / 7471---AA

529. An Aprill shower; by Peacham, Henry, 1576?-1643?. London : Printed by Edw. Alde, 1624
Bib Name / Number:STC (2nd ed.) / 19499---AA/23451

1625:

530. Barclay his Argenis: or, The loues of Poliarchus and Argenis: faithfully translated out of Latine into English, by Kingsesmill Long, Gent. by Barclay, John, 1582-1621. London : Printed by G. P[urslowe] for Henry Seile, and are to be sold at his shop at the Tygers head in Saint Pauls Churchyard, 1625
Bib Name / Number:STC (2nd ed.) / 1392---44p---AA /4699

Bib Name / Number:STC (2nd ed.) / 24604---AA


534. The Spanish pilgrime: or, An admirable discouery of a Romish Catholike. London : Printed by B[ernard] A[lop] and are to be sold by Thomas Archer at his shop in Popes head Alley, ouer against the signe of the Horse-shooe, 1625 ---74p---AA p2---18931

1626:

535. Lectures upon the Lords prayer. By Alexander Huish, Master of Arts, and fellow of Wadham College in the Universitie of Oxford. Divided into three parts. by Huish, Alexander, 1594?-1668. Imprinted at London : [By H. Lownes, N. Okes, and I. Jaggard], and are to be sold by William Turner in Oxford, 1626
Bib Name / Number:STC (2nd ed.) / 13927---AA /4502
536. The grand imposture of the (now) Church of Rome: by Morton, Thomas, 1564-1659. London: Printed by George Miller, for Robert Mylbourne, 1626
Bib Name / Number: STC (2nd ed.) / 18186---Diff. AA---has V&A p7/13228

1627:

537. The historie of the Bible, by Pagit, Eusebius, 1547?-1617. Printed at London: By I[ohn] L[egat] and are to be sold by Simon Waterson, 1627
Bib Name / Number: STC (2nd ed.) / 19108---22p---AA p2 /22729


1629:


1630:

540. A memorial of all the English monarchs by Taylor, John, 1580-1653. London: Printed by John Beale, for James Bowler, 1630
Bib Name / Number: STC (2nd ed.) / 23774---57p---AA p4 /18816

541. The historie of the most renowned and victorious princesse Elizabeth, late Queene of England. by Camden, William, 1551-1623. London: Printed [by Nicholas Okes, Elizabeth Allde?, Bernard Alsop and Thomas Fawcet, Thomas Purfoot, and John Beale] for Benjamin Fisher and are to be sold at his shop in Aldersgate strete, at the signe of the Talbot, 1630
Bib Name / Number: STC (2nd ed.) / 4500---338p---diff AA--Archer p2/7561

Bib Name / Number: STC (2nd ed.) / 24605---59p---AA /11971

543. The historie of the most renowned and victorious princesse Elizabeth, late Queene of England. by Camden, William, 1551-1623. London: Printed [by Nicholas Okes, Elizabeth Allde?, Bernard Alsop and Thomas Fawcet, Thomas Purfoot, and John Beale] for Benjamin Fisher and are to be sold at his shop in Aldersgate strete, at the signe of the Talbot, 1630
Bib Name / Number: STC (2nd ed.) / 4500---338p---AA p8 new var., Archer p2 /7561

Bib Name / Number: STC (2nd ed.) / 24605---59p---AA /11971

XLIX

Bib Name / Number: STC (2nd ed.) / 5054---Yes AA/8202


547. The pleasant history of Iohn VVinchcomb by Deloney, Thomas, 1543?-1600. London: Printed by H. L[ownes] and R. Y[oung] and are to be sold by John Harrigat at the Holy Lamb in Pater-noster Row, 1630 ---46p---AA p2---17122

1631:
548. Bartholmew fayre: a comedie, acted in the yeare, 1614 by the Lady Elizabeths seruants, and then dedicated to King Iames, of most blessed memorie; The diuell is an ass: a comedie acted in the yeare, 1616, by His Maiesties seruants; The staple of newes: a comedie acted in the yeare, 1625, by His Maiesties seruants by Jonson, Ben, 1573?-1637. London: Printed by I.B. for Robert Allot, and are to be sold at the signe of the Beare, in Pauls Church-yard, 1631
Bib Name / Number: STC (2nd ed.) / 14753.5--AA--V&A /27326

549. An exposition of the symbole or creede of the apostles, by Perkins, William, 1558-1602. Printed at London: By Iohn Legatt, and are to be sold by Simon Waterson, at the signe of the Crowne in Pauls-church yard, 1631
Bib Name / Number: STC (2nd ed.) / 19706---276p---AA /6266

1632:

550. Mr. William Shakespeares comedies, histories, and tragedies by Shakespeare, William, 1564-1616. London: Printed by Tho. Cotes, for Richard Hawkins, and are to be sold at his shop in Chancery Lane, neere Serjeants Inne, 1632 ---Yes AA/23922

551. The vwhole treatise of the cases of conscience. by Perkins, William, 1558-1602. London: Printed by Iohn Legatt, and are to be sold by Simon Waterson, at the signe of the Crowne in Pauls Church-yard, 1632 ---206p---AA/10883

552. Mr. William Shakespeares comedies, histories, and tragedies by Shakespeare, William, 1564-1616. London: Printed by Tho. Cotes, for William Aspley, and are to be sold at the signe of the Parrat in Pauls Church-yard, 1632 ---454p---AA & Archer---27662

553. Mr. VVilliam Shakespeares comedies, histories, and tragedies by Shakespeare, William, 1564-1616. London: Printed by Tho. Cotes, for Robert Allot [, John Smethwick, William Aspley, Richard Hawkins, and Richard Meighen], and are to be fold [sic] at his shop at the signe of the Blacke Beare in Pauls Church-yard, 1632 ---467p---AA, Archer---11599

1633:

554. The history of Polybius the Megalopolitan. by Polybius. London: Printed by Nicholas Okes for Simon Waterson, 1633
Bib Name / Number: STC (2nd ed.) / 20098---265p---AA--V&A p2 /16537

555. The famous tragedy of the rich Ievv of Malta. by Marlowe, Christopher, 1564-1593. London: Printed by I[ohn] B[eale] for Nicholas Vavasour, and are to be sold at his shop in the Inner-Temple, neere the Church, 1633
Bib Name / Number: STC (2nd ed.) / 17412---AA

1634:

556. Remaines of that reverend and learned divine, Iohn Preston, Dr. in Divinity, chaplaine in ordinary to his Majesty, master of Emanuel Colledge in Cambridge, and sometimes preacher of Lincolnes-Inne. by Preston, John, 1587-1628. London: Printed [by John Beale] for Andrew Crooke, 1634
Bib Name / Number: STC (2nd ed.) / 20249---204p---AA/15517

557. The history of Polybius the Megalopolitan by Polybius. London: Printed by Nicholas Okes for Simon Waterson, 1634
Bib Name / Number: STC (2nd ed.) / 20099---273p---AA--V&A p2/25034

559. The gentlemans exercise. by Peacham, Henry, 1576?-1643?. London : Printed [by J. Legat] for I. M[arriott] and are to bee sold be Francis Constable at the signe of the Crane in Pauls Church-yard, 1634

560. A quip for an vpstart courtier: or, A quaint dispute betweene velvet-breeches and cloth-breeches. by Greene, Robert, 1558?-1592. London : Printed by E. Purslow, dwelling at the east end of Christs-Church, 1635

561. Willoby his Auisa or, The true picture of a modest maide, and of a chaste and constant wife. by Dorrell, Hadrian. London : Printed by William Stansby, 1635

562. The sermons of Master Samuell Hieron, by Hieron, Samuel, 1576?-1617. London : Printed by Iohn Beale [,.Thomas Man, and John Legat [i.e. Eliot's Court Press] for Joyce Macham, the assigns of Thomas Man, Samuell Macham, and Simon Waterson; sold by Waterson], 1635

563. A commentary vpon the Epistles of Saint Paul to Philemon, and to the Hebrewes by Jones, William, 1561-1636. London : Printed by R[ichard] B[adger] for Robert Allot, and are to be sold at his shop in Pauls Church-Yard, at the signe of the Blacke Beare, 1635


567. The tragedy of Selimus Emperour of the Turkes. Written T.G. by T. G., fl. 1638. London : Printed [by Thomas Creede, and Nicholas Okes] for Iohn Crooke and Richard Serger and are to be sold at their shop in Pauls Church-yard at the signe of the Grey-hound, 1638
The tragedy of Selimus Emperour of the Turkes. Written T.G. by T. G., fl. 1638. London : Printed [by Thomas Creede, and Nicholas Okes] for John Crooke and Richard Serger and are to be sold at their shop in Pauls Church-yard at the signe of the Grey-hound, 1638
Bib Name / Number:STC (2nd ed.) / 12310b---38p---AA p2 /3571

A learned summarie upon the famous poeme of VVilliam of Salust, Lord of Bartas. by Goulart, Simon, 1543-1628. London : Printed [by George Purslowe and Robert Young] for Philip Nevill, 1638
Bib Name / Number:STC (2nd ed.) / 21668---314p---AA /16888

The valley of varietie: or, Discourse fitting for the times, by Peacham, Henry, 1576?-1643?. London : Printed by M. P[arsons] for James Becket, at his shop at the Inner-Temple Gate in Fleet-street, 1638
Bib Name / Number:STC (2nd ed.) / 19518---no AA/14747

1639:

The duty of all true subiects to their King: by Peacham, Henry, 1576?-1643?. London : Printed by E. P[urslowe] for Henry Seyle, and are to be sold at his shop, at the Tygers Head in Fleetstreet, over against St. Dunstanes Church, 1639
Bib Name / Number:STC (2nd ed.) / 19505---AA/20482

1641:

The vvorkes of Beniamin Ionson. The second volume. Containing these playes, viz. 1 Bartholomew Fayre. 2 The staple of newes. 3 The Divell is an asse. by Jonson, Ben, 1573?-1637. London : Printed [by John Beale, James Dawson, Bernard Alsop and Thomas Fawcet] for Richard Meighen [and Thomas Walkley], 1641
Bib Name / Number:STC (2nd ed.) / 14754---418p---AA--V&A/12102

1648:

Bacon's Remaines. printed by B. Alsop for Lawrence Chapman, 1648...AA [2]

1654:

The marrow of alchemy by Philalethes, Eirenaeus. London : Printed by A.M. for Edw. Brewster ..., 1654
Bib Name / Number:Wing / S5278 (pt. 1)---AA

1655:

The Quakers terrible vision; or, The devils's progress to the City of London: by London : printed for G. Horton, in the great year of quaking, 1655
Bib Name / Number:Wing (2nd ed.) / Q33---AA/118735

1656:

The Mirrour of State: by Francis Bacon: Printed for Lawrence Chapman, 1656...AA
1673:

Impensis Joann. Creed ..., 1673
Bib Name / Number: Wing / B714---AA /957

LIII
Appendix II

Note: All items on the following list except for a very small number come from the Early English Books Online digital vault, and were personally verified. The remainder of the references either come from William Smedley's "The Mystery of Francis Bacon" in which case they are tagged as [1], or from Edwin Durning-Lawrence's "Bacon is Shake-Speare" in which case they are tagged [2].

1585:

   Bib Name / Number:STC (2nd ed.) / 2469---no AA--Archer unusual design with archer above and below/ 23049

1588:

2. Descrittione del regno di Scotia, et delle isole sue adiacenti di Petruccio Vbaldini cittadin Fiorentino. Nella quale si descrivono i confini di ciascuna prouincia, & i luoghi che visono, & le cose piu degne di memoria, che visi trovano tanto naturali, quanto marauigliose. by Boece, Hector, 1465?-1536. Anuersa [i.e. London : Printed by John Wolfe], 1588
   Bib Name / Number:STC (2nd ed.) / 24480---no AA--Archer p2,4,5 /19529

3. The mariners mirrour by Waghenaer, Lucas Janszoon, 1534 or 5-1606. [London : Printed by John Charlewood, 1588
   Bib Name / Number:STC (2nd ed.) / 24931---no AA--Archer p5/23119

1593:

   Bib Name / Number:STC (2nd ed.) / 22540---244p---no AA--Archer p2/12151

1594:

   Bib Name / Number:STC (2nd ed.) / 19618---13p---no AA--Archer p2/10879

1595:
6. The lives of the noble Grecians and Romanes by Plutarch. Imprinted at London : By Richard Field for Bonham Norton, 1595
Bib Name / Number:STC (2nd ed.) / 20067---archer/25033

7. The lives of the noble Grecians and Romanes by Plutarch. Imprinted at London : Printed by Richard Field for Thomas VVight, 1595
Bib Name / Number:STC (2nd ed.) / 20067.5---no AA---Archer p3/16476

1598:

Bib Name / Number:STC (2nd ed.) / 15691---no AA--Archer p2,p4/12101

9. Aristotles politiques, or Discourses of gouernment. Translated out of Greeke into French, with expositions taken out of the best authours, specially out of Aristotle himselfe, and out of Plato, conferred together where occasion of matter treated of by them both doth offer it selfe: the obseruations and reasons whereof are illustrated and confirmed by innumerable examples, both old and new, gathered out of the most renownmed empires, kingdomes, seignories, and commonweals that euer haue bene, and wherof the knowledge could be had in writing, or by faithfull report, concerning the beginning, proceeding, and excellencie of ciuile gouernment. By Loys Le Roy, called Regius. Translated out of French into English by Aristotle. At London : Printed by Adam Islip, 1598
Bib Name / Number:STC (2nd ed) / 760---Archer

Bib Name / Number:STC (2nd ed.) / 22541---no AA--Archer/12142

1600:

11. The whole booke of Psalmes by Sternhold, Thomas, d. 1549. London : Printed by John Windet for the assignes of Richard Daye, 1600
Bib Name / Number:STC (2nd ed.) / 2500.3---60p---no AA--Archer p2/2108

12. The vwhole booke of Psalmes. Collected into English meetre, by Thomas Sternhold, Iohn Hopkins, and others, conferred with the Hebrue, with apt notes to sing them withall. Set forth and allowed to be sung in all churches ... by Sternhold, Thomas, d. 1549, London : Printed by Iohn Windet for the assignes of Richard Daye, 1600
Bib Name / Number:STC (2nd ed.) / 2500---57p---no AA--Archer p2/2107

1601:

13. The text of the New Testament of Iesus Christ, translated out of the vulgar Latine by the Papists of the traiterous seminarie at Rhemes. With arguments of booke, chapters, and annotations, pretending to discover the corruptions of diuers translations, and to cleare the controverisies of these dayes. Whereunto is added the translation out of the original Greeke, commonly vsed in the Church of England, with a confutation of all such arguments, glosses, and annotations, as conteine manifest impietie, of heresie, treason, and slander, against the Catholike Church of God, and the true teachers thereof, or the translations vsed in the Church of England. The whole worke, perused and enlarged in diuers places by the authors owne hand before his death, with sundry quotations, and authorities out of Holy Scripture, counsels, Fathers, and history. More amply then in the former edition. By W. Fulke, D. in Diuinitie. by Parker, Matthew, 1504-1575, Imprinted at London : By Robert Barker, printer to the Queenes most excellent Maiestie, 1601
Bib Name / Number:STC (2nd ed.) / 2900---487p---no AA--Archer p2/16238

1603:
14. The whole booke of Psalmes. Collected into English meetre by Thomas Sternhold, Iohn Hopkins, and, others, conferred with the Hebrue, with apt notes to sing them withall. Set forth and allowed to be sung in all churches ... by Sternhold, Thomas, d. 1549, London : Printed by Iohn Windet for the assignes of Richard Daye, 1603
Bib Name / Number:STC (2nd ed.) / 2509---57p---no AA--Archer p2/17524

II

15. The liues of the noble Grecians and Romaines, compared together by that graue learned philosopher and historiographer, Plutarke of Chaeronea. Translated out of Greeke into French by James Amiot abbot of Bellozane, Bishop of Auxeerre, one of the Kings priuie Counsell, and great Amner of France. VVith the liues of Hannibal and of Scipio African: translated out of Latine into French by Charles de l'Esluse, and out of French into English, by Sir Thomas North Knight. Hereunto are also added the liues of Epaminondas, of Philip of Macedon, of Dionysius the elder, tyrant of Sicilia, of Augustus Caesar, of Plutarke, and of Seneca: with the liues of nine other excellent chieftaines of warre: collected out of AEmylius Probus, by S.G.S. and Englished by the aforesaid translator. by Plutarck. Imprinted at London : By Richard Field for John Norton, 1603
Bib Name / Number:STC (2nd ed.) / 20068b---661p---no AA---has Archer/13930

Bib Name / Number:STC (2nd ed.) / 21128---29p---no AA--Archer/1719

17. The liues of the noble Grecians and Romaines, compared together by that graue learned philosopher and historiographer, Plutarke of Chaeronea. Translated out of Greeke into French by James Amiot abbot of Bellozane, Bishop of Auxeerre, one of the Kings priuie Counsell, and great Amner of France. VVith the liues of Hannibal and of Scipio African: translated out of Latine into French by Charles de l'Esluse, and out of French into English, by Sir Thomas North Knight. Hereunto are also added the liues of Epaminondas, of Philip of Macedon, of Dionysius the elder, tyrant of Sicilia, of Augustus Caesar, of Plutarke, and of Seneca: with the liues of nine other excellent chieftaines of warre: collected out of AEmylius Probus, by S.G. S. and Englished by the aforesaid translator. by Plutarck. Imprinted at London : By Richard Field for George Bishop, 1603
Bib Name / Number:STC (2nd ed.) / 20068a---661p---no AA---Archer/16467

1604:

18. Of the lavves of ecclesiasticall politie, by Hooker, Richard, 1553 or 4-1600. Printed at London : By Iohn Windet, dwelling at the signe of the Crosse-keyes neare Paules wharffe, and are there to be solde, 1604
Bib Name / Number:STC (2nd ed.) / 13713---108p---AA--Archer t/p/-19711

19. Lachrimae, or Seauen teares figured in seauen passionate pauans, by Dowland, John, 1563?-1626. London : Printed by Iohn Windet, dwelling at the signe of the Crosse Kyees at Povvles Warffe, and are to be solde at the authors house in Fetter-lane neare Fleet-streete, 1604
Bib Name / Number:STC (2nd ed.) / 7097---26p---no AA/Archer p2,p3/20028

20. The arch's of triumph erected in honor of the high and mighty prince. Iames. the first of that name. King, of England. and the sixt of Scotland. by Harrison, Stephen, joiner and architect. [Imprinted at London : By Iohn VVindet, printer to the honourable citie of London, and are to be sold at the authors house in Lime-street, at the signe of the Snayle, 1604
Bib Name / Number:STC (2nd ed.) / 12863---AA--Archer on every page--diff version/22858
Bib Name / Number:Greg, I, 208. / compasses on three pages

1609:

21. The faerie queene by Spenser, Edmund, 1552?-1599. At London : Printed by H.L.

III

for Mathew Lownes, 1609
22. The catalogue of honour or Tresury of true nobility. peculiar and proper to the isle of Great Britaine: by Milles, Tho. 1550?-1627?. London : Printed by William Iaggard, 1610


24. A letter of the authors, expounding his whole intention in the course of this worke by Spenser, Edmund, 1552?-1599. [S.I. : H. Lownes for M. Lownes, 1611

25. The liues of the noble Grecians and Romaines, compared together by that graue learned philosopher and historiographer Plutarke of Chaeronea: translated out of Greeke into French by James Amiot abbot of Bellozane, Bishop of Auxerre, one of the Kings priuie Counsell, and great Almner of France: vwith the liues of Hannibal and Scipio African: translated out of Latine into French by Charles de l'Eescluse, and out of French into English, by Sir Thomas North Knight. Hereunto are also added the liues of Epaminondas, of Philip of Macedon, of Dionysius the elder, tyrant of Sicilia, of Augustus Caesar, of Plutarke, and of Seneca: with the liues of nine other excellent chieftaines of warre: collected out of AEmylius Probus, by S.G.S. and Englished by the aforesaid translator. by Plutarch. London : Printed by Richard Field, 1612

26. The workes of the reuerend and faithfull seruant af Iesus Christ M. Richard Greenham, minister and preacher of the Word of God, by Greenham, Richard. London : Printed [by Thomas Snodham and Thomas Creede] for VVilliam VVelby, and are to be solde at his shop in Paules Church-yard, at the signe of the Swanne, 1612


28. The Holy Bible [King James Version, quarto and octavo editions]: printed by Robert Baker, Printer to the King's most excellent majesty. Anno Domini 1612---AA


Bib Name / Number:STC (2nd ed.) / 22213---Archer

1615:

32. Mikrokosmographia: by Crooke, Helkiah, 1576-1635. [London] : Printed by William Iaggard dwelling in Barbican, and are there to be sold, 1615
Bib Name / Number:STC (2nd ed.) / 6062---514p--AA p6--Archer p2,4/7685

1616:

33. The workes of Beniamin Ionson. by Jonson, Ben, 1573?-1637. London : Printed by W: Stansby, and are to be sould by Rich: Meighen, 1616
Bib Name / Number:STC (2nd ed.) / 14752---441p--AA p44--archer p8/12766

34. The workes of Beniamin Ionson. by Jonson, Ben, 1573?-1637. Imprinted at London : By Will Stansby, 1616
Bib Name / Number:STC (2nd ed.) / 14751---AA p47--Archer p9/12095

1617:

35. The history of the world by Raleigh, Sir, , Walter, 1552?-1618. At London : Printed [by William Stansby] for Walter Burre[, and are to be sold at his Shop in Paules Church-yard at the signe of the Crane, 1617
Bib Name / Number:STC (2nd ed.) / 20638---no AA---Archer /13280

36. The surgeons mate or Military & domestique surgery. by Woodall, John, 1556?-1643. London : printed by John Legate, for Nicholas Bourne, and are to be sold at his shop at the south entrance of the Royall Exchange, 1617
Bib Name / Number:Wing (2nd ed.) / W3421---217p---no AA--Archer p6,p16/37024

37. Colin Clouts come home againe by Spenser, Edmund, 1552?-1599. At London : Printed by H.L. for Mathew Lownes, 1617
Bib Name / Number:STC (2nd ed.) / 23077.7---no AA--Archer p2/23479

38. A letter of the authors, expounding his whole intention in the course of this worke by Spenser, Edmund, 1552?-1599. [S.l. : H. Lownes for M. Lownes, 1617
Bib Name / Number:STC (2nd ed.) / 23086.7---8p---no AA--Archer p1/23477

1618:

Bib Name / Number:STC (2nd ed.) / 543----417p---no AA--Archer p2,p3/7181

40. A commentarie vpon the fourth booke of Moses, called Numbers. by Attersoll, William, d. 1640. London : Printed by William Iaggard, 1618
Bib Name / Number:STC (2nd ed.) / 893---668p---no AA--Archer p2/7226

V

41. The genealogies recorded in the Sacred Scriptures, according to euery family and tribe by Speed, John, 1552?-1629. [S.l. : J. Beale, 1618
Bib Name / Number:STC (2nd ed.) / 23039a.2---21p---no AA--Archer/27146

1619:

42. The ancient, famous and honourable history of Amadis de Gaule. by Pyott, Lazarus, Printed at London : By Nicholas Okes, 1619
Bib Name / Number:STC (2nd ed.) / 544---229p---no AA--Archer p2,p3/7179
43. The famous and memorable works of Josephus, a man of much honour and learning among the Jews. London: Printed for Thomas Adams; London: Printed at London by Humphrey Lovvnes dwelling on Bredstreet hill at the signe of the Starre, 1620.
Bib Name / Number: STC (2nd ed.) / 14811---Archer

Bib Name / Number: STC (2nd ed.) / 1162---202p---no AA--Archer p2/21495

Bib Name / Number: STC (2nd ed.) / 1163---201p---no AA--Archer p3/23338

Bib Name / Number: STC (2nd ed.) / 14811a---431p---AA p4--Archer p2,p3/6915

47. The historie of the Council of Trent. London: Printed by Robert Barker, and John Bill, printers to the Kings most Excellent Maiestie, 1620.
Bib Name / Number: STC (2nd ed.) / 21761---Archer

Bib Name / Number: STC (2nd ed.) / 6249---123p---no AA--Archer p2/7750
Copy from: University of Michigan Libraries

49. The history of the world. London: Printed by William Iaggard [William Stansby, and Nicholas Okes] for Walter Burre, and are to be sold at his shop in Paules Church-yard at the signe of the Crane, 1621.
Bib Name / Number: STC (2nd ed.) / 20639---698p---Archer p2/16795

50. The history of the world by Raleigh, Walter, Sir, 1552?-1618. London: Printed [by William Iaggard, W. Stansby and N. Okes] for Walter Burre [and are to be sold at his shop in Paules Churchyard at the signe of the Crane], 1621.
Bib Name / Number: STC (2nd ed.) / 20638a---689p---no AA--Archer t/p p3,p19/14071

51. The lawes or standing orders of the East India Company by East India Company. VI

[London : E. Allde?], 1621
Bib Name / Number: STC (2nd ed.) / 7447---Archer

52. The theater of honour and knight-hood. Or A compendious chronicle and historie of the whole Christian world. London: Printed by VViliam Iaggard, dwelling in Barbican, and are there to be sold, 1623.
Bib Name / Number: STC (2nd ed.) / 10717---594p---no AA--Archer-FF squares/22121

Bib Name / Number: STC (2nd ed.) / 22273---458p---AA--Archer/11596
Bib Name / Number:STC (2nd ed.) / 22546a---no AA/17847
1626:

Bib Name / Number:STC (2nd ed.) / 6251---115p--no AA--Archer p2,p4,p5/7752
1628:

Bib Name / Number:STC (2nd ed.) / 20640---695p---no AA--Archer t/p,p3/16796
1630:

57. The historie of the most renowned and victorious princesse Elizabeth, late Queene of England. by Camden, William, 1551-1623. London : Printed [by Nicholas Okes, Elizabeth Allde?, Bernard Alsop and Thomas Fawcet, Thomas Purfoot, and John Beale] for Benjamin Fisher and are to be sold at his shop in Aldersgate streete, at the signe of the Talbot, 1630
Bib Name / Number:STC (2nd ed.) / 4500---338p---AA p8 new var., Archer p2/7561
1631:

Bib Name / Number:STC (2nd ed.) / 163---83p---no AA--Archer p2/7185
1634:

Bib Name / Number:STC (2nd ed.) / 6252---132p---no AA--Archer p2,p4/7753
1637:

60. Britain, or, A chorographcall description of the most flourishing kingdomes,

VII

England, Scotland, and Ireland, and the islands adjoyning, out of the depth of antiquitie
Bib Name / Number:STC (2nd ed.) / 4510.6--Archer Emblem/27507
1638:

61. Francisci Baconi, Baronis de Verulamio, Vice-Comitis Sancti Albani, operum moralium et civilium tomus. by Bacon, Francis, 1561-1626. Londini : Excusum typis Edwardi Griffini [and John Haviland]; prostant ad Insignia Regia in Coemeterio D. Pauli, apud Richardum Whitakerum [and John Norton], 1638
Bib Name / Number:STC (2nd ed.) / 1109---Archer---[2]

VIII
George Gurdjieff was a very remarkable man who surfaced for the first time in the city of St. Petersburg in Russia near the end of the year 1911. No one seemed to know anything about him, who he was, where he came from, or what his motives were. There was something oriental about his appearance. His fiercely curled black mustache, extraordinarily piercing eyes, and swarthy, Indian-Rajah like features, evoked images of far away exotic lands rather than a prosaic St. Petersburg Café. He was very powerfully built, and walked with the graceful, padding tread of a big cat. He could have come from somewhere in the trackless regions of central Asia, or he could have come from another planet for all anyone knew. Those who met him came away with the impression that he was someone absolutely different from, not even remotely resembling anyone they had ever know before.

What was more, they received the distinct impression of someone disguised, who wore a mask to conceal his essentially alien nature. After a time they arrived at the realization that they would never penetrate behind the mask to see who, or what, lay behind it. He was not only unknown, he was unknowable. He openly described his pupil as guinea pigs allotted for his own use. No one knew whether he was on the side of the angels, or on the side of the devil (in the figure of Beelzebub, in his major work, Beelzebub’s Tales To his Grandson, for example, he seemed to be painting a self portrait). But what did become abundantly evident was that this man had extraordinary knowledge as regards all aspects of the paranormal, and he not only possessed an extensive and exact knowledge of matters relating to the paranormal, he also possessed paranormal powers.
George Gurdjieff told a story he said was a very good illustration of man’s position in the world, and that incidentally was curiously close to the theology of the Cathars. He said that, “the sleep in which man exists is not normal but hypnotic sleep. Man is hypnotized and this hypnotic state is continually maintained and strengthened in him. One would think that there are forces for whom it is useful and profitable to keep man in a hypnotic state and prevent him from seeing the truth and understanding his position”:

“There is an Eastern tale which speaks about a very rich magician who had a great many sheep. But at the same time this magician was very mean. He did not want to hire shepherds, nor did he want to erect a fence about the pasture where his sheep were grazing. The sheep consequently often wandered into the forest, fell into ravine, and so on, and above all they ran away, for they knew that the magician wanted their flesh and skins and this they did not like.

At last the magician found a remedy. He hypnotized his sheep and suggested to them first of all that they were immortal and that no Harm was being done to them when they were skinned, that, on the Contrary, it would be very good for them and even pleasant; secondly he suggested that the magician was a good master who loved his flock so much that he was ready to do anything in the world for them; and in the third place he suggested to them that if anything at all were going to happen to them it was not going to happen just then, at any rate not that day, and therefore they had no need to think about it. Further the magician suggested to his sheep that they were not sheep at all; to some of them he suggested that they were lions, to others that they were eagles, to others that they were men, and to others that they were magicians.

And after this all his cares and worries about the sheep came to an end. They never ran away again but quietly awaited the time when The magician would require their flesh and skins.”