

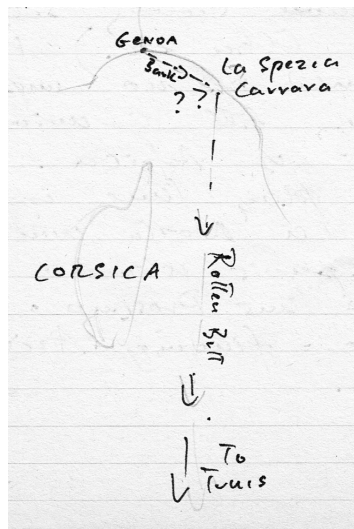
Selected pages from 'Original Notebook – The Tempest (April 1984) – Transcribed.

(This notebook was originally named: 'The Island of The Tempest, April 1984' but in effect the material covered goes over and beyond geographical aspects. ed.)

Notebook pages 1 to 4

Today began a rough draft of an article on the whereabouts of the island of 'The Tempest.' This island, I am now certain is 'Zembra' just off the coast of Tunis. The lines that lead to it are many – but to clinch the argument, I need to know more about the winds and currents of the Western Basin of the Mediterranean.

The 'rotten carcasse of a butt' – must have stood at anchor somewhere in the sea a little way from Genoa. Since Genoa is the natural port for Milan and since Prospero and Miranda were carried by a 'bark' i.e. a little vessel (kind of skiff?) – a little distance before they were put aboard it.



To be at anchor a boat requires water that is not too deep. Here that must rather mean the coast, since the sea quickly becomes deep offshore. The little bark must surely have followed the coastline in a S.E. direction, perhaps even as far as another port, a coastline town (La Spezia?) where several ships might have been riding at anchor, among them an old abandoned one, its rigging and other tackle long removed, or blown away by storms.

If the wind blew from the North, a boat weighing anchor at this point of the coast could miss the coast of Corsica and also just miss Elba and its neighbouring island (i.e. it would travel slightly S.E. between Corsica and Elba etc. From then on there would be no impediment in its journey till it arrived at the North Coast of Africa.

In the play there is direct evidence of a North wind blowing on Prospero's island at the time that Prospero and Miranda arrive there – finding Ariel imprisoned in an oak.

Continue research: the winds and currents of the Mediterranean at different seasons. of the year.

Other points: If they started at Algiers the sailors would bring the witch Sycorax along the old Phoenician trading route just off the African coast and arrive very naturally at Zembra.

The goddesses of the masque (?) - Iris, Juno etc. are the very ones worshipped in ancient Carthage.

The vision of the 'cloud capped towers' is not a random one. It is a vision of Carthage which lies – or lay – just across the sea from Zembra, even nearer than Tunis. It is such a vision as a man might have who could gaze into the past – and it is specifically accurate – Carthage did 'vanish into thin air.'

That Carthage is pointed to is directly hinted at in the text – both Carthage and Dido are spoken of .. (place). Quote.

We are led through Carthage to the Phoenicians who founded it and to the Carthaginian Empire which once almost circled the Western Basin of the Mediterranean. We are led to the Punic wars with Rome and to the fall of that Empire.

Surely we must come to Hannibal (investigate name in Latin etc.), the last Carthaginian general, who circled the W. Basin and who spent 15 years in Italy in the hinterland of Naples? (from whence Alonso sets out). Hannibal or Annibal is almost an anagram of Caliban. What does that say? That Caliban comes from the country of Hannibal? That they are opposites: animal man and genius man?

....

Notebook pages 17 - 41

Have found numbered 'Tempest'. Looking at mirror passages to 'Clowd-capt Towres' passage (Act IV) to see if there is any confirmation of my strong conviction that Carthage is being described.

This passage falls just after the Act-centre which is also the Scene-centre (central line, 'You nymphs, called naiads of the windring brooks). The passage describing the city that dissolves corresponds (*in scene-symmetry, ed.*) essentially to Juno: first Ceres' announcement of her coming – then Juno's words. Then the first canto of the song which Juno sings. (Juno first four lines; Iris last eight lines. 'Gait' is spelled 'gate' which echoes the theme of buildings.

¹ *Cer.* Highest Queene of State,

Great *Iuno* comes, I know her by her gate.

Iu. How do's my bounteous sister? goe with me

To blesse this twaine, that they may prosperous be,

And honourd in their Issue.

¹ Entered by for sake of clarity. ed.

They sing.

*Iu. Honor, riches, marriage, blessing,
Long continuance, and encreasing,
Hourely ioyes, be still vpon you,
Iuno sings her blessings on you.
Earths increase, foyzon plentie,
Barnes, and Garners, neuer empty.
Vines, with clustring bunches growing,
Plants, wtht goodly burthen bowing:
Spring come to you at the farthest,
In the very end of Haruest.
Scarcity and want shall shun you,
Ceres blessing so is on you.*

Juno and Ceres are both Roman goddesses; only Iris is Greek (was she adopted by the Romans?).

A time sequence from early to late?

Early Pagan times – Greece

Later Pagan times – Rome

Christianity – nymphs

Islam – sunburnt sicklemen

There is a certain balance historically between Greece at its height and Islam (8th centuries).

Juno Ceres

Earth Heaven

Sunday (15th April [?] ed.)

Since the ‘city’ passage mirrors the ‘Juno’ passage there should be a special connection between Carthage and the Goddess Juno, if our theory is correct. I am sure I read that there is a temple to Juno there.

Need to find where this is mentioned and also, if possible, evidence of the importance of the Juno cult in Carthage in Roman times. At present it could be argued that Juno points to Rome – since one of the first temples to be built after the founding of the city was dedicated to Juno there (Lucina) - *Roman goddess of childbirth, ed.*

Also enquire – Did Roman Temples have gates? In Folio the spelling is: ‘I know her by her gate.’

Sunday evening

‘Cutting the clouds towards *Paphos*.’

Paphos is on the coast of Cyprus. S.W. corner.

By chance today I bought a Biblical Atlas, in the cathedral shop. One map shows the journeys of Saint Paul. He stopped at Paphos - and a note mentions ‘the blinding of the Jewish Sorcerer.’ With help of concordance, looked up relevant verses in Acts, and found the story. The sorcerer tries to prevent Paul from converting to Christianity the Roman pro-consul of the island – Paul either strikes the sorcerer blind or predicts that he will instantly be struck blind. The blindness is apparently for a time only, because the sorcerer is the instrument of the Devil.

That a play about a sorcerer who suffers for a time should point us to a place where another sorcerer suffers for a time, seems beyond coincidence. What is it saying? That Prospero too might have grown more and more evil if he had not suffered his twelve years’ banishment to a remote island: a place where no news of the world can reach him? That the suffering purified him?

At the end of the twelve years he forgives his enemies and abjures his sorcery. But another path was true (?): the taking of revenge by means of that sorcery: and afterwards the development of his magic art to a yet higher pitch of power.

Antonio never repents what he did to Prospero, perhaps because it was a good deed? or good in its effect.

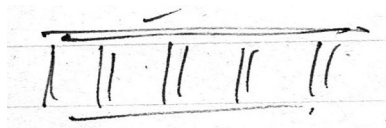
The connection between Venus and Paphos is, possibly, better known among Shakespeare scholars. ie Paphos was one of the chief centres of the cult of Aphrodite, with whom Venus (originally a modest Italian deity) later became identified. The fact that Shakespeare makes Venus go to Paphos confirms that he identifies the Roman goddess with the Greek one.

Larousse affirms that Aphrodite was originally a Phoenician goddess! Rel. to Cybele?

‘Paphos’ here makes a sharp juxtaposition between the themes of paganism and Christianity – confirms my hunch that the same meeting occurs when the nymphs dance with the sicklemen, though the counterpoint is between Christianity and Islam (the Crusades).

Yesterday found that Juno’s ‘gait’ is mirrored (scene-mirror) by ‘racke’, which means a special kind of gait of a horse in which all four feet are virtually off the ground at once.

Also – ‘racke’ is a feeding trough



- like the pillars of a temple in miniature ?

Did Juno skim along like a flat pebble over the smooth sea?

She descends in a chariot drawn by peacocks. Surely when she reaches the ground she must stay in the car drawn by peacocks, who must then somehow flutter along on the ground? (Like a pair of 'racking' horses?).

'This blew ey'd hag' is play line 384

2245 (total number or lines in 'The Tempest', ed.) minus 384 = 1861

Therefore 1861 = 385- (the line number counting from the end of the play and the equivalent of line 385 from the start of the play, ed.)

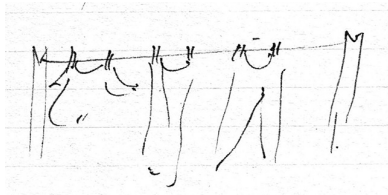
379	Which thou forgetst. This damn'd Witch <i>Sycorax</i>	400-	<i>Ste.</i> Put off that gowne (<i>Trinculo</i>) by this hand Ile
380	For mischiefes manifold, and sorceries terrible	399-	haue that gowne.
381	To enter humane hearing, from <i>Argier</i>	398-	<i>Tri.</i> Thy grace shall haue it. (meane
382	Thou know'st was banish'd: for one thing she did	397-	<i>Cal.</i> The dropsie drowne this foole, what doe you
383	They wold not take her life: Is not this true? <i>Ar. I, Sir.</i>	396-	To doate thus on such luggage? let's alone
384	<i>Pro.</i> This blew ey'd hag, was hither brought with	395-	And doe the murther first: if he awake,
385	And here was left by th' Saylor; thou my slau, (child,	394-	From toe to crowne hee'l fill our skins with pinches,
386	As thou reports thy selfe, was then her seruant,	393-	Make vs strange stuffe.
387	And for thou wast a Spirit too delicate	392-	<i>Ste.</i> Be you quiet (<i>Monster</i>) Mistris line, is not this
388	To act her earthy, and abhord commands,	391-	my Ierkin? now is the Ierkin vnder the line: now Ier-
389	Refusing her grand hests, she did confine thee	390-	kin you are like to lose your haire, & proue a bald Ierkin.
390	By helpe of her more potent Ministers,	389-	<i>Trin.</i> Doe, doe; we steale by lynne and leuell, and't
391	And in her most vnmittigable rage,	388-	like your grace.
392	Into a cloven Pyne, within which rift	387-	<i>Ste.</i> I thank thee for that iest; heer's a garment for't:
393	Imprison'd, thou didst painfully remaine	386-	Wit shall not goe vn-rewarded while I am King of this
394	A dozen yeeres: within which space she di'd,	385-	Country: Steale by line and leuell, is an excellent passe
395	And left thee there: where thou didst vent thy groanes	384-	of pate: there's another garment for't.
396	As fast as Mill-wheeles strike: Then was this Island	383-	<i>Tri.</i> <i>Monster</i> , come put some Lime vpon your fin-
397	(Sae for the Son, that he did littour heere,	382-	gers, and away with the rest.
398	A frekelld whelpe, hag-borne) not honour'd with	381-	<i>Cal.</i> I will haue none on't: we shall loose our time,
399	A humane shape.	380-	And all be turn'd to Barnacles, or to Apes
400	<i>Ar.</i> Yes: <i>Caliban</i> her sonne.	379-	With foreheads villanous low.

We come to a picture of a straight washing line seen against a background of blue sea and sky, with clothes fixed to it by a row of cloven pegs.

They are pegs near – or ships imagined far, sailing in a line along a blue sea. Then the curves of the clothes are the coast – the northern coast of Africa, with ships sailing along the East – West Phoenician trade route – the way that *Sycorax* journeyed.

Yes! 392 = 'Cloven Pyne' and 392- = 'Mistris line' !!

Also posts at the ends?



A big post with a garment waving beside it would be a larger reminder of mast and sail.

'We steale by line and levell' A phrase to mean 'methodically' – clearly in the way that a good mason works.

A joke because:

1. They are stealing most unmethodically – grabbing in haste, quarreling, tugging.
2. 'Level' also means 'flat place' and they have been through a fen and are still in one?
3. The 'line' is also the printed line of the Folio – the pegs – the long strokes up and down. We steale meaning; understanding 'by line and level.'

Yet – while Stephano and Trinculo are doing just that, stealing the images, the biggest clothes, from the printed line – they are set upon by Prospero's goblin-hounds, and are made for a time to suffer cruel pains in jointes and skin.

So stealing 'by line and levell' has a punishment? not necessarily by our doing it all wrong, in haste and discord, perhaps if one does it right with calmness and patience, no punishment need follow.

Why is the jerkin likely to lose its hair and become a bald jerkin? A fur jacket with bald patches which Stephano only observes when he takes it off the line?

Because he tugs it away from its pegs, and the pegs keep some of the fur? (perhaps Sycorax caught Ariel by the hair when he tried to escape being shut in the pine, she needed extra help to get him in).

Jerkin, written 'Ier-kin' – air-kin – another name for Ariel, who dances in the air?

This hair – bald idea is followed by 'passe of pate' – head imagery – scalping? Was Caliban's cannibal father a head hunter?

The hairy jerking, bald in places also reminds one of apes. Caliban fears that they will be turned by Prospero into 'Barnacles and Apes.' How does he come by this idea? Did his mother change men into geese and monkeys? Was she a kind of Circe? Could there have been people on the island when the pregnant Sycorax arrived?

Then was the island not honoured with a human shape. Because before it was?

Earthly and abhorred commands to turn men into beasts? To procure beasts for his carnal pleasure?

Act Mirror

Prospero's description to Miranda of how they came to the island mirrors his reminding description to Ariel of how Sycorax came, how Caliban was born, and how Ariel was imprisoned in a pynne.

By line and level – by vertical and horizontal – Prospero and Miranda came vertically i.e. from North to South and Sycorax came horizontally i.e. from West to East (iest).

Line and level – longitude and latitude. Prospero and Miranda – about 11 degrees, Sycorax – about 37 degrees?

A cross – significant? The shaft of the cross must go deep into the heart of Africa. The arms are further North than Palestine (*approx. level with Ephesus, ed.*). The shafts goes through Skagerrak!(?)

Argier – Island of Zembra – just about the same latitude.

Nautical meaning also to ‘line and level.’

ACT CENTRES

Act I

Ar. Not a haire perishd:

On their sustaining garments not a blemish,
But fresher then before: and as thou badst me,
In troops I haue dispersd them 'bout the Isle:
The Kings sonne haue I landed by himselfe,
Whom I left cooling of the Ayre with sighes,
In an odde Angle of the Isle, and sitting

Act Centre His armes in this sad knot.

Pro. Of the Kings ship,

The Marriners, say how thou hast disposd,
And all the rest o'th' Fleete?

Ar. Safely in harbour

Is the Kings shippe, in the deepe Nooke, where once
Thou calldst me vp at midnight to fetch dewe
From the still-vest *Bermoothes*, there she's hid;

Act II

The Man i'th Moone's too slow, till new-borne chinnes
Be rough, and Razor-able: She that from whom
We all were sea-swallow'd, though some cast againe,
(And by that destiny) to performe an act
Whereof, what's past is Prologue; what to come
In yours, and my discharge.

Seb. What stuffe is this? How say you?

Act Centre 'Tis true my brothers daughter's Queene of *Tunis*,
So is she heyre of *Naples*, 'twixt which Regions
There is some space.

Ant. A space, whose eu'ry cubit
Seemes to cry out, how shall that *Claribell*
Measure vs backe to *Naples*? keepe in *Tunis*,
And let *Sebastian* wake. Say, this were death
That now hath seiz'd them, why they were no worse
Then now they are: There be that can rule *Naples*
As well as he that sleepes: Lords, that can prate

Act III

A murren on your Monster, and the diuell take your
fingers.

Cal. Ha, ha, ha.

Act Centre *Ste.* Now forward with your Tale: prethee stand
further off.

Cal. Beate him enough: after a little time
Ile beate him too.

Ste. Stand farther: Come proceede.

(Ariel invisible. Caliban proposing murder of Prospero to Stephano)

Act IV

Pro. Sweet now, silence:

Iuno and *Ceres* whisper seriously,

There's something else to doe: hush, and be mute

Or else our spell is mar'd.

Act Centre *Iuno and Ceres whisper, and send Iris on employment.*

Iris. You Nimphs cald *Nayades* of |y| windring
brooks,

With your sedg'd crownes, and euer-harmelesse lookes,

Leaue your criske channels, and on this green-Land

Answered your summons, *Iuno* do's command.

Act V

(Prospero) Are naturall breath: but howsoeu'r you haue
Beene iustled from your sences, know for certain
That I am *Prospero*, and that very Duke
Which was thrust forth of *Millaine*, who most strangely
Vpon this shore (where you were wrackt) was landed
To be the Lord on't: No more yet of this,
Act For 'tis a Chronicle of day by day,
Centre Not a relation for a break-fast, nor
Befitting this first meeting: Welcome, Sir;
This Cell's my Court: heere haue I few attendants,
And Subiects none abroad: pray you looke in:
My Dukedome since you haue giuen me againe,
I will requite you with as good a thing,
At least bring forth a wonder, to content ye

Qualities of the Centres

I	II	III	IV	V
- Miranda asleep on stage.	Alonso and Gonzalo asleep on stage.	No one asleep? Caliban, Stephano and Trinculo all drunk.		Lords just woken up from trance – recognize Prospero finally.
- Mariners asleep on ship.				
- Ariel unfolding a tale.		Caliban unfolding a tale.	Masque presents tale.	‘Tis a chronicle of day by day’ etc.
- Image of Ferdinand sitting ???	‘crown’	Stephano sitting, after Trinculo’s blow.	Image of swimming. Naiad’s crown. Green land.	Image of sea, shore, shipwreck, ‘landing.’
–	Two men plotting murder (of Alonso and Gonzalo).	Two men plotting murder (of Prospero).	The victim on stage.	Tale of past attempt at murder.
- Ariel’s voice like a whispering of the wind?	Whispering?	Whispering?	Juno and Ceres whispering	- Soft voice, ‘No more of this.’

Always – a ‘standing further off’ incl. (?) Iris.

Miranda	Alonso	Trinculo	Prospero,	Prospero in centre
-	Gonzalo (???)	-	Miranda,	-
Prospero	-	Stephano	Ferdinand	Alonso next
Ariel	Anthonio	Caliban	-	
	Sebastian		Juno	
			Ceres	
			(Iris) above	

Have set out Act V in single columns and looked more closely at the divisions of the inner circle in terms both of lines and degrees.

In the circle there are 360 degrees and 240 lines.

Therefore 2 lines fill 3 degrees
and 20 lines fill 30 degrees.

So, by counting lines in 20's after entering the circle at line 60 we come we come to the points of an inscribed dodecagon – a double hexagon ($240 \div 20 = 12$ $360 \div 30 = 12$).

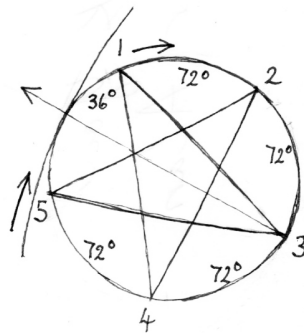
Since $60 + 20 = 80$, these points fall at lines:

80	100	120	140	160	180	200	220	240	260	280	300
30°	60°	90°	120°	150°	180°	210°	240°	270°	300°	330°	360°

Thus it happens that line 180 falls at 180°, the nadir of the circle, tho' all the other correspondences are different.

There is no doubt that this 12-rhythm can be inscribed in the small circles. Whether it is especially significant there, or whether a 6-rhythm might be more significant (6 forties) is not yet certain. But it occurs to us that a pentagram can also be inscribed – each point falling after a whole number of lines and a whole number of degrees since 72° corresponds to 48 lines (36 to 24 lines).

The five of the pentagram would match the five of the small circle's diameter, while the 12 – division would better match the 12 of the great circle's diameter. So we experiment with pentagram points in the small circle, first Act V – then Act I. Soon we conclude that one point of each pentagram must lie towards the centre of the great circle thus:

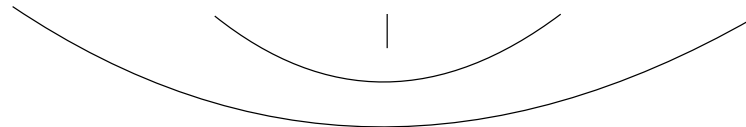


Then the pentagram is like a flower with its root in the centre of the earth, at least from one aspect.

From this it follows that the first point after entering the circle lies after only 36° or 24 lines, and then the succeeding points after 72° or 48 lines. The third point then falls at 180°, or line 180 (in Act V) and the nadir of the circle.

So, in Act V, counting first 24 lines, then counting 48's, we come to the following correspondences. Since $60 + 24 = 84$, the pentagram points fall at the lines:

Points	1	2	3	4	5
Lines	84	132	180	228	276
Degrees	36°	108°	180°	257°	324°
	36°	108°	180°	-108°	-36°

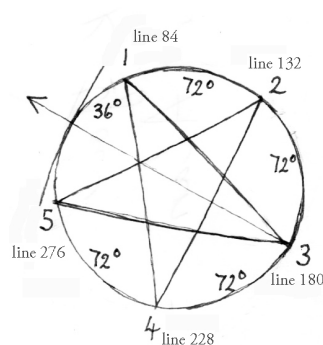


These lines are:

(1)

.... Flesh, and blood,

80	You, brother mine, that entertaine ambition,	5
81	Expell'd remorse, and nature, whom, with <i>Sebastian</i>	4
82	(Whose inward pinches therefore are most strong)	3
83	Would heere haue kill'd your King: I do forgiue thee,	2
> 84	Vnnaturall though thou art: Their vnderstanding	1
85	Begins to swell, and the approaching tide	1
86	Will shortly fill the reasonable shore	2
87	That now ly foule, and muddy: not one of them	3
88	That yet lookes on me, or would know me: <i>Ariell</i> ,	4
89	Fetch me the Hat, and Rapier in my Cell,	5
	I will discase me ...	



(2) line 132

128	<i>Pro.</i> First, noble Frend,	
129	Let me embrace thine age, whose honor cannot	4
130	Be measur'd, or confin'd.	3
131	<i>Gonz.</i> Whether this be,	2
132	Or be not, I'le not sweare.	1
133	<i>Pro.</i> You doe yet taste	1
134	Some subtleties o'th'Isle, that will not let you	2
135	Beleeue things certaine: Wellcome, my friends all,	3
136	But you, my brace of Lords, were I so minded	4

(3) line 180

	<i>(Pro)</i>	
	Beene iusted from your sences, know for certain	6
	That I am <i>Prospero</i> , and that very Duke	5
	Which was thrust forth of <i>Millaine</i> , who most strangely	4
	Vpon this shore (where you were wrackt) was landed	3
	To be the Lord on't: No more yet of this,	2
180	For 'tis a Chronicle of day by day,	1
181	Not a relation for a break-fast, nor	1
	Befitting this first meeting: Welcome, Sir;	2
	This Cell's my Court: heere haue I few attendants,	3
	And Subiects none abroad: pray you looke in:	4
	My Dukedome since you haue giuen me againe,	5
	I will requite you with as good a thing,	6

(4) line 228

	<i>(Alonso)</i>	
	Must aske my childe forgiueneſſe?	5
	<i>Pro.</i> There Sir ſtop,	4
	Let vs not burthen our remembrances, with	3
	A heauineſſe that's gon.	2
>	228 <i>Gon.</i> I haue inly wept,	1
	229 Or ſhould haue ſpoke ere this: looke downe you gods	1
	And on this couple drop a bleſſed crowne;	2
	For it is you, that haue chalk'd forth the way	3
	Which brought vs hither.	4
	<i>Alo.</i> I ſay Amen, <i>Gonzallo.</i>	5

(5) line 276

	Our royall, good, and gallant Ship: our Maſter	6
	Capring to eye her: on a trice, ſo pleaſe you,	5
	And were brought moaping hither.	4
	<i>Ar.</i> Was't well done?	3
	<i>Pro.</i> Brauely (my diligence) thou ſhalt be free.	2
>	276 <i>Alo.</i> This is as ſtrange a Maze, as ere men trod,	1
	277 And there is in this buſineſſe, more then nature	1
	Was euer conduct of: ſome Oracle	2
	Must rectifie our knowledge.	3
	<i>Pro.</i> Sir, my Leige,	4
	Doe not infeſt your minde, with beating on	5
	The ſtrangenſſe of this buſineſſe, at pickt leiſure	6
	(Which ſhall be ſhortly ſingle) I'll reſolue you,	

Conclusion:- Pentagram points

Whose shadow stretches on either side for 5 or 6 lines are similar to scene-centres. The 'point' itself seems to be specially significant – Prospero forgiving Anthonio, speaking (at the act-centre) of a 'Chronicle' – a tale – Gonzalo's words, 'looke downe you gods' and Alonso's, 'This is as strange a Maze, as ere men trod,'. But astride the point we find balancing words and the ideas expressed near the point echo each other and suggest a strange journey.

In (1) there balance:

The italicized names '*Sebastian*' and '*Ariell*'.

'Flesh, and bloud,' and 'Hat, and Rapier.'

'Whose inward pinches therefore are most strong' and 'That now ly foule, and muddy:'

(the suffering and mental confusion of those in power).

In (2):

'Let me embrace thine age,'

'my brace of Lords'

In (3):

Prospero ... 'that very Duke'

'Pray you looke in: / My Dukedome since'

'This shore (where' = 'This Cell's ... heere'

'Of this' = 'this first'

In (4):

'*Alo.* Must aske my childe forgiueneesse?'

'*Alo.* I say Amen, *Gonzallo.*'

In (5):

'... our Master / Capring to eye her:'

'The strangeneesse of this businesse, ... I'lle resolute you,'

Strange indeed that the master cannot speak for himself, but must be spoken for by the Boatswain! CAP – RING ??

The idea of the 'figure' is pointed to at:

'unnaturall though thou art: Their vnderstanding / Begins to swell,'

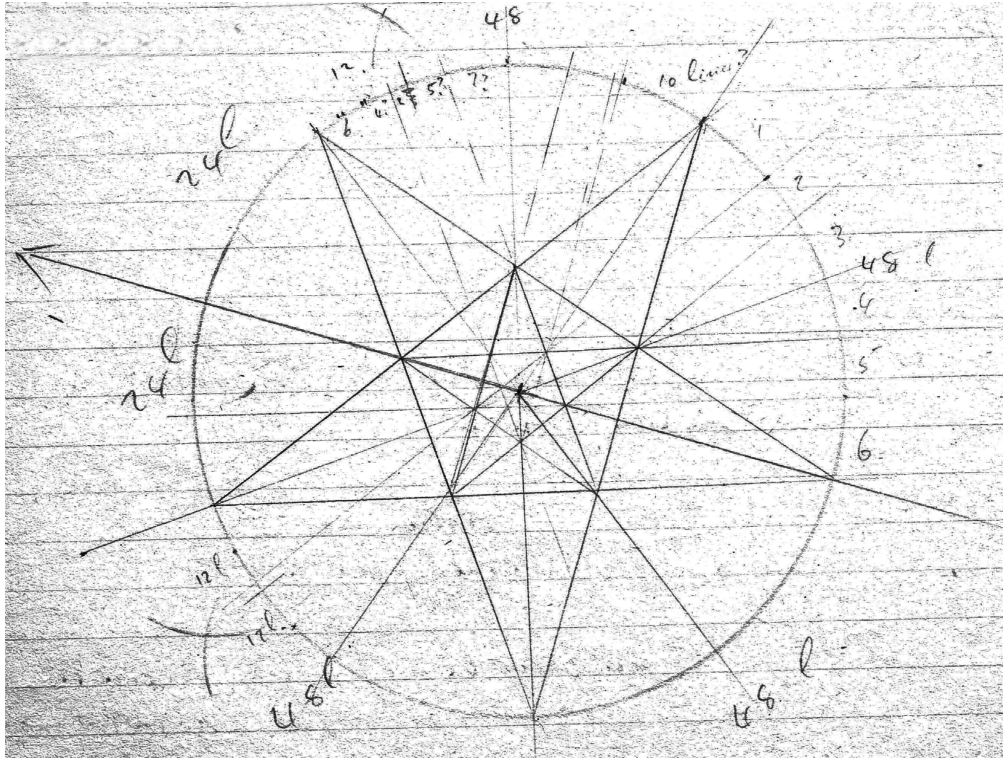
'embrace ... measur'd, or confin'd.'

'blessed crowne'

‘chalk’d forth the way’

‘strange a Maze, as ere men trod,’ (foot idea?)

It is the ??? nature of the Pentagram to divide the circle into many parts; like scenes.



If we inscribe 2 further pentagrams into the first pentagram, then the space between two (original) pentagram points is divided into six parts. The parts nearest the points being longest – about 10 lines. However I cannot identify any 10 lines – group seems more like 14.

Monday 18th

The words, ‘I pre-thee spare.’ (Alonso to Gonzalo. Act II) make me wonder whether this should be the moment where the axis spears the circle. They are followed by Gonzalo’s, ‘I haue done’ – i.e. I have speared as you commanded.

Therefore need to check words of other circle and effect on ‘figure.’

Wednesday 20th

Have resolved to read through at least Acts II, III, IV before my talk to the Ballytobins on Friday.

There is a reference to Anthonio's son. That of those drowned (and rescued ?) Anthonio and his sonne 'were twaine'. But where is this son and why does Anthonio show absolutely no anxiety about him – not even mention him? It must be because he is there. So where?

An anonymous Lord, or
The master of the ship?? 'extra'
The Boatswain?
Francisco?

Adrian could very well be Gonzalo's son. Since the two are described (by Sebastian and Anthonio as, 'the old Cock' and the Cockerell. Adrian is quite unlike Sebastian and Anthonio, he is pleasant and serious. Suppose he is Gonzalo's son, why should not Francisco be Anthonio's son?

But Francisco hardly speaks. In the first scene where he comes on he only speaks once – a vivid description of Ferdinand swimming to the shore and of the cliffs curving above that shore. Hearing this description the king, Alonso, must be given new hope that his lost son is alive.

Later, Anthonio, poisoning Sebastian's thoughts, speaks of 'this Lord of weake remembrance' as the one who has almost persuaded Alonso that Ferdinand is not drowned. We are meant, perhaps, to think he means Gonzalo. But he should mean Francisco – and if he does then it is Francisco who is the 'Spirit of perswasion.'

We look and find that these two passages are exactly symmetrical!