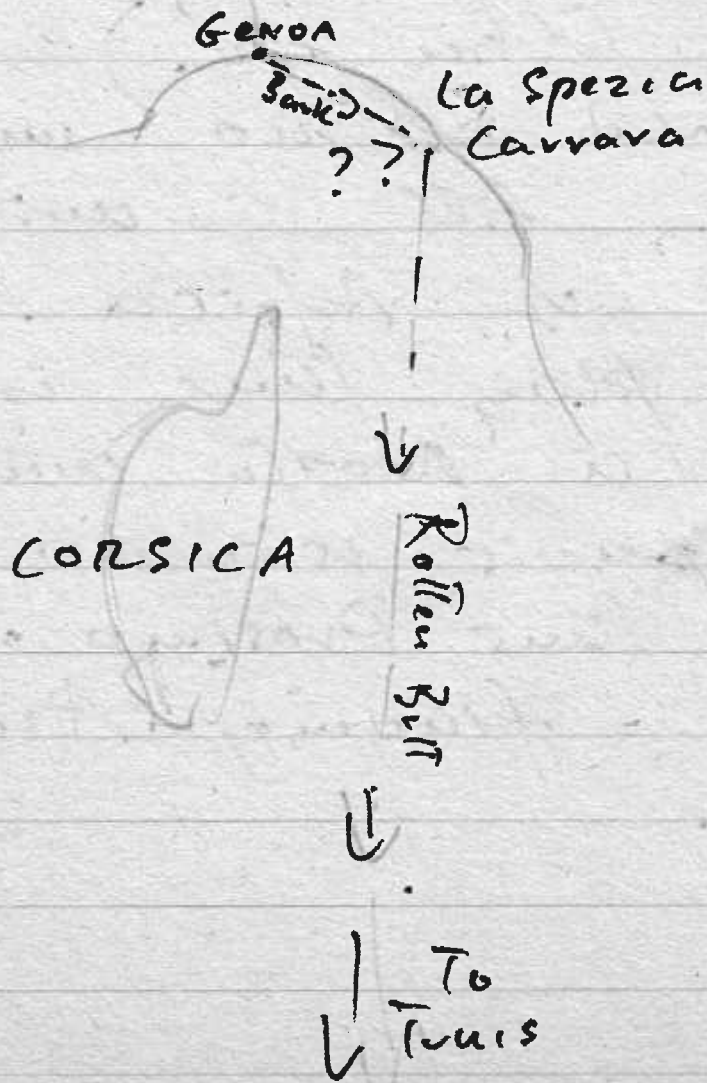


? APRIL '84

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

The "rotten carcass of a Butt" must have stood at anchor somewhere in the sea ^{a little way from} ~~at~~ 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 certain ^{MILAN} distance before they were put aboard it.



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

If the wind blew from the north, a boat weighing anchor at this point of the coast ~~would~~ miss the coast of Corsica and also just miss Elba and its neighboring island (i.e. it wd travel slightly S.E. between Corsica and Elba sh.) From there on there would be no impediment in its journey, till it arrived at the N. Coast of Africa.

In the play there is direct evidence of a North wind blowing on ~~the~~ Prospero's island. at the time ~~Prospero~~ Prospero & 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 find the
Witch Sycorax along the old Phoenician
trading route, just north of the African
coast - and ^{of the} ~~west~~ ^{east}, very naturally,
at Zembra.

= The goddesses of the
Mush - 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 - a ^{very} ~~lay~~ just across the
sea from Zembra, nearer than Tunis.
It is just a vision as a man
might have who could gaze into
the past - and it is specifically
accurate - Carthage did "vanish into
thin air"

= True Carthage is pointed
to is ~~the~~ directly hinted at in the
text - both Carthage & Dido are
spoken of (place). Quite

= We are led through

Carthage, to the Phoenicians
who founded it, to the Carthaginian
Empire which once almost circled
the Western Basin of the Med-Terranean.
- We are led to the Punic war
with Rome & to the fall of that
Empire.

Since we must come to
Hannibal - the last great Carthaginian
general, who circled the W. Basin,
who spent 15 years in Italy
in the hinterland of Naples - ?
(from whence Alonso sets out).

Investigate
name
Latin
etc

Hannibal. A Hannibal is
almost an anagram of Caliban
- C and H are kind of aspirants?

What does that say?
That Caliban comes from the
country of Hannibal? That they
are opposites, animal-man
and genius-man? That Caliban
was a half-car. half black
African & half blue-eyed Nordic
- like his mother Sycorax? anyan

Does he come - perhaps a prisoner
from the heart of Africa where
Hannibals elephants came from?

"They would not tell me for
one thing see Dad" Would
they never tell a pregnant woman
- even a witch? Or must she
be pregnant by some-one special?

By some^{one} of the same race as that
of the people into whose hands she fell?
What did Carthaginians look like?
Were they of the race of the Phoenicians?
Indians?

Caliban - Hamibal - Cannibal.

- In Hamibal's army there were
elephants - surely elephants from
the coast of Africa. With the
elephants must have come
elephant-boys, a fencer, and
these must have been black
Africans, primitive men.

Although the elephants died some
of these men may well have
retreated to Carthage from Italy,
with the rest of Hamibal's army,
- Perhaps they settled in Carthage
- or nearby, either having wives
waiting for them (or as camp-followers)
- or intermarrying.

A descendant encounters the
white-skinned, blue-eyed sorceress,
Sycorax - Perhaps she saves
someone from being eaten by her -
by prostituting herself?
She bears a child - a half-
-caste, - is half primitive African, a
half white. The child is
Caliban - who does have a human
shape - She is Tuppety-headed
} ie flat-nosed - & She is only

called a mountain as a kind
of joke - because at first
he appears to have two
heads, & two pairs of legs.
Caliban is "freckled" - perhaps
light & dark? or lighter
- skinned than most negroes.
Therefore freckled by the sun?
or the usual paler & soft of foot
legged patches?
He uses the phrase "pied nursery"
- because it had been used of Quin?
freckled trout 1614.

To Caliban, Stephano seems
filled with wine as other men are
filled with blood. He could
drink less, eat less -
"let me take thy foot."

Caliban intelligent - Prospero only
stopped educating him because he tried
to rape Miranda.

Caliban. Prospero's vision
goes beyond the island.

The surface - the graves

The undies raising an
atlantic tide, not an undertone
one.

(under the influence of Decius)
This thought about killing
Prospero - not so much cruel
as natural. To do such things
is simply part of his inheritance
- in any case Prospero is cruel
to Ariel.

The 12-year rhythm - occurring
twice - is a Jupiter rhythm.
- Jupiter - trine - Saturna is on
the Ptolemaean tri-vertex to
Cancer.
What is the nature of the
influence of Jupiter?

LIBRARY . Mon 2. Apr.?
Ref. Books consulted.

= THE MEDITERRANEAN LANDS.

J. J. BRANIGAN and H. R. JARRETT

Macdonald & Evans Ltd.

8, John Street, London.

1975 Sec. Ed.

Library No: R/910.0918.

= THE TIMES ATLAS

L. No: 912

= HOLIDAY BROCHURE

TUNISIA

HADJAMET NABEUL

= DECORATIVE PRINTED MAPS

526.8

(15th - 18th Cs)

In the above, Plate 43
shows Fez and Morocco, in the
Mercator-Hondius Atlas (Amsterdam
1606)

This Atlas might well show
Tunis too, a name been seen by
Shakespeare before writing "The
Tempest".

Also in above, Plate 23
shows title page of "THE MARINER'S MIRROR"
by L. J. WAGHENAER. (LONDON, 1588).

Tuesday -

Last thing last night
'(ou) Sackbut - Sicklemen'!

Sickle-men? Men of the Sickle.
- of the crescent?
The cross and the crescent?
The dark followers of the
Islamic Faith? Poetry.

But if the Reapers represent
Islam, then the Naiads should
represent Christianity.
| crisp | chaquels .

cris - chan?

elsewhere (see O.E.D.)

- 2. virtues below crispe heaven

crisp - curled - like hair
or waves.

Could it be pure, holy?

a bearded crown - doesn't
seem to go with a crisp channel -
- the first sounds like a river
- the second like the open sea.
The channel - the English channel.
The channel between Cap. Bon
& Sicily, with Tembra in the middle?

The bearded crown also could
remind one of the crown of thorns
- born with infinite patience.
- "bearded" acc. to OED means
"worn with beard". ~~is~~ typical
of Naiads?

The contrast between the ^{Temperate} nymphs
and the reapers is that between
cool and moist - and dry and hot.
"Temperate" points to temperate lands.

The nymphs ^{queens} come from the
North, from Christian Europe: the
Reapers come from the South, from
Muslim North Africa. The Reapers
are "weary of August" - they are in
need of refreshment. This the
nymphs, who represent the waters
of life, the spring-like quality of
Christianity, - can bring them.

'Fair green land' - green
was the colour of Mohammedanism -
(tho' many lands are green).

Library.
Enc. Brit. Micropedia II p. 100.
Carthage.

In an area S.E. of the Byrsa
(citadel) were buried the cremated
remains of children sacrificed to
the Carthaginian fertility goddess
Tanit - (related to the West Semitic
Astarte) -

Enc. Brit. Macropedia 17 p 968
(Syrian & Palestinian Religions).

Baal. Baal was the storm god
- occ. from place - Also "cloud-rider"

146 B.C. Carthage fell to Rome
122 B.C. Roman foundation of Colony,
Mivopdia.

IRIS. In Greek mythology the
personification of the rainbow and
a messenger of the Gods. According
to the Greek poet HESIOD, she was
the daughter of the Titan THAUMAS and
the ocean nymph ELECTRA. In Hesiod's
works at least, she has the additional
duty of carrying water from the
river Styx in a ewer whenever
the gods had to take a solemn oath.
The water would render unconscious

for one year anyone who injured himself
in art. Iris was normally portrayed
with wings, and her attributes were
the heraldic staff & a cornucopia. No other
references.

Cambridge Ancient History, Vol XI,
p 487

About the export of Latin
deities to Africa, & the persistence
of indigenous ^{African} ~~Carthaginian~~ deities.
esp the god Saturn (unlike Roman
Saturn)
and the Goddess Caelestis. (Iris?)

No Caelestis is identified with
Astarte
in index.

107 Milford Hill

Hanswiler's Encyclopedia

TUNISIA (vol 8).

"In 1575 the country was brought
under Ottoman suzerainty --"

This tends to confirm that by
"Sichlemia" is meant "Muslims" & that
the crescent

The World of Ancient Rome
Macdonald
R/937

Tunis - city - A ^{shallow} land-locked
 lagoon separates (city) from the
 sea. (x cut by canal)
 The "standing lakes"
 and "crisp channels"?

Iris

PONTOS & GAIA.

THAUMAS
 ("wonder")
 same as
 old man of the sea.

ORCAINE ELEKTRA
 (sea-nymph)

IRIS

ALL THE HARPIES.

Since the mother of Iris is
 Elektra - a sea-nymph, it does
 seem indeed probable that the
 nymphs summoned by Iris to the
 masque are also sea-nymphs,
 & not river-nymphs. Hence
 'crisp channels' - narrow gulfs
 between one piece of land and
 another - where the sea is choppy,
 e.g. the straits of Messina. - the
 sea between C. Bon & Sicily.
 Adventure (reel)?

Let - why should the nymphs
 come just from channels. & not
 from more open areas of sea?
 Are they a kind of siren, gathering
 where there are shipwrecks?

Kereny: p 56 Achelöös, the Sirens
 Achelöös was a ^{great} river god.
 lower body was a serpent-like fish.

- head - old man with horns.
When Hercules broke off a horn,
blood dripped & became the Sirens.
Story of Odysseus - the great-lie
and the Sirens.

The voices of the Sirens heard
when death approaches - not just
by sailors.

The Sirens have bird-bodies
human hearts.

Doesn't sound like "sea-creepers"
- yet - "ever-hamblers" look a bit
de sinister. These creepers look
hamblers - but they are not hamblers!

→ Where were the Sirens later sang
to Odysseus when he was tied to
the mast?

Odysseus the liar - only lies with
his two prizes (lies)? (perhaps
only immortal lies).

Thursday 12th April?
- Thinking in verse - about
the maidens and Sirens again.

Their dance repeats the theme
- dark loved to fair - of Caliban's
attempted rape of Miranda.

Can we see how the several
contradictory themes speak or language?

These are the contrasts

AFRICA and EUROPE

ISLAM and CHRISTENDOM

DARK SKINS ~~and~~ FAIR-SKINS.

∴ DARKNESS ~~and~~ LIGHT.

COOL-MOIST ~~and~~ HOT-DRY.

SAVAGERY ~~and~~ EDUCATION
& CRUELTY & GENTLENESS.

[The strait between Sicily and Tunis
represents the divide between the
two - even more sharply than
the strait of the Pillars of Hercules
- because Spain was for long under
Mouammedan rule.]

Friday 13th April.

Yesterday met Adrien (at the New Inn) and he gave me back "Sculpture and Wilton House" with a number of documents - The two most important. I think one: MOTIVE NOT MADE CLEAR and MANY CLASSICAL BUILDINGS (in England?) - e.g. by VANBRUGH, a stone, did not in practice fulfill the exact measures and harmonies laid down by the architects.

The second point I must enquire into: the first which crops up again and again - determines me now to expand the article until it becomes a monograph or a small book.

(1) To include in this: in *édifices*,
A section on structure, with illustrations from several plays - (play-centres, act-centres, scene-centres - significant passages related by symmetry).

(2) Present article with section on nature of *édifices* omitted or altered as it will already have been discussed.

(3) The second sign-post: discussion of verse on temp etc. the sense of the stones leading to Wilton.

(4) - The question "Exactly where in the Double Cube?" leads with "Cymbeline" - Here many things point to the idea of a chimney.

(5) The Double-Cube idea in the Aetna of Apollo.
Construction by Lissoid curve leads to name "William Cloud"
- Follow up Aetna in Concavities.

The question is whether or not to include material on the figure in this book.

Have found a number of Temples looking at minor passages to "cloud-capped towers" passage (Art IV) to see if there is any confirmation of my strong conviction that culicage is being described.

This passage falls just after the Art centre which is also the scene-centre (Central Core).
"You nymphs, called Naiads, of the wandering brooks".

The passage describing the city that describes corresponds essentially to Juno - first - last announcement of her coming - then Juno's words.

Then the first canto of the song
Since Juno sings. (Juno: 1st & lines.
Jris: last 8 lines). "gait" is spelled
"gate" which echoes the theme of
buildings.

Juno & Ceres are both Roman
goddesses - only Jris is Greek
(was she adopted by the Romans?).

A time sequence from
early to late?

Early Pagan times - Greece
later ... - Rome.

Christianity - nymphs.

Islam - Subunit children.

There is a certain balance
historically, betw. Greece at its
height & Islam (5th centuries)

Juno & Ceres

Earth & Heaven.

Sunday

- Since the 'city' passage mirrors
the Juno passage, there should
be a ^{special} connection between Carthage
& 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 Juno's 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 (Lucina).

Also enquire - Did Roman temples have gates? - In folio the spelling is "I know her by her gate".

Friday evening
"Cutting the clouds towards Paphos"

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

By chance today bought a Biblical Atlas, in the cathedral shop.

One map shows the journey of St. 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 then strikes the sorcerer blind - or predicts that he will instantly be struck blind - The blindness, apparently, is for a "time" only - because the sorcerer is the instrument of the Devil.
Hae - a play about a Sorcerer

for a time
- She suffers - should point us
to a place. Sure another sufferer
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' punishment
to a remote island: a place sure
no news of the world can
reach him: that the ^{suffering} purified him.
At the end of the 12 years
he forgives his enemies and
abjures his sorcery. But another
part was true: the forgiving of
revenge, the means of their sorcery:
and ^{afterwards} the development of
his magic out to a yet higher
pitch of power.

Antonio never repeats
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
- i.e. Paphos was ^{one of the chief} centres
of the cult of Aphrodite, with
blond Venus. (original, a modest
Italian deity) later became identified.
The fact that Shakespeare

males Uleus go to Paphos,
confirm that he identifies the
Roman goddess with the Greek one.

"Paphos" here makes a sharp
juxtaposition between the themes
of paganism and Christianity -
confirm my hunch that the
same meeting occurs when the
myths dance with the Sickleman -
though here the counterpart is
between Christianity and Islam
(the Crusades).

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

[Yesterday, found Juo's 'gait'
mirrored by 'radde' - which means
a special kind of gait of a horse
- in which all four feet are virtually
off the ground at once
Also - of 'radde' = feeding troughs

||||| - like the pillars of a
Temple in miniature?

Did Juo swim along like a
flat pebble over a 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} "trading" horses?).

This blow-eyed hag is play the 384
2245 - 384 = 1861
∴ 1861 = 385'

379 This damned witch SYCONAX
380 For mischiefs manifold, and sorceries terrible
381 To enter humane hearing, from ARGIER
382 Thou knowst — was banish'd: for one thing she did
383 They would not take her life: Is not this true?
384 Pro. This blow-eyed hag, was hither brought ^{Ar. I. Sir} with ^{child}
385 And here was left by th' Saylor's: thou ^{slave}
386 As thou report'st thyself was then her servant,
387 And for thou wast a spirit too delicate
388 To act her earthly and abhor'd commands,
389 Refusing her ground hests, she did confine thee
390 By helpe of her more potent Ministers,
391 And in her most unmittigable rage,
392 Into a cloven pyre, within which rift
393 Imprison'd thou didst painfully remaine
394 A dozen yeares: within which space she di'd,
395 And left thee there: where thou didst vent
396 As fast as hell-wheeles strike: ^{thy groanes} Then was ^{this Island}
397 (Save for the Sou, that he did lift her here,
398 A fresh'd whelpe, hag-borne) not honour'd well
399 A humane shape.
400 Ar. Yes, CARIBAN her soune

400' Ste. Put off (that gown) (trinculo) by this hand the
399' have that gown.
398' Tri. Thy grace shall have it.
397' Cal. The dropsie drowne this fode, what doe you ^[weane]
396' To dote thus on such luggage? Let's alone
395' And doe the murder first: if he awake.
394' From toe to crowne hee'll fill our skin with pinches,
393' Make us strange stuffe.
392' Ste. Be you quiet. (Mouster) Mistress line, is not this
391' my Jerkin? now is the Jerkin under the line: now Jer-
390' kin you are like to lose your hair, & prove a bald Jerkin.
389' Tri. Doe, doe; we steale by line and level and't-
388' like your grace.
387' Ste. I thank thee for this jest: heere's a garment for't
386' wit shall not go unrewarded while I am King of this
385' Country: Steale by line and level is an excellent passe
384' of pate: there's another garment for't. ^{386'}
383' Tri. Mouster, come put some line upon your fin-
382' gers, and away with the rest.
381' Cal. I will leave none out: we shall loose our
380' And all be turn'd to Barbaades, or to Apes ^{time,}
379' with foreheads villanous lowe.

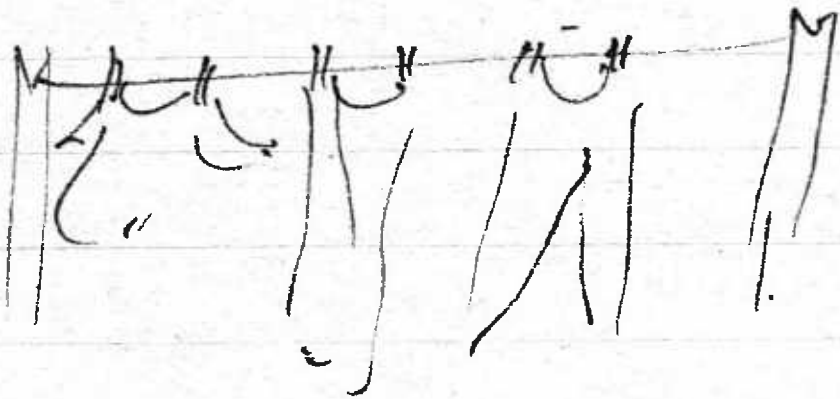
We come to a picture of straight-washing-line, seen against a background of blue sea and sky, with clothes fixed to it by a row of primitive, clove pegs.

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 E-W punician trade route
- the way that Sycaras journeyed.

Yes! 392 and 392'
Cloven pine Mistic line !!

Also parts at the ends?



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

'We steal by line and level'

- phrase used to mean "methodical,"
- clearly, in the way that a good
mason works -

A joke - because

- 1) They are stealing most unmethodical,
- grabbing in haste, crawling, fudging.
- 2) 'level' also means 'flat place' -
- they have just been through a few -
- & are still in one?
So beside a washing line and a few
- 3) The 'line' is also the printed
line of the Folio - the pegs - the

long strokes up and down. We steal
meaning, understanding "by line and level"

Yet - quite Stephano and Trinculo
are doing just that - stealing the
images, the bright clothes. from
the painted line - they are set
upon by Prospero's goblin-hounds.
and made - for a time - to suffer
cruel pain - in joints & skin.

Is "stealing by line & level"
has a punishment? Not, ^{because} ~~because~~
they are doing it all wrong - in
waste & discord. perhaps if one
does it right - with calmness &
~~and~~ patience - no punishment need
follow.

Why is the jester likely to
lose his hair & become a bald
jester?

A bald fur jacket with bald patches
which Stephano only observes when
he takes it off the line?

Because he tugs it away from
its pegs - & the pegs keep some of
the fur? (Perhaps ~~as~~ Sycorax
caught Ariel by the hair when he
tried to escape being shut in the
prison. but need extra help to get
him in).

Jerkin - written jerkini - air-kini -
another name for Ariel - the dances
in the air?

this hair - bald idea is followed by 'pate of pate' heads images - Scalping?

Was Caliban's cannibal father a head-hunter?

The hairy father - bald in places - also reminds one of apes. - Caliban fears that they will be turned by Prospero into "Banquets and / Apes". How does he come by this idea? Did his mother change men into geese and monkeys? Was she a kind of Circe? Caliban wd remember his mother and the things she did - could there have been people on the island when the pregnant Sycorax arrived??

Then was this island - not-honour'd - with a human shape. Because before it was?

Earthy and abhor'd commands. To turn men into beasts? To procure beasts for his casual pleasure?

Act. iii. i.

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 pine

By line and level - by
vertical and horizontal -

Prospero and Miranda came
vertically - i.e. from North to South

Sycorax came horizontally
- i.e. from West to East: (i.e. (-))
line - level - longitude - latitude

Prospero & Miranda - about 11°

Sycorax - about 37° ?

It says - look on the map!

A cross - significant?

The shaft of the cross must
go deep into the coast of Africa.
- the 'ancient' and further north
than Palestine.

The shaft goes through Shagreen!

Argier - Zanzibar - pick
about on same latitude.

Nautical meaning also
to line & level?

8 Ar. Not a haire perisli'd:
 7 On their sustaining garments not a bleemish,
 6 But fresher than before: and as thou badst me
 5 In troops I have dispers'd them 'bout the Isle:
 4 The Kings sonne, have I landed by himselfe,
 3 Whom I left cooling of the Ayre with signes,
 2 In an odde Angle of the Isle, and sitting
 1 At His armes in this sad posture

2 Pro. Of the Kings ship

3 The Mariners, say how thou hast dispos'd
 4 And all the rest o' th' Fleet?

5 Ar. Safely in harbour

6 Is the Kings shippe, in the deepe Nooke, where once
 7 thou call'dst me up at midnigut to fetch deere
 8 From the still-vert Beanootes, there she's hid

9 The Man with Moone's too slow, till new-borne
 8 Be rough and Razer-able: See that from whom
 7 We all were sea-swallow'd, though some cast againe
 6 (And by that destiny) to performe an act
 5 whereof, what's past is Prologue; what-to come
 4 In yours, and my discharge.

3 Seb. What stiffe is this? How say you?
 2 'Tis true my brothers daughter's ^{clique} Queene of TUNIS

AC: So is the heire of NAPLES, twixt which Regions
 2 There is some space.

3 Aul. A space whose every cubit
 4 Seemes to cry out, how shall that CLARIBELL
 5 Measure be back to NAPLES? Keepe in TUNIS
 6 And let SEBASTIAN wake. Say, this were death
 7 That now hath seiz'd them, why they were no worse
 8 Then now they are: Time be that can rule NAPLES
 9 As well as he that sleeps: Cords that can prate

CENTRES - Tempert.

ACT III p 12 l-hand col. bottom.
(Trin)

- 4 A unwen on your Moustee, and the divell take you
 - 3 fingers
 - 2 Cal. Ha, ha, ha.
 - AC Ste. Now forward with your Tale: prettice stand
further off
 - 2 Cal. Beate him enough: after a little time
 - 3 Ile beate him too.
 - 4 Ste. Stand farther: Come proceede.
- (Ariel invisible. Caliban proposing murder of Prospero to Stephano)

ACT IV Pro Sweet now, Silence

- 4 Iano and Ceres whisper seriously,
- 3 There's something else to doe: hush, and be unite
- 2 Or else our spell is waikid. Iano. CERES WHISPER
- AC Iris You triumph cold Noyades of the winding brooks
i SEND IRIS ON EMPLOYMENT
- 2 With your sedged crownes, and ever-hairless locks
- 3 Leave your crispe channels, and on this greene-land
- 4 Answer your summons. Iano does command.

ACT V (Pro): but howsoe'er you have

- 6 Been jostled from your senses, know for certain
- 5 That I am Prospero, and that very Duke
- 4 which was thrust forth of Millaine, who most
- 3 Upon this shore (where you were wrackt) was ^{strangely} landed
- 2 to be the Lord o'it: No more yet of this,
- AC For 'tis a Chronicle A day by day.
- 1 Not a relation for a break-fast, nor
- 2 Befitting this first meeting: Welcome, Sir;
- 3 This Cell's my Court: here have I few attendants,
- 4 And Subjects none abroad: pray you looke in:
- 5 My Dukedome since you have given me againe,
- 6 I will requite you with as good a thing
At least bring forth a wonder.

Qualities of the Center

Periphrastical I	Periphrastical II	Central III	Central IV	Central V
- Miranda asleep on stage - - Mariners asleep on ship.	Alonso and Gonzalo asleep on stage.	No-one asleep? Caliban Stephano Trinculo all drunk.		Lords just woken up from trance - recognize Prospero finally.
- Ariel unfolding a tale Image of crown Indian sitting on throne.		Caliban unfolding a tale Stephano sitting, after Trinculo's blow.	Masque presents a tale Image of swimmer Naiads & crown green Cande.	"It is a chorode of day by day etc" Image of sea, shore, & shipwreck "land" Tale of a first attempt at murder.
	Two men plotting murder of Alonso & Gonzalo whispering	Two men plotting murder of Prospero whispering?	- Trinculo on stage Two. Ceres whispering.	- Soft voice "no more of this"
Ariel's voice like a whispering of the wind?				

Always - a 'standing further off' and. Iris

Miranda Prospero Ariel.	Alonso Gonzalo , Alonso? Antonio Sebastian	Trinculo Stephano Caliban.	Prospero Miranda. Ferdinand Duo Ceres. (Iris) alone.	Prospero. in center. Alonso & rest :
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ACT CENTRES

ACT I

(Ar) The King's Sonne have landed
And left him cooling of the Ayre ^{by himself} with rights
In an odd Angle of the Isle.
Ar: His names in this land ~~is~~ = AC

Pro. Of the King's ships
The Mariners, say how thou hast disposed
And all the rest o' th' Fleet?

Ar. -

ACT II & 8. st. hand column - top

(And by their destiny) ^{through some cart} to perform an act-
Wanted, what's past is Prologue; what to come
In yours, and my discharge.

Seb. What stuff is this? How say you?
Ar: 'tis true my brother's daughter's Queen of Tunis.
AC: So is the Heire of NAPLES, twixt which Regions
There is some space.

Ant. A space, whose every orbit
Seems to cry out, how shall that CARIBBE
Mearne vs trade to Naples? Keepre in Tunis

(Antonio is urging Sebastian to
murder Alonso and Gonzalo).

12th - 13th June
Tu/Wed

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° and 240
lines.

\therefore 2 lines fill 3°
and 20 " " " 30° .

So - by counting lines in 20s after
entering the circle at line 60, we come
to the points of an inscribed dodecagon
- a double hexagon. ($240 \div 2 = 12$)
($360 \div 3 = 12$)

Since $60 + 20 = 80$,

(these points fall at lines
at $\left. \begin{array}{l} 80, 100, 120, 140, 160, 180, 200, 220, 240, 260, 280, 300 \\ 30^\circ, 60^\circ, 90^\circ, 120^\circ, 150^\circ, 180^\circ, 210^\circ, 240^\circ, 270^\circ, 300^\circ, 330^\circ, 360^\circ \end{array} \right\}$

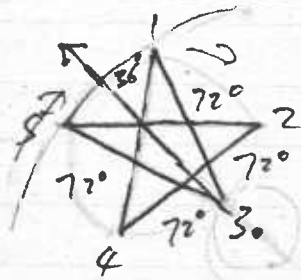
Thus it happens that line 180 falls
at 180° , the center of the circle, tho'
all the other correspondences are
different.

There is no doubt that this 12 -
- rhythm can be inscribed in the small
circle. 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 circumscribed - each point falling
 after a whole number of lines and a
 whole number of degrees - & since 72°
 corresponds to $\frac{72}{360} \times \frac{2}{3}$ lines
 = 48 lines (36° or 24 lines)

The five of the pentagram would
 make 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 circles - see
 that \bar{v} - line \bar{v} - \bar{v} . Soon we
 conclude that one point of each
 pentagram must lie towards
 the centre of the great circle
 lines



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 Arc \bar{v}) and
 the middle of the circle.

So, in Ar-V. country, ^{first 24} lines, then
 counting in 4's, we come to the
 following correspondences.

Since $60 + 24 = 84$

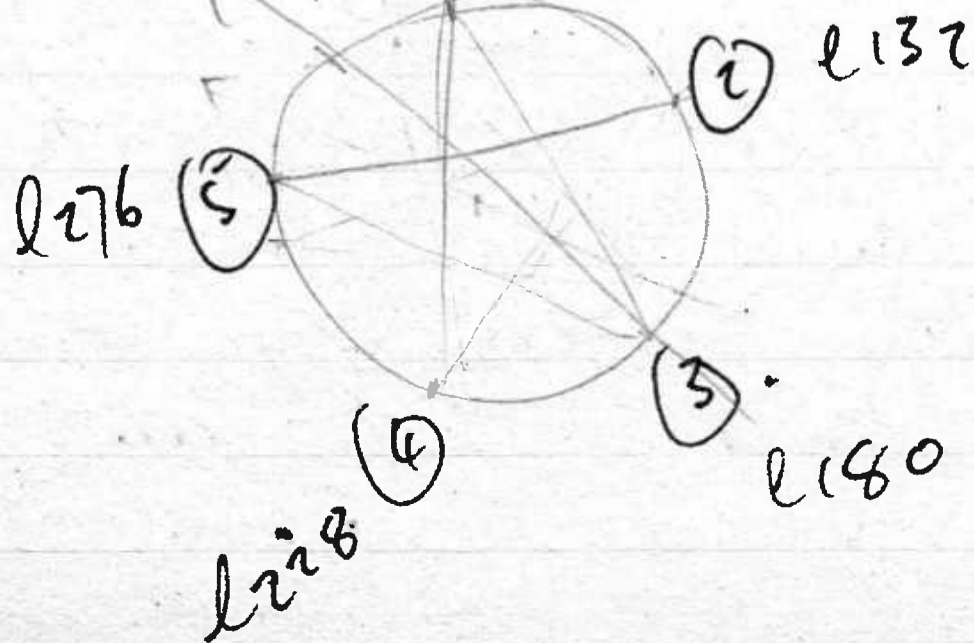
the pentagram points fall on lines

pts	1	2	3	4	5
lines	84	132	180	228	276
act	36°	108°	180°	252°	324°
	36°	108°	180° - 108°		-36°

These lines are: (1)

Heck - blood

- 80-84 You, broken mine, that entertain ambition 5
 - 81 Expell'd remorse, and nature, whom, with SEBASTIAN 4
 - 82 (Whose inward pinches therefore are most strong)
 - 83 Would here have kill'd your King:] do forgive mee 2
 - 84 Unnatural though thou art: Their understanding
 - 85 Beguir to swell, the approaching tide 1
 - 86 Will shortly fill the reasonable shore 2
 - 87 That now lay foul, and muddy: not one of them?
 - 88 That yet looks on me, or would know me. ARIEL
 - 89 Fetch me the 184 Star and Rapier in my cell 5
- I will disgrace (1) me



(2) l. 132.

128 Pro. First, noble friend
 129 Let me embrace time age, whose honor cannot
 130 Be measured, or confin'd. 3
 131 Gouz. Whether this be, 2
 132 Or be not, I'll not swear 1
 133 Pro You do yet taste 1
 134 Some subtleties o'th' Isle, that will not let you
 135 Believe things certain. Welcome, my friend's all, 3
 136 But you, my brace of lords, were I so minded 4

(3) l. 150

(Pro) I have been jostled from your senses, know for certain
 That I am Prospero, and that my Duke
 Which was thrust forth of MILAINE, who most strangely
 Upon this shore (where you were wrecked) was landed
 To be the Lord out: No more yet of this,
 150 For tis a Chronicle of day by day
 151 Nor a relation for a breakfast, nor
 Befitting this first-meeting: Welcome, Sir:
 This Cell's my Court: here have I few attendants,
 And subjects none abroad: pray you looke on:
 My Duke-dome since you have given me againe
 I will requite you with as good a thing,
 At least thing of a wonder.

(4) l. 228.

(Alc) Must ask my children forgiveness
 Pro. Tunc Sir stop
 Let us not but turn our remembrance with
 A heaviness that's gone.
 228 You. I have with wept
 229 Or should have spoke ere this: (looke downe you God)
 And on this couple drop a blessed crowne
 For it is you, that have diall'd forth the way
 Which brought us hither.
 Pro. I can see some things of you.

Conclusion: - Pentagram points
 - those shadow stretches on
 either side for about 5 or 6 lines
 - are similar to scars-centres -
 the point itself seems to be
 specially significant - Prospero
 forgiving Antonio embracing
 Gonzalo - speaking (at the act-centre)
 of a "circle" - a tale - Gonzalo's
 words "both down ye gods" and
 Alonso's "this is as strange a maze
 as e'er men trod." But outside the
 point we find balancing words.
 & the ideas expressed were to the
 point echo each other. point
 suggest a strange journey.

In (1) - true balance.
 The italicized names "Sebastian" & "Ariel"
 within a line. "Flesh and blood" "How a Rapier"
 What upward flicks therefore are most strong
 that now lie foul and muddy.
 (The suffering & mental confusion of
 those in his power).

In (2)
 "let me embrace their age"
 My trace of lords"

In (3)
 Prospero... "I'll have my Duke
 Pray you look in if My Duke does once
 This show... where = this cell's... leave.
 Of this = this free"

Bar
 Cap
 Evan
 And
 Ar.
 Pro.
 276 Alo.
 277 And
 Was
 Met-
 Pro.
 Do n
 The
 (Quick

In (4)

In (5)

Strange
 speak
 for by

Our Royall, good, and gallant ship: our Master
Capring to eye her
Even in a dream (S), 276. we divided from the
And were brought mooring wither
Ar. wait well done?

Pro. Bravelly (my diligence) thou shalt be free
276 Alo. This is an strange & a Mage, as ever men
277 And there is in this businesse, more ^{trud} licenciate
Was ever condud- of: Some Oracle
Must rectifie our knowledge.

Pro. Sir, my liege
Do not in fact your mind with dealing on
The strangeness of this businesse, for pith
(Which shall be shortly single) I'll resolve you.

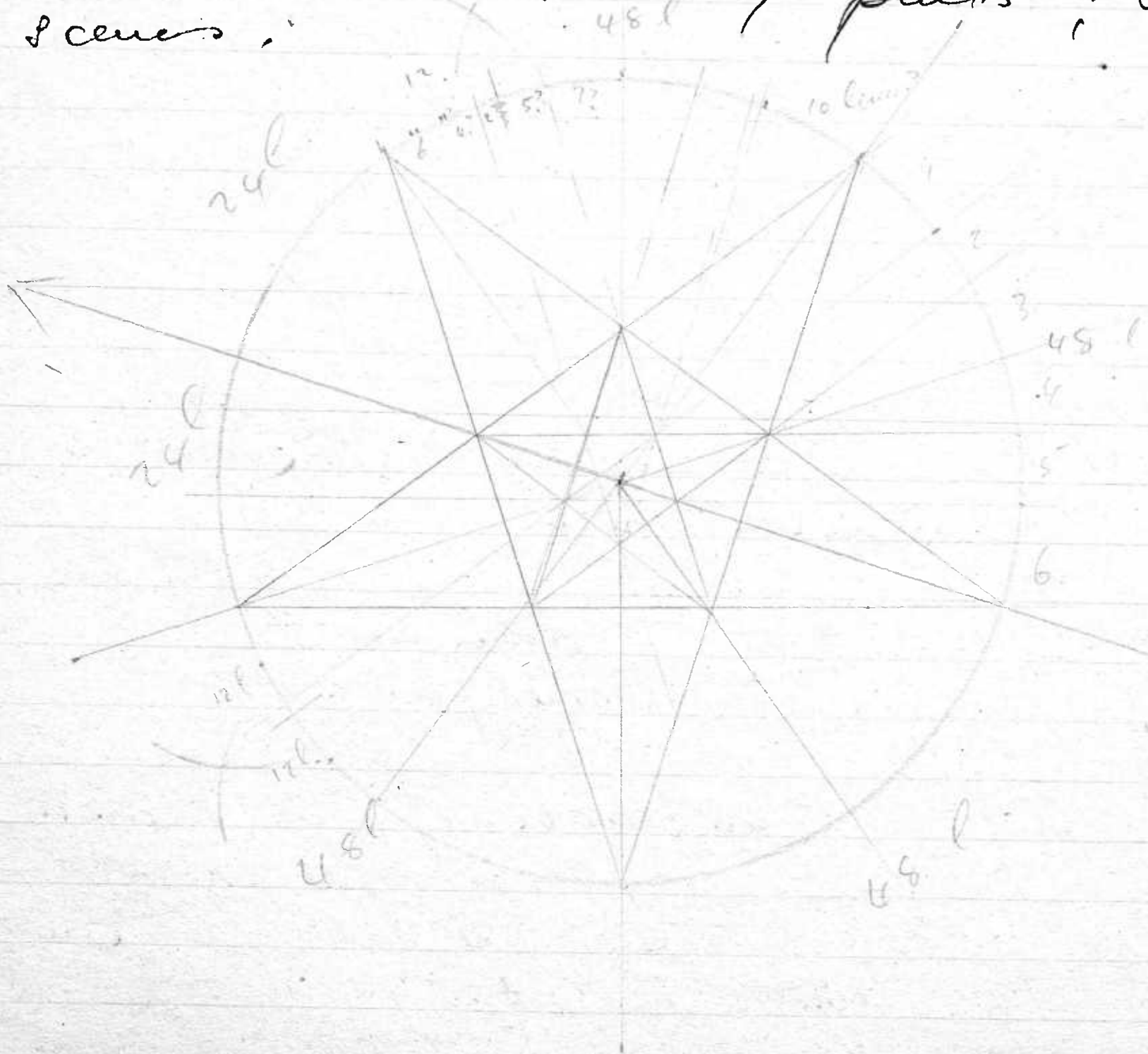
In (4) Alo. Must ask my child's forgiveness
Alo. I say "Amen" for you.

In (5) ... Our Master
Capring to eye her.

The strangeness of this businesse ...
I'll resolve 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
 "understanding begins to swell
 - the circle is still rising"
 "unatural" "art"
 "embrace" "frace" - measured
 or confined.
 "blessed crown"
 - chalked for the way -
 strange a maze. as ever men
 (foot idea?) . found

It is the inner nature of
 the Pentagram & divide the
 circle into many parts; all
 scenes.



If we inscribe 2 further pentagons
into the first pentagon, then the
space between two (original) pentagon
points is divided into six parts.
- the parts nearest the points being
largest - about 10 lines. - However
I cannot yet identify any 10 line
- group seems more like 14.

Monday 18th

The words. I picture space:
(Alonso to Gonzalo, Act II)
make me wonder whether
this should be the moment when
the axis speaks the circle.
They are followed by Gonzalo's
I have done - etc. I have
spoken as you commanded.

Need to check words of
the circle - a effect on figure.

Wednesday 20th

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

There is a reference (sure?)
to Antonio's son. That of
those drowned - (a name?)
Ant. has some "wre" "wain".

But whose is this son, and why does Antonio show absolutely no anxiety about him, nor even mention him? It must be because he is true - so true? An anonymous lord, or the Master of the ship? "extra" The Boatman? Impossible! Adrian? Francisco?

Adrian could very well be Gonzalo's son. Since the two are deserted (by Feb or Aug?) as "The Old Cocker" & "The Cochere" Adrian is quite unlike Sebastian or Antonio. He is pleasant & serious. He appears he is Gonzalo's son, why should not Francisco be Antonio's son?

But Francisco hardly speaks. In the first scene when he comes on he ^{only} speaks once - a vivid description of Ferdinand swimming to the shore and of the cliffs curving above ^{(over) shore} it. Hearing this description the King, Alonso, must be given new hope that his lost son is alive.

Later, Antonio, poisoning Sebastian's thoughts, speaks of "this lord of weak 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 persuasion"

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

Tunisian National
Tourist Office. Enq. 01-499 2234
33 Dover Street.
London W.1.

→ administration
or ?? THIS ADDRESS
NOW ADMINISTRATION.

Tunisian National Tourist-
Office.
2nd Floor East Wing
29/30 St. James's Street-
London SW 1.

OLD
address?

Kélibia Peter
The Spanish Fort-
The Fishing harbour-
The ruins site of Kerkouane
The wine co-operative of Kélibia.

Mon 9th April.

Thomas Leche (Salisbury)
gave address of Tun. Nat. Tourist
Office as

7 A Stafford Street-
LONDON W.1.

phone - 01-499-2234. (same as
Dover St. above)

They have brochures - Dover St. address
is administration -
but NO BROCHURES ON ZEMIRA.

THE ISLAND
OF THE TEMPEST
Notes

JOTTER

FOR PENCIL AND BALLPOINT PEN