

## **BEN JONSON'S *EVERY MAN IN HIS HUMOUR*** **A friend of the First Folio family**

The Baconists firmly hold that Ben Jonson was chief of Sir Francis Bacon's "good pens", and overseer of his *atelier*. We have seen this contention to be supported by *Every Man Out Of His Humour*, as a member of the First Folio family, and written explicitly in Jonson's name. *Every Man In His Humour* provides us with further supporting evidence, and, further, illuminates in more detail what may have been the precise nature of Jonson's contribution to FF.

*EMIH* as allegory is a striking departure from the First Folio, dealing exclusively as it does with the Roman Catholic tyranny, which, although it is a concern of so many of the Shakespearean plays, is always to the rear, with the Puritan error upstage. Jonson was evidently determined to make an original contribution, to complement the work of Bacon in the First Folio. He revised the original Quarto version for the Folio of 1616, moving the action to England: an immense help for the explication of the allegory. Let us look closely at the main characters.

**1) Lorenzo di Pazzi (Q) - Know'ell (F)**. These two names resume a wealth of significance. 'Lorenzo' is a reference, here as in FF, to the famed Lorenzo de Medici, the founder of the Gnostic revival which began to flower in Florence in the 1490's, and so deeply influenced Bacon and his circle. All is not well, however: for the Italian *pazzo* means 'insane', 'senseless', 'foolish'. He represents the Gnostic written word (for this is the focus of *EMIH*) as corrupted and suppressed by Rome, which persecution was well entrenched by the 1590's. He has a son

**2) Lorenzo jr.(Q) – Edward Know'ell (F)**, whose betrothal to Hesperida (Q) – Briget (F) at the close of the play will represent the restoration of the integrity of the Gnostic written word, through the engagement of its travesty with the unseen world, to transform it: for Hesperida-Bridget is yet another Queen of Hell-Grail Queen. Their espousal is thus cognate with that of Petruchio and Kate in *TOS*; and we remember that the Holy Grail is explicitly identified in FF with the wisdom derived from engagement with the unseen world, as described in the written word. The name 'Know'ell' suggests 'Noel'; and we remember that Christ is referred to in the New Testament as the 'Word of God' (see *The Spanish Tale (UDGCB Appendix 1)* for a similar technique). Beautiful!

**3) Bobadilla (Q) – Bobadil (F)** Undoubtedly a reference to one of the seven the founding fathers of the Jesuit order, who was still alive in the 1590's. The Jesuit order became the chief instrument of the Counter-reformation, in re-establishing the Catholic faith through much of Europe. Bobadilla was a prolific writer on the Gospels and other subjects, which aspect is represented here by his constant companion

**4) Matteo (Q) – Matthew (F)**, a compulsive writer of verse, which is constantly ridiculed in *EMIH*. He is undoubtedly a reference to the Gospel of St. Matthew, probably as explicated by Bobadilla: and Bobadilla-Matteo therefore bears the value here of the Roman Catholic, specifically Jesuit written word. Fascinatingly, they are both fervent smokers; and we remember that tobacco bears in *EMOH*, as a faddish innovation by Raleigh, the value of the upstart Puritan world-view. Here, however, it

represents the Jesuit world-view as expressed by the pen of Bobadilla: the Jesuits being scarcely less *nouveau* than the Puritans, and both of them infants compared with the immense antiquity of the Gnostic tradition.

**5) Prospero (Q) - Well-Bred (F)** Fascinatingly, he bears a value closely germane to that of his namesake in *The Tempest*, which appeared about fourteen years later. Was he Jonson's idea, or Bacon's, or even Shakespeare's? The first alternative is the most plausible. He is that aspect of the stricken ego, or broader society, which prospers its future: the faculty of reason engaging the Gnostic written word, as descriptive of the world that lies unseen below the surface of things. Thus, he is brother to

**6) Giuliano (Q) – Downe-Right (F)** A reference to Giuliano de Medici, brother of Lorenzo the Magnificent. He also represents the Gnostic tradition. Consistently, he shows violent antipathy toward Bobadilla-Matteo, to give *EMIH* as allegory some of its choicest moments. Giuliano de Medici had a son Giulo who would become Pope Clement VII, yet would remain, like his father and uncle, an enthusiastic patron of the arts. The name 'Clement' therefore would be useful to suggest both the Catholic and Gnostic world-views resumed in the one man: hence the character of

**7) Duke (Q) or Justice (F) Clement** – who bears initially the value of the Catholic ego (impassioned defence of smoking in III, vii), later the Gnostic (Clement of the final scene, in Q illumined by torches (enlightenment); in F making a bonfire of the Jesuit written word, in a delicious parody of an *auto-da-fé*).

**8) Thorello (Q) - Kitley (F)**. The kite is a kind of hawk: the reference here being to the god Horus of the Egyptian-Masonic tradition, whose lore we have seen to inform so much of FF. The hawk was the emblem of Horus (cf. the hawking-party episode in *2HVI* II, i). He represents the written Gnostic tradition, which however here remains corrupt, as suppressed by Rome, until the last scenes of the play. We have seen in *UDGCB* that 'Othello' is derived from the Greek and English meaning 'I cast down into hell'. This is, finally, the abyss which engulfed Shaksper after his long enthrallment by Puritanism. *Othello* is usually dated to 1603-4, with *EMIH* (Q) having appeared some 5-6 years before. In *UDGCB* I unambiguously credit Bacon with creating the name 'Othello'; however, it now appears this may be mistaken. For 'Thorello', in this prior play by Jonson *solus*, is formed from the Greek *thoros*, 'sperm', 'seed', and the root '-ell', plus 'o' (meaning 'a cipher'): so that the name 'Othello' may have been the idea of Jonson.

The meaning here is that the written word as corrupted by Rome – the unseen world suppressed from its pages – is, in the microcosm of the psyche, the germ of the descent into breakdown, such as struck Shaksper on that day in 1587; in the broader society, the germ of its collapse before the underworld in destructive mode: for that world has never been engaged, - as it otherwise could have been in the pages of the Gnostic written word, - and therefore remains uncontrolled. We recall the constant association of the Roman Church with the 'I' principle in *1-3HVII*, which bears the same meaning, of being yoked to the underworld, like Ixion to the Wheel of Fortune. It was the goal of Bacon's philosophy, and presumably Jonson's too, to achieve dominion over Nature by engagement with Her, like Petruchio over Kate in *TOS*.

**9) Bianca (Q) - Dame Kitley (F)** Sister to Prospero and Giuliano, and married to Thorello-Kitley. She represents, like her namesake in *TOS*, as referring to the radiant moon, the visible world. Consistently, her husband anathematizes her as a whore through much of the play: for her sister is

**10) Hesperida (Q) – Bridget (F)** The Greek *hespera* means, of course, ‘evening’; and *hesperida*, ‘daughter of evening’: suggesting the evening star (Venus). There is an striking touch in II, iii, where Bianca asks her sister to ‘fetch down the rose water above in the closet’. This is a powerful image of Venus, which figures prominently as a five-petalled rose in the esoteric tradition. The opening of the closet represents its appearance at night; the bowl, in which it presumably is contained, the Holy Grail itself (like Tib’s bowl in I, v: see below): and this Grail symbolism is the point of the scallop pattern which was a feature of the Gnostic tradition (cf. Botticelli’s *The Birth of Venus*, wherein She is stepping from a scalloped shell).

**11) Musco (Q) – Brainworm (F)** The Latin *musca* means ‘fly’ (noun), and was used in Classical times to suggest an irritant, just as the fly is an airy pest. His behaviour suggests that he bears the value of the visual imagination which, recreating as it does the (true) outer world in the mind, represents a threat to the sham Nature of the Catholic, as divinised in the Virgin Mary, who is the Great Goddess divorced from Her Woman and Witch aspects. This allocation is confirmed by his ‘I have a nimble soule that hath wakt all my imaginative forces by this time...’ (III, vi). ‘Brainworm’ allows us to refine the picture: the reference undoubtedly being to the snake in the Garden of Eden (< the Germanic sense of ‘worm’). Musco-Brainworm therefore represents the temptation offered to the Catholic ego by the imagination.

On the other hand, we have the powerful imagination of the Gnostic noble, who has conquered his (underworld) passions through engagement with them as idea, with the help of the Gnostic written word. This is the point of the feeble nags in Wolfram’s ‘Parzival’, Cervantes’ ‘Don Quixote’, and Tolkien’s ‘Lord of the Rings’, as well as the bony dog in Dürer’s engraving *Melencolia I*: the horse, and also dog, being symbols of the libido (cf. the Socratic metaphor in Plato’s *Phaedrus*, which Bacon borrowed to such powerful effect in FF).

Thus, his disguise in the presence of Lorenzo sr.-Know’ell represents the suppression of the true forms of the imagination by the Catholic ego. Yet he will remain known all the while to Prospero and Lorenzo jr.-Know’ell jr.: for they represent the ego-in-transformation. Just so is he unable to effect the arrest of Stephano (ithyphallos-libido: see below) at the orders of Bobadilla in IV, ii (Q)

**12) Cob and his wife Tib.** Fascinatingly, Tib bears the immense symbolic weight of the Queen of Hell-Grail Queen. This is confirmed by Thorello’s ‘A bitter queane, come weele have you tamd’ (IV, ii), to identify her with Kate in *TOS*. A ‘cob’ is a small horse. He therefore is the libido, or broader unseen world or underworld. Thus, the denouement of *EMIH* takes place at their tavern, with the unseen world being engaged by the Catholic ego (Lorenzo sr.; Thorello; &c.) to transform it. Now will the ego attain to the Holy Grail.

**13) Stephano (Q) – Stephen (F)** Yet another prediction of *The Tempest*: for he bears here, as in the later play, the value of the ithyphallos-libido, as an expression of the unseen world. His name is derived from the Greek *stephane*, ‘crest’, ‘helmet’, to suggest the glans penis (cf. of course the helmet of Darth Vader in *Star Wars*, who bears precisely the same value. These truly are mythic constants.)

As well, we notice repeatedly throughout *EMIH* (Q & F) our old friend “I” for the expected “Ay”, as the ithyphallos-libido, or broader unseen world.

Let us now track the allegory more closely, principally through the more refined Folio version.

## ACT I

### i

The play opens with Know'ell commanding Brainworm to wake Know'ell jr. (Edward), but not to disturb him if he is at his studies. He then expresses regret for his son's fondness for poetry, which is diverting him from his study. The studies represent the Catholic written word; poetry, the Gnostic: and we recall Jonson's spirited defence of poetry, and his mention of a 'supercilious race' who would cry it down, in the dedication. The meaning is that the imagination must not be summoned vis-à-vis the Gnostic page, with its description of the underworld – for example, the vividly described seduction of Lucius by Fotis in Apuleius' *The Golden Ass*, that magical mystery tour of psychic transformation which was such an important influence on FF (see *UDGCB*).

Stephen now enters, expressing a wish to acquire a book on 'hawking or hunting', both of which are metaphors for Gnostic enquiry (see above; and cf. the hunting metaphor in the Induction to *TOS*). Know'ell, consistently, denies him.

### ii

The servant of Well-Bred (Prospero) enters bearing his letter to Know'ell jr. Stephano swells in anger at him (ithyphallos-libido aroused by Gnostic word). The servant mistakes Know'ell for his son, thanks to the former's 'I should forget myself else, sir'. This serves to identify the two: for this is a process of psychic transformation, in which ego's Gnostic aspect will wax as its rival wanes. Consistently, the letter provokes Know'ell's disgust.

### iii

Know'ell jr. (Edward) reads the letter, and soothes Stephen's rage (ego in the first steps of victory over the underworld, by engagement of it as idea as described in the Gnostic word). Stephen worries that Edward is laughing at him; but he is really laughing at the letter. This serves to locate the Stephen principle in the written word. Jonson could not have made it more explicit: [to Stephen] '...but hold up your head, so: and let the *Idea* of what you are, be portray'd i' your face, that men may read in your physiognomie...'. Edward's 'Follow me? You must goe before' (to Stephen) is full of significance. We recall the old man leading blinded Gloucester to the cliffs of Dover in *KL IV*, i, where Gloucester is a Teiresias figure, master of the inward vision: the shattered Puritan ego on the road to recovery (death of Lear-ascendancy of Edgar) now recreating the given world in the imagination. The old man is an Adam or Proteus ('first man') figure, who represents always in Bacon's work the fluid principle, the *prima materia* of which the forms of the given world are constituted: that is, the unseen world. So also is Stephen here the unseen world, with the Gnostic enquirer in pursuit.

### iv

We now have a subtle scene, intended to show that, although the Roman Church may claim victory over the underworld, assuming a kind of nobility for itself, this is a sham, with the Catholic ego bound as indissolubly to the underworld as any vulgarian's.

Bobadil is ensconced upstairs in Cob's tavern, asleep. He was drunk last night, and wakes and asks Tib for 'small beer'. We remember that insobriety represents always in FF the state of dissolution in libido. So far, so good: the Catholic yoked to the underworld. Matthew enters and, consistently, reproves him for frequenting the tavern. Bobadil protests that he is not a resident, and Cob vehemently

agrees, asserting that he would have not have him as one. Yet Cob indeed has a resident, a master of oaths such as ‘by the foot of Pharaoh’, and a smoker.

v

- And Bobadil now utters just that same oath, and lights a pipe, with the aforementioned resident nowhere in sight. Bobadil is plainly to be identified with the resident: he both is one, and is not, at the same time. This expresses beautifully the self-deception of the Catholic ego.

There is a beautiful touch here, where Tib takes the basin away from Bobadilla. We recall Lavinia’s holding of a blood-filled basin in *Titus Andronicus* V, and Ganymede (cup-bearer to the gods in Greek mythology) as Rosalind’s disguise in *As You Like It*. The basin or cup is a classical Grail symbol: and Tib is therefore to be counted with these two as a Grail Queen.

Bobadilla tries to instruct Matthew in the art of swordsmanship. The sword bears invariably in FF, like “I” for “Ay”, the value of the ithyphallos-libido, or broader unseen world. The Catholic has boundless faith in his misconception of the nature of the underworld, an inadequacy which will be comically exposed in his besting by Downe-Right (Giuliano: the Gnostic tradition) in IV,

## ACT II

i

Kitely is at this early stage the pristine Gnostic tradition. However, soon he will decline into an illness – psychological, but none the less real for that – caused by his apprehension of being cuckolded by Bobadil-Matthew. It is Well-Bred (Prospero) who has introduced them into his house; but it is important to recognize that Well-Bred is continually holding them up to ridicule – this was announced in the letter to Edward which opened the play – as the psychic transformation begins. Both Kitely and Downe-Right (Giuliano) deplore the company kept by Well-Bred; and the former gives early evidence of his jealousy. Cash, Kitely’s servant, is identified as the “I” principle, broadly the unseen world:

*Kitely* Do you see that fellow, brother Downe-Right?

*Downe-Right* I, what of him?

He is in the position of servant, for the Gnostic noble is master of the unseen world. This is reinforced by his wealth of ‘Spanish gold’ (Spain being a symbol of the underworld throughout FF), as well as ‘silver stuffes’ (silver is the colour of the radiant moon (visible world: Bianca, Kitely’s wife) in the esoteric tradition). Both are named ‘Thomas’: to anticipate the sickness, wherein Cash will become the Catholic travesty of the underworld, the Christ of their doubting being that resumed in the name ‘[Edward] Knowel’.

ii

Downe-Right and Bobadil fall into dissension. Kitely advises his brother-in-law to ‘use the soft persuading way’ to sever Well-Bred from his degrading company: a beautiful characterisation of the *modus operandi* of the transformative written word. And what is its goal? It is acknowledgement of the unseen world:

*Downe-Right* I, I, let me alone for that, I warrant you.

iii



This exchange, seemingly irrelevant, is full of significance on the plane of allegory:

*Kitely* Did'st thou come running?

*Cob* No, sir.

*Kitely* Nay, then I am familiar with thy haste.

What can this mean? Or did Jonson knowingly write palpable nonsense? The latter possibility is too often decided for by the critics of the literature of this era; but we have seen in *UDGCB* this routine underestimation to be ill-advised, in a most spectacular way. In the above dialogue 'haste' refers to a process of thought, as throughout *FF*. *Kitely's* reply indicates that the Jesuit is not imagining the underworld as described in the printed page.

## **vii**

Clement's assistant Roger Formall is immediately identified with the unseen world:

*Clement* What's master *Kitely* gone? Roger?

*Formall* I, sir.

Under the influence of *Know'ell*, *Clement* cancels *Cob's* gaol sentence for inveighing against tobacco. *Know'ell* sickens at the thought of his son amid his companions. This is the turning-point of the play, with the Catholic world-view turning the corner to becoming Gnostic (underworld allowed free play in the written word and the imagination).

## **ACT IV**

### **i-ii**

*Downe-Right* lays the blame for *Bobadil & co.'s* haunting of *Kitely's* house at the feet of his wife (= *Bianca(Q)*) (mastery of visible world is the aim of the delusive Catholic world-view). *Matthew* declaims his ridiculous verses to *Bridget* (Jesuit word misrepresenting the underworld). The two sides fall to fighting.

### **iii**

The Jesuit word is suspicious of the Gnostic world-view, as based on knowledge of the unseen world:

*Cash* One, they call him master *Know'ell*, a handsome young gentleman, sir.

*Kitely* I, I thought so: my mind gave me as much.

### **iv**

*Cob* swears vengeance on *Bobadil*, and bids *Tib* no longer to let him enter their house (Jesuit world-view will have no further claim on the Grail).

### **v-vi**

*Well-Bred* and *Brainworm* plot the forthcoming intrigue (visual imagination, prospering the Gnostic conversion, will bring about the *denouement*). *Well-Bred* acts as matchmaker for *Edward* and *Bridget* (Gnostic word will engage unseen world). *Brainworm* will have *Know'ell* watch the *Cob's* tavern for his son (ego-in-transformation will dwell on unseen world).

## **vii**

Here is a delicious scene, and index to Jonson's (and Bacon's) contempt for Rome. Bobadil boasts at length of his prowess with the sword, and how he would best Downe-Right. The latter now enters, and Bobadil is beaten down by him in an abject and pathetic way (Jesuit world-view defenceless before the Gnostic).

### viii

The Folio varies from the Quarto in a highly significant way, in Well-Bred's plan to have Edward and Bridget meet him at the 'tower' ('Friery' (Q)). This is undoubtedly the Tower of the Gnostic tradition as memorialized in the Tower card of the Tarot Major Arcana, which stands always in FF for the Gnostic tradition itself (see *UDGCB* for a full discussion). Well-Bred intrigues to have Kately and his wife go to Cob's tavern (Jesuit written word will be disabused of its misconception of the visible world by engagement with the underworld).

### ix

Bobadil and Matthew pay Brainworm (in disguise) to arrest Downe-Right (Giuliano). They are flat broke, however, and pawn a jewel and stockings for the fee (Catholic not enriching imagination); whereas Giuliano will later pay him properly, to effect the arrest of Stephen (Gnostic world-view in control of the underworld), and his arrest by Brainworm be revealed as a sham.

### x

The denouement, which ends with Kately's 'Come, we'll have you tamed' to his Tib, to identify her firmly as a Kate Minola-analogue, a Queen of Hell-Grail Queen, and himself as cognate with Petruchio-Lucentio.

### xi

Brainworm tries to arrest Stephen (disguised as Giuliano), and fails (Jesuit failing to control unseen world). Giuliano however succeeds in arresting him. Stephen's 'Must I goe' recalls the many similar instances of the technique in FF, where "I" is the ithyphallos-libido, or broader unseen world: the point being that the ego-in-transformation is now learning to master his own passions, and, in the macrocosm, the unseen word in general. In *UDGCB* I find strong evidence that the source for this ideal was finally the ritual of the 'Knight of the Sun' (twenty-eighth) degree of the thirty-three degrees of the [Masonic] Ancient and Accepted Rite of Scotland, as retrieved from oblivion by Christopher Knight and Robert Lomas in their remarkable 'The Second Messiah' (Arrow, 1998). Here the candidate is warned: '*Ye who have not the power to subdue passion, flee from this place of truth*'.

## ACT V

### i

Justice Clement's questioning of the principals in the drama *chez* Cob recalls the similar action of Prince Escalus ('scales' (of Justice)) in the final scenes of *Romeo and Juliet*, where the visual imagination of the ego-in-transformation is represented by the Watch. Here this value is vividly borne by the torches (Q), and the bonfire made of Matthew's drivel by Clement, in a delicious parody of an *auto-da-fe*; as well as, of course, by Musco-Brainworm's disclosure of his true identity to Lorenzo sr.-Know'ell. Clement contemns Bobadil-Matthew for their cowardice vis-à-vis Giuliano. Know'ell pardons Brainworm. Clement says 'Come, I conjure the rest, to put of all discontent'. Momentously, the visual imagination will now inform the rhetoric of the newly Gnostic subject: 'Brainworm! To whom all my [*Clement*'s] addresses of courtship shall have their reference'

The injury done to the Gnostic tradition by the Puritan and Roman Catholic tyrannies is being revealed, slowly but surely, as the principal obsession of Bacon and his circle.

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