

ARIEL: The city where David dwelt

I show in *UDGCB* that Ariel represents the illumination and insight derived from the written word by Shakespeare to deal with the “charge of the Boar” (re-irruption of anathematised libido into complacent psyche), which continued to trouble him in muted form throughout his London phase, even after its most severe and disabling instance – the breakdown of 1587, after some eight years of enthrallment by the Puritan world-view – had been dealt with, never to return. Ariel’s liberation from the tree by Prospero (Shakespeare) is a beautiful representation of this process: the tree bearing always throughout FF, like the numerous woods, groves, and forests, the allegoric value of the written word

We can be quite specific about Ariel’s provenance. For in Isaiah 29 (King James Bible, pub. 1611) we read:

Woe to Ariel, to Ariel, the city where David dwelt! ... (5) Moreover the multitude of thy strangers shall be like small dust, and the multitude of the terrible ones shall be as chaff that passeth away: yea, it shall be at an instant suddenly... (6) Thou shalt be visited of the Lord of hosts with thunder, and with earthquake, and great noise, with storm and tempest, and the flame of devouring fire... (7) And the multitude of all the nations that fight against Ariel, even all that fight against her munition, and that distress her, shall be as a dream of a night vision... (9) Stay yourselves, and wonder; cry ye out, and cry; they are drunken, but not with wine; they stagger, but not with strong drink... (10) For the Lord hath poured out upon you the spirit of deep sleep, and hath closed you eyes: the prophets and your rulers, the seers hath he covered... (11) And the vision of all is become unto you as the words of a book that is sealed, which men deliver to one that is learned, saying, Read this, I pray thee: and he saith, I cannot; for it is sealed... (16) Surely your turning of things upside down shall be esteemed as the potter’s clay: for shall the wok say of him that made it, He made me not? (18) And in that day shall the deaf hear the words of the book, and the eyes of the blind shall see out of obscurity, and out of darkness... (20) For the terrible one is brought to nought, and the scorner is consumed, and all that watch for iniquity are cut off... (21) That make a man an offender for a word, and lay a snare for him that reproveth in the gate, and turn aside the just for a thing of nought... (24) They also that erred in spirit shall come to understanding, and they that murmured shall learn doctrine.

All of this is of striking relevance to *The Tempest*, and the First Folio as a whole. King David of course was the father of Solomon, who bears throughout FF the value of the Gnostic ideal, the numerous rings throughout the plays referring to his famous original; while the diamonds in *2HVI* and *Cymbeline* are undoubtedly a reference to his precious stone the *Schamir* (as told in the Talmud, though not the Old Testament): to make of FF a Ring or Grail quest (the two traditions being the same: see Laurence Gardner’s *Realm of the Ring Lords*, and *All’s Well*, where Act I is a reprise of the Fisher King theme, while the remainder is a Ring quest), - the greatest in the Western tradition, in truth. Sir Francis Bacon was received into Freemasonry by King James in 1603; and the rituals of the thirty-three degrees of the Ancient and Accepted Rite of Scotland, as retrieved from oblivion by Christopher Knight and Robert Lomas in their *The Second Messiah*, provide the backbone of the moral philosophy of FF. These rituals

preserve the teachings of the Gnostic (true) Christ, as inheritor of the Egyptian tradition, via King David and the Jerusalem Church. (*UDGCB* discusses all of this in detail.)

‘Ariel’ is an alternative of ‘Jerusalem’, the ‘city where David lived’: in Bacon’s allegoric language, the city of the reasoning and visually imagining mind, as informed by knowledge of the unseen world as described in the written word. I show Wolfram’s early Grail romance *Parzival* to have been a colossal influence on Bacon and FF. *Parzival* is a Templar text (Graham Hancock, *The Sign and the Seal*); and the Knights Templar were inheritors of the Davidic tradition, and precursors of Freemasonry. Fascinatingly, Wolfram specifically identifies the Holy Grail with the wisdom based on knowledge of the unseen world as described in the written word, just as in FF.

There are many powerful correspondences in Isaiah 29 with *TT* and FF. ‘Strangers’ (5) refers to the assailants of Ariel (corresponding to the Puritan tyranny). Ariel’s *modus operandi* is recalled in v.6; the visual imagination in v.7; ‘Miranda’ (from the Latin for she who is to be wondered at) in ‘wonder’ in v.9; Stephano’s and Trinculo’s drunkenness as possession by the blind libido or unseen world, in v.9; the sleep of the ship’s company (including Alonso (the Boar)) in v.10. The ‘sealed book’ (11) corresponds to FF as encrypted allegory. (The Old Testament may also secrete a watertight cipher, as described by Michael Drosnin in *The Bible Code*. Certainly, Sir Isaac Newton was convinced of it, and spent the greater part of his life searching for it. I’m certain there is something going on there, although the jury remains out on Drosnin’s interpretation). The ‘potter’s clay’ (16) suggests the characters in the late *Pericles* of Ceremon (from the Greek for ‘potter’) and the Earth Goddess Thaisa (whom I show to bear the allegoric value of his clay). The ‘deaf’ and ‘blind’ (18) recall the silences of Cordelia *et al*, and Puritan suppression of the visual imagination, a key theme of FF; while the final verses Bacon has taken to describe the downfall of the Puritan world view, with its assault on the Gnostic written word, precisely as achieved by Shakespeare in his Journey of the Hero to recovery.

Light is also shed thereby on the great Baconian speech ‘Our revels now are ended’: the ‘baseless fabric of this vision” referring to the components of the Puritan-Boar complex recreated in the imagination of Shakespeare, as he embarks on the Apollonian journey to knowledge of himself, to deal with the acute phase of his recurrent condition. It is evident that this complex is also the object of the ‘wonder’ of v.9 as resumed in ‘Miranda’.

This correspondency raises as many questions as it answers. Did Isaiah 29.9 give Bacon the idea of drunkenness standing for dissolution in blind libido throughout FF? Was it the inspiration and model for Wolfram’s *Parzival*, which is also an allegory, a ‘sealed book’? Did Bacon translate Isaiah for the King James Bible, incorporating nuances to indicate the allegory of FF? There is much fruitful work yet to be done.

[return to top](#)

[home](#)

[index](#)

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