

On Joe Atwill's second thesis - do the Shakespeare plays covertly mock the Flavian creation of Christianity (Article 5)

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Abstract.

This paper explores the discovery by Joe Atwill that many of the metaphors used in the plays of Shakespeare, appear to refer to the author's apparent understanding that the Flavian Emperors were responsible for the creation of Jesus' story in the Gospels. The paper reviews Titus Andronicus, but then explores beyond the subject matter of J Atwill's book by identifying the significance of Hercules and Samson in various plays, and showing how Romeo and Juliet can be read with a second hidden meaning by changing the spelling of the two protagonists names, explores the metaphors used in Cymbeline, and discusses the possibility that the author was referring to Arrius Piso.

I conclude with an Appendix briefly overviewing some of the evidence that Emilia Lanier was the author of the Shakespeare plays for the interested reader.

Important: This paper assumes understanding of the theory that the Flavian Government created Christianity. If you are not familiar with this, then much of this paper might make little sense.

I would suggest first reading my 4th article (see <https://www.academia.edu/105659113> or if that does not work, copy and paste <https://www.academia.edu/105659113> into your browser)

Introduction

My previous papers have already explained how the Flavian government under Titus and Vespasian was responsible for the creation of Jesus' story as set out particularly in the Gospel of Luke. I will not repeat that here, and assume the reader is familiar with it.

The extensive parallels between Jesus story and War of the Jews were first popularised by J Atwill, and in his second book 'Shakespeare's Messiah' he makes a convincing case that certain Shakespeare plays, if not all of them, are referring to the creation of Christianity by those Flavian emperors, mocking it, attacking it, and offering reversed narratives, apparently as a form of guerilla counter-literature. The intention, presumably, was for a community of closet Jews, who could not reveal themselves for fear of execution (as per the law in Elizabethan England), to share information without it being detected by the Elizabethan censors.

As many people nowadays know, William Shagspere of Stratford, whose parents and daughters were illiterate, lacked the multitude of diverse life experience necessary to write the plays, which is why so many scholars have tried to determine who might actually have written them – almost every one of them assuming the author was a man. J Atwill shows that once these metaphors are understood, new meanings in the plays become apparent, and it also becomes clear that the author is posing the character Emilia as the truth teller, i.e. the narrator, and implicitly the author of the plays. I should briefly mention here a book called 'Shakespeare's dark lady' by John Hudson, who shows – essentially without reference to Atwill's discoveries – that of all the suggestions as to who wrote the Shakespeare plays, Emelia Bassano (the mistress of Lord Hundson who owned the Shakespeare play company and first female author of a book of poetry) is the only compelling candidate.

However, I will not particularly go into the evidence for this in this article, and will focus instead of showing that the plays are referring to, indeed mocking, the Flavian creation of Jesus' story.

Whilst for me the most fascinating play is Romeo and Juliet, since it can be read so coherently with a second meaning, the first Shakespeare play I will tackle is perhaps the most overtly to do with Titus, and is entitled Titus Andronicus:

The play 'Titus Andronicus'

Titus Andronicus appears to have been the first Shakespeare play, and is well known for being the worst – indeed it is quite tiresome to listen to. It is such a badly written play, that the likelihood is that it wasn't ever intended to be performed on a stage, but rather was a document masquerading as such, so as to evade the Elizabethan censors. As with several of the earliest plays, it may have been co-written by Christopher Marlowe, and that point about evading the Elizabethan censors is a poignant one, since he lost his life in mysterious circumstances, whilst under investigation by the Elizabethan government.

Atwill describes in 'Shakespeare's Messiah' how Titus Andronicus is really talking about the creation of Christianity under the oversight of the Flavian Emperors – notably Titus, whose name appears in the title of the play - and I will do the same in my own words.

Atwill points out that in Germany, one surviving copy of the play has Lucius being renamed as 'Vespasian', making it quite obvious that they knew who the play was really about, and perhaps they were less fearful of the censors than their peers in England.

Titus Andronicus

(Meaning: Titus, the destroyer of Jerusalem)

Summary of Characters

Titus Andronicus Pius (- The family of Emperor Titus Flavius and the Piso's. Andronicus implies 'someone who takes Jerusalem' since that's what the Torah describes Andronicus doing.) is a general of Rome who aspires to be the emperor, and who is the overall tragic loser in every possible way. Titus is the father of Lucius (- referring to the Christian book of Luke) and Lavinia (- meaning toilet, an insult aimed at the Gospels), and 24 other sons, such that the number of his family members equals the number of books in the New Testament. He has spent 10 years fighting Rome's enemies but inwardly feels incapable of leading his country. Here we see the war described as ten years. Rome's great war invading Judea lasted seven years, but connecting the name 'Titus' with a seven year war would be too obvious.

Aaron (- the name of First Priest of Judaism as described in the Torah, here represents the Jews) – a Moorish (- in this particular context meaning someone who is generally dark-skinned) lover of Tamara. Aaron is central to every disaster that befalls Titus and his family. Aaron's motivation for wreaking such utter destruction on Titus is never to be stated in the play, which begs the audience to wonder about it. Aaron is very protective of his **unnamed child (- representing the next generation of Jews after the war).**

Tamora (- Meaning 'I love you' in Italian, Emilia's second language, here refers to faith in, or love of, the God of Judaism) – Tamora is the woman loved by Aaron, and is a caring mother who will nonetheless help utterly destroy Titus through extreme savagery, even encouraging her sons to rape Titus' daughter (- here rape is a metaphor for one religion overpowering another, so in this hidden layer of meaning Aaron's side are not the criminals they would seem to be at face value).

Saturnius – (Saturn representing the Gods of Rome), son of the recently deceased Roman emperor. Titus advocates for Saturnius to take the throne rather than Bassanius, but despite this, Saturnius' favor turns to Titus' adversaries (- this is a reversal of the concept stated repeatedly in WAR, and secretly in the Gospels, that God's favor has switched from the Jews to the Romans). Saturnius instead chooses the captive Tamora as his Empress, giving her the ability to help destroy Rome, Titus, and Titus' family.

Lucius – (primarily the book of Luke, but also representing Christians, with Lucius being the name of Arrius' famous relative, Lucius Piso) – A son of Titus, and the only son who survives the play, he is banished from Rome instead of dying. Lucius is allied with Lavinia (- since both represent the Gospels). Initially bloodthirsty, he is the only character that develops emotionally during the play. He is first banished from Rome and then turns on it, and as a newly calmed and sane military leader, he finally brings a military attack back on Rome (- meaning even the Christians or Christian religion should turn against the leadership in Rome). (edit – see later: Lucius may be a reference to Lucius in WAR who is equated with Arrius Piso via Luke 4:5)

Lavinia – (a Gospel) the only daughter of Titus, is in love with **Bassanius**, and thus spurned Saturnius' offer to make her Empress. She is raped and mutilated and has her tongue cut off (- the Gospels are muted) and her hands cut off so she cannot write (- ending the words of the Gospels).

Martius and Mutius – (I originally thought this refers to the book of Mark, but Martius means Mars which hints at another meaning¹), are two more sons of Titus. Since they are siblings of Lucius (book of Luke) and Lavinia (- a Gospel who also gets muted), and they all get killed or turn on Titus, a theme of the play is the muting and destruction of the Gospels.

Bassanius – (a reference to Emilia's family, thus the Jewish side). The younger brother of Saturnius and supposedly on the Roman side. Bassanius is betrothed to Lavinia (- representing Emilia's family being forced to live with the Gospels). Bassanius' character is one of virtue and grace. He steals Lavinia away from Saturnius, which leads Saturnius to despise Titus' family. He fails to become emperor, which is seen as a sign of the beginning of the fall of Rome.

Chiron and Demetrius – (Jewish literature) Two sons of Tamora, who argue over who loves Lavinia more, although it is just banal lust and not real love. They end up raping, and mutilating her, cutting her tongue off leaving her muted (- Jewish literature muting the message of the Gospels, in a careful reversal of how the Gospels

¹ See in Article 4 I discuss the possibility that the A in APTVS may mean Ares, i.e. Mars.

were forcibly attached on top of the Torah, muting its message). Titus ends up killing them and feeding them to their mother in a pie crust (- A pie crust is flat and thus can be a metaphor for scripture just as leaves and clothes and linen and swaddling are, so this could represent Titus allowing Judaism to reabsorb religious literature).

Marcus – (representing a Gospel, i.e. the Gospel of Mark) is Titus' brother.

Titus Andronicus Plot:

The play begins with Titus Andronicus arriving home weary after a 10 year war. **He is introduced as having already lost 21 of his 25 sons during the long war, and in due course all the rest die barring the one who turns on him.** (- Lavinia and her 25 brothers represent Gospels, and Titus' brother represents a gospel since his name is Marcus (Mark). **So Titus has 27 family members who represent the 27 books of the New Testament, and all of them will be destroyed barring the one who turns against Titus).**

Titus is offered the throne but refuses it due to being **too old** (- reversing how in WAR - and mirrored by Zacharias in the Gospels - Vespasian was selected by Nero to lead the war specifically because he was old). Titus advocates Saturnius, who then plans to take Titus' daughter Lavinia as his Empress.

However, everything changes when **Bassanius** (- Emilia Bassano's side – so Jewish) takes Lavinia away on the pretext of being betrothed to her, leading Saturnius to take the captured Tamora (- Judaism) as his Empress instead (- representing **God switching from Roman to Jewish side** – i.e. a reversal of the narrative in WAR).

Tamora (- Judaism), becoming Empress, promptly takes Aaron the dark-skinned moor (- the Jews) as her lover, and Aaron encourages her to wreak vengeance on Titus. She does this in part because Titus had killed her son, but Aarons motives are largely unstated, and the array of horrors he inflicts on Titus are for never-stated reasons.

Together, Aaron (- Jews) and Queen Tamora (- Judaism) frame two more of Titus' sons for a crime, leading them to be beheaded, and they arrange her own sons (- Jewish literature) to rape Titus' daughter Lavinia (- Gospels), and then they cut off her tongue and arms (- Christian literature being silenced, and the Christian 'branch' of religion being cut down).

Finally Titus' last surviving son Lucius (- the Book of Luke / Christians) is banished from Rome leading him to switch sides and to lead an attack against Rome (- the Christians turning on the leadership in Rome).

Mirroring how Lavinia had her arms cut off, Titus considers chopping his own hands off, and finally Aaron (- the Jews) convinces Titus to let him chop Titus' arm off with an axe (- cutting the 'branch' of Christianity off from the tree of religion).

Finally, Titus goes mad and kills his wife and also his daughter Lavinia (the last loyal Gospel), leading Saturnius (- Roman God) to take matters into his own hands and kill Titus.

As a brief aside, I will point out the link to War of the Jews, paragraph 363, which is about cutting hands off.

WAR 363 ...Clitus had been the chief author of this revolt.. so **Josephus..** commanded one Levius..to go out of the vessel, **in order to cut off both Clitus's hands**; but Levius was afraid due to the large body of enemies and refused to go. Now Clitus saw that Josephus was in a great passion in the ship, and ready to leap out of it, in order to execute the punishment himself; so he begged from the shore, that he would leave him one of his hands; **Josephus agreed to leave Clitus with one hand, upon condition that Clitus would himself cut off the other hand**; accordingly **Clitus drew his sword, and with his right hand cut off his left**, so great was the fear he was in of Josephus himself... (WAR 2.21.10)

This theme is now picked up in Titus Andronicus:

Plot of Titus Andronicus, cont:

"who has lopped and hewed and made your body bare, those sweet ornaments, whose circling shadows kings have sought to sleep in (- saying that emperor's hid their identities in branches)... **and they cut her hands and trimmed her as one saws"** **"TITUS: Give me a sword, I'll chop off my hands too**; For they have fought for Rome, and all in vain" **"AARON: The emperor sends you word that if you [Titus]...chop off your hand...that shall be the ransom...I will use the axe....**

***Aaron cuts off one of Titus' hands*."**

Aaron leads Titus' sons to a pit where a panther is sleeping (- pan-ther means one who preys on everything, referring to how the gospels seek to be universal religion to convert all faiths). Titus' daughter is mutilated in the wilderness, and finally gets delivered in a coffin or piecrust and served in a dish to her mother"

"Go sound out the ocean and cast your nets, happily you may catch her in the sea" (-Titus's men becoming fishers of men)... "I will enchant Andronicus with words that are more sweet and dangerous than bait to fish, or honey-stalks to sheep" (- Arrius' hook and reveal strategy)... "Now what a thing it is to be an ass!" (- Arrius' use of ass to mean Judaism, e.g. Jesus sitting on an ass)... "

A clown brings some [unspecified] 'heavenly news' (- Arrius authoring the Good News / Gospels) **to Titus, and Titus tries to send this news to Saturnius** (- Roman God), **but Saturnius hangs the clown"** (- a reversal of Titus successfully publishing the Gospels)...

"DEMETRIUS: **What's the news?** YOUNG LUCIUS ***spoken as an aside*** **That you are both deciphered, that's the news"** (- this play is about **deciphering** the Gospels)...

They catch Aaron, and plan to punish him by hanging him on a tree, but ultimately they decide to bury him alive to starve to death – although they only bury him up to his chest, commenting mysteriously, that this is 'their doom'. Meanwhile Aaron's son, who is of royal blood (- the next generation of Jews), is spared entirely.

To ensure that the play could be palatable to the censors and evade attention. If Aaron, the 'black faced Moor', was presented as the winner then it would be unacceptable to a racist white audience, and would attract the attention of the censors. So to make Aaron seem to be the loser, the ending involves both Aaron and Titus on the stage side by side, Aaron has been buried to his chest, but Titus is dead. An actor called Amilius, then stands between them 'casting sentence on the vile wretch' so that the censors would assume the blame is being pointed at Aaron, whilst permitting – rather obviously – the opposite interpretation to be possible.

As Atwill identifies, the author appears to be the famous Emilia Bassano, known for being the first woman to publish a book of poetry, and also the mistress of the man in charge of the Shakespeare theatre, it is notable that having already included a character called 'Bassano' we now have Aemilius who 'gives sentence on the wretch', almost as a narrator might, but at the least adopting the role of 'truth teller'.

Plot of Titus Andronicus, cont:

AEMILIUS: [onstage talking to Titus' descendants, alongside 'planted' Aaron and dead Titus, thus leaving it to the reader to decide which she is referring to] Give sentence on this execrable wretch, that hath been the breeder of these dire events".

The Plot of Othello, and how it contains a hidden meaning, making the roman side the villains.

With Othello we find again a hidden meaning. But rather than piecemeal references to the Flavians, the entire play can be read in a second light.

The Tragedy of Othello, the Moor of Venice

Othello is a play about a 'black moor'. A moor at that time was a generic term encompassing a variety of ethnicities, and is used by the author as a way of including Judeans, who perhaps are comparatively darker skinned than say, the British in Elizabethan times. Notice also that a key character is Aemilia, which is barely different from Aemilia Lanier's name, with Amelia's unhappy marriage acting as a metaphor for Amelia's anger at her situation as a closet Jew surviving under Elizabethan Christian rule.

The Characters:

Othello (- representing the Jews), is a Moor (- a term which in her era would cover any dark skinned person), and is a general and a warrior (- representing that the Jews are a warrior race). He is an outsider in Venice, and is neither royal nor commoner.

Desdemona (- the demonized one: Judaism) has recently married Othello (- representing the Jews), and is described variously throughout the play as divine, an angel, virtuous, heavenly, faithful, innocent, perfection, a most exquisite lady, a delicate creature, and the sweetest creature in the world (- this is saying that Judaism is perfect).

Iago (- I-a-Go(spell), representing the gospels) is angry that Othello (- the Jews) is married to Desdemona (- Judaism). Iago is a master manipulator who spends whole his time trying to pull them apart, however the audience is never given a reason why. This is made all the stranger, because Iago (- the Gospels) also frequently and effusively professes his love for Othello (- representing that the Gospels seeks to attract the Jews).

Iago (- the Gospels) convinces the gullible Othello (- the Jews) to believe his stories, and consequently to reject his wife Desdemona (- Judaism), despite her having done nothing wrong whatsoever. Iago's deceptions also results in Othello eventually promoting Iago (- Gospels) to be his lieutenant (- the Jews accepting the Gospels). This leads to total disaster for Othello (- it would be disastrous for the Jews to follow the Gospels).

At one point Iago swears by Janus (- the two-faced Roman god, a reference both to the Gospels being Roman in origin, and also having two meanings), and in another place Iago declares that Desdemona is 'sport for Jove' (- Jove being the king of the Roman gods – suggesting that the Romans are playing with Judaism). He also declares that he will "turn Desdemona's virtue to pitch (- tar) and out of her own goodness make the net that shall enmesh them all" (- the Gospels will distort Judaism into a story to control the people, Jews and non-Jews alike).

Iago discourages Othello from thinking too much, and says "I entreat your honor to scan 'this thing' no further. Leave it to time" (- this is a reference to people not reading the 'thing' (the Gospels) carefully enough, and that the truth about the Gospels was intended to be revealed by Arrius at a time of his choosing).

Roderigo (- literally meaning 'famous king') is a rich Italian (- Roman emperor) who had been paying Iago (- the Gospels) to help him win Desdemona's (- Judaism's) hand in marriage, although Iago (- the Gospels) intends to bed Desdemona (- Judaism) himself. Throughout the play, Roderigo's only association is with Iago. However Iago, on the Italian side, talks with two senators, and a 'duke of Venice' and describes another character (Brabantio) as a senator.

Roderigo is frustrated at how slow Iago's plans are unfolding, and Iago replies "...have patience, what wound ever healed but by degrees? (- Judaism equated to a wound) you knowest we work by wit and not by witchcraft

(- the Gospels are clever stories rather than supernatural ones) and wit depends on dilatory time” (- wit is usually immediate, but dilatory time means a delaying strategy, so this refers to the gospels being intended to have a slow effect i.e. Arrius’ hook and reveal strategy).

AEmilia (- Emilia, the author, whose name as recorded at birth, was Aemilia Bassano) is a mistress to Desdemona (- Emilia is Jewish), and is extremely unhappily married to her husband Iago (- she resents being forced to live with Christianity). She passively complies with his demands (- she does not dare to openly fight Christianity). Throughout the play she consistently hates her husband, who hates her back. Iago complains she talks too much (- since she represents the author of this anti-Christian play) and that she is rebellious (- for writing the play), and he eventually kills her.

AEmilia is urged by Desdemona ‘not to learn’ of her husband Iago (- a Jew shouldn’t read the Gospels). Iago is jealous of AEmilia (- because she is Jewish and Christianity’s purpose is to control the Jews), and at one point suspects AEmilia of sleeping with Othello (- jealousy that her loyalty is to the Jews) and he says “I know not if it is true, but for a mere suspicion I will do as if I had surety” (- reflecting that in a world where Christianity is enforced, Emilia would be at risk of death even if merely suspected of being Jewish).

Cassius (- on the Jewish side, also representing Judaism), is very strongly aligned with Desdemona. Cassius ends up stabbing Montano (- one of Arrius’ codenames) and gets used by Iago to make Othello jealous of Desdemona. Cassius gets demoted from being Othello’s lieutenant, and Iago cuts Cassius leg ‘in two’ and then offers to bind it with his shirt (a metaphor for the branch of Judaism being cut off, with the added cloth a metaphor for adding Christian scripture onto Judaic scripture). Iago admits that Cassio is “a soldier fit to stand by Caesar and give direction” (- an admission that Cassio/Judaism is virtuous), Iago also tells Cassio that “I think you think I love you” (- the Gospels are only pretending to be on the Jewish God’s side).

The magical embroidered handkerchief (- the Torah). This is Othello’s first gift to Desdemona, and a family heirloom that an Egyptian had given to his mother (- the Jews leaving Egypt and taking some of the Egyptian religious concepts with them), telling her that she must keep it or face his wrath and be hunted by his spirits. She had given it to Othello saying he could only give it to his wife, and to lose it would be an ‘unmatched perdition’ (- the greatest subversion/treason).

Iago refers to the handkerchief saying that this “trifle is light as air” but is as strong as “proofs of holy writ” (- the handkerchief represents the Torah) in causing jealous confirmations. Desdemona (- Judaism) describes it as having ‘some wonder’. Othello also recognizes it has having magic, and says it had been sewn by a Sibyl (female prophet) in a prophetic fury, and it was made from silk from ‘hallowed’ worms (- a reference to the reason that Emilia’s coat of arms depicts silkworms), and it was dyed in ‘mummy’ made of maidens hearts (- whilst mummy can mean a black sealant substance, it equally can be a reference to Egypt, the origin of the Jews).

The Plot:

Discovering that Desdemona (- The demonized one: Judaism) has married Othello (- the Jews), Iago (- the Gospels) complains to Desdemona’s father that his ‘white ewe is being topped by an old black ram’ (- this confuses Desdemona’s identity, but Iago’s concern is that the white lamb of god story is losing out to the old Jewish religion) and calls Desdemona a devil. They then also complain to the Senate (- referencing the Roman government) that this must have been achieved by witchcraft, but again without success.

With war between Venice and the Turks as a backdrop, two men stand on the shore in Cyprus, an island near Judea, with Montano (- one of Arrius’ nicknames, Montanus) the governor of Cyprus (- Arrius was governor of Syria and at one point Commander of the Legion in Judea). This Italian war is a coded reference to the war between Rome and Judea, and provides a backdrop for the play although it is of little importance.

Desdemona asks Othello to reinstate Cassio as his lieutenant, which makes Othello even more suspicious. Othello feels unwell so Desdemona offers him the magical embroidered handkerchief (- the Torah) to wrap around his head, and offers to ‘bind it hard’, but Othello says the ‘napkin is too little’ to fit around his head. The napkin gets dropped (- the Jews abandoning the Torah), leaving AEmilia to pick it up, but Iago’s snatches it from her (- Emilia acts passively, as if under duress). Iago is ecstatic to obtain it (- representing the Gospels being added to the Torah). Around this time the war has unexpectedly ended due to a storm sinking the Turkish ships, and as Othello talks about the loss of his wife’s faith, he gets confused and starts saying farewell to the “big wars” and the neighing steed, shrill trump, stirring drum and royal banner (- by abandoning their faith in Judaism, this also

ends the conflict between Judea and Rome). The warlike nature of the Jewish race is echoed by Desdemona commenting on how she been attracted to Othello because of his warlike exploits. The war however is just a backdrop to the important messages, and this is acknowledged when it says that the Turkish retreat is "(a pageant, to keep us in false gaze."

Iago asks Bianca (- white, meaning Roman), who is a prostitute (a reference to the prostitute in the Talmud, just as Lavinia is a reference to the Latrine in the same section of the Talmud), to make a copy of the embroidery of the handkerchief (- creation of a new Jewish religion), and he put it in Cassio's room (- planting evidence - planting a new branch on Judaism) as evidence of an affair. When Othello sees it he declares 'that should be my handkerchief' (- meaning that the Jews should follow the Torah, or maybe a copy of the Torah). Eventually he is so affected he falls into a trance (- the Jews becoming entranced by Christianity), whilst Iago cries out 'Work on my medicine, work on! In this way are credulous fools caught'.

Othello vows to have vengeance on his wife (- Judaism) and on Cassio (- Judaism), whilst Iago (- gospels) vows that he will help him. Othello strikes Desdemona and accuses calls her a devil. She protests she is 'not a strumpet, no, as I am a Christian' (- seeming to say she is a Christian, but actually saying she is not), and is supported by AEmilia. Othello prepares to kill Desdemona, and she pleads her innocence but he smothers her saying 'You that have the office opposite Saint Peter, and keep the gate of hell' (- Othello now sees Desdemona as the devil, since Peter's Gate is heaven). AEmilia enters as Desdemona dies, her last words being that Othello is not to blame (- its all the fault of Iago, representing the Gospels), but Othello admits guilt anyway.

Others come into the bedroom and AEmilia repeats that it was all Iago's fault, and expresses deep horror that she is married to him. Iago tries to silence AEmilia, and then kills her, and her dying request is to be laid next to Desdemona (- Emilia is faithful to Judaism).

Othello, realizing how terribly he has misjudged Desdemona complains "she might lie by an emperor's side and command him tasks" (- if things had been different, Judaism could have ruled the Empire). Iago declares 'Demand me nothing: what you know, you know: From this time forth I never will speak word' (- implying the Gospels have a secret, which it will never willingly tell). Othello kills himself saying 'Roast me in sulphur! Wash me in steep-down gulfs of liquid fire!' (- the moral of the play is that if the Jews turn to Christianity, they will go to hell).

In the Gospels, Old Testament and the Jewish Talmud a common metaphor is roots and branches. Christianity is depicted as a new branch on an old root for example, which is why the Gospels describe Jesus cursing a fig tree for no apparent reason.

This metaphor is picked up in many of the Shakespeare plays (E.g. Romeo and Juliet). Below I list some references to this in Othello:

IAGO:... As if he plucked up kisses by the roots (- uprooting) that grew upon my lips: then laid his leg over my thigh (- adding a 'limb' after uprooting – i.e. supplanting a branch of religion)...

IAGO: ...but by the displanting (- removing a plant) of Cassio (- Judaism)...

IAGO: Virtue! a fig! (- referencing the fig tree cursed in the Gospels, which represents Judaism).. Our bodies are our gardens, to the which our wills are gardeners: so that if we will plant nettles, or sow lettuce, set hyssop (- a reference to Passover ritual) and weed up thyme..

OTHELLO (upon being conned into killing Desdemona): I know not where is that Promethean heat (- Promethian means Godly, so this means divine spirit) that can relume Desdemona's light. When I have plucked Desdemona's rose, I cannot give it vital growth again. It has to wither (- Judaism, having been uprooted, withers).

Next I show some references to Aemilia as being the 'truth teller', which is one of the ways that she identifies herself as the author of the plays.

AEmilia: I will not charm my tongue; I am bound to speak...

...I must needs report the truth...

...All, all, cry shame against me, yet I'll speak....

...I'll make you known, even if I lose twenty lives....

...I will speak as liberal as the north....

...So come my soul to bliss, as I speak true.

And here we can see that Aemilia - as the author - is using the play to criticize Christianity:

Iago [a character on the roman/Christian side]: I wish she [AEmilia] would give Cassio (- Judaism) so much of her lips as the amount of tongue she often bestows on me, you'll have enough (- the innuendo here is a distraction, Iago here is wishing that AEmilia would criticize Judaism instead of the Gospels).

Desdemona: Alas AEmilia has no speech (- Emilia cannot speak openly).

Iago: In faith, she speaks too much, I find it even when I am trying to sleep.

AEmilia: You have little cause to say so.

Iago:it is true, else I am a Turk, you [AEmilia] rise to 'play' and go to bed to work (- Iago here appears to be hinting at the reason AEmilia gets up in the morning, which has to do with a 'play').

Evidence that Jesus' story was intentionally written to mirror that of Samson, and to connect him with Hercules.

It is well known to many Christians that Jesus' story has parallels with Samson's although if you ask most Christians they might suggest the number of parallels is a handful, and some Christian scholars have identified a dozen or more, perhaps because they did not find the link terribly interesting. However, on closer inspection, there are over 40 parallels, which cannot be coincidence given that Samson's story is only 90 sentences long. Samson is well known for being a sun-deity myth and as such is an analogue of the roman version, Hercules, and it turns out that Jesus' story is linked to Hercules not only by those 40+ parallels, but by more direct parallels between Jesus and Hercules too.

The reason I am discussing this topic in this article, is that the Shakespeare plays go out of their way to mock both Samson and Hercules, and so a detour is necessary to explain why they would do this.

| Parallels between Samson in the book of Judges, and the story of Jesus in the Gospels. | | |
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| Section 1: Samson and Jesus' births | | |
| | Samson (Jewish Hercules) | Jesus |
| 1 | An angel of the lord came to his mother telling her she would give birth miraculously. | The same happened in Jesus' story. Luke 1:28 |
| 2 | But the angel's name was a secret. Judges 13:18 | Jesus was <i>named after</i> the unnamed angel (Luke 2:21), (but Jesus secretly represents Titus, so the angel's name, implicitly is Titus). |
| 3 | This angel told his mother that he would save the Israelites. (he would "deliver Israel from the Philistines.") | Matt 1:21 the angel said Jesus would save his people (the Israelites/Jews) from their sins. |
| 4 | The Israelites were doing evil, and a time period of 40 years is relevant to this. ("because the children of Israel did evil the Lord delivered them to the Philistines for 40 years"). | Jesus declares that the current generation of Jews (commonly understood as meaning 40 years) is an evil generation. Luke 11:29 |
| 5 | The spirit of the lord came upon him. Judges 14:6 | Jesus read out loud from a book, and was saying that "The Spirit of the Lord is upon me." Luke 4:18 |
| 6 | His divine birth involved a barren woman miraculously giving birth. (the barren wife of a man of Zorah.) (N.B. Rachel, another character in the Jewish religious book, also gave birth despite being barren – so this links Jesus both to Samson, and to the story about Rachel) | When Mary was told she would become pregnant she went with haste to stay at the house of Zacharias with his wife Elisabeth who he had recently made pregnant despite her being barren, thanks to the power of God. The story immediately proceeds to confirm after this that Mary was great with child, linking the pregnancies. |
| 7 | His mother's husband wasn't present when she was next 'visited upon' (the lord's angel came again to her when in the field, "but her husband was not there") | Mary's husband was absent when Mary became pregnant. He decided to raise the child anyway. Matt 1:19 |
| 8 | The angel gave an instruction/prediction not to drink "wine or any strong drink" (the angel told the barren woman to avoid this Judges 13:4 and 7.) | The angel told the husband of the barren woman, that his own son would avoid this. Luke 1:15 |
| 9 | When he was born his parents gave an animal sacrifice for him. (a lamb. Judges 13:19) | After Jesus' birth, his parents sacrificed two doves. Luke 2:24 (The customary sacrifice was a female goat. Two doves – an alternative used by the poor – avoids interfering with the narrative that Jesus is |

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| | | the lamb being sacrificed, mirroring the Exodus ritual) |
| 10 | He (this case his namesake Hercules) was born to a godly father and an earthly mother, and raised by an earthly father. (Zeus and earthly Alcmene and Amphitryon). | Born to God as his father, but also to earthly Mary, and raised by earthly Joseph. |
| 11 | He (in this case his namesake Hercules) escaped murder as a baby. (His stepmother put two venomous snakes in his crib but baby Hercules killed them) | Joseph took him to Egypt to avoid him being killed by Herod. |
| 12 | He (in this case his namesake Hercules) Has power over snakes. (the ones he killed as a baby) | Jesus said 'behold I give you the power to tread on snakes and scorpions' Luke 10:19 Jesus' followers will pick up snakes with their hands, and... poisonous drink will not hurt them Matt 16:18 |

| Section 2: Samson's wedding. | | |
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| | Samson (the Jewish analogue of Hercules) | Jesus |
| 13 | He ate honeycomb. (Samson returned from killing a lion, and ate the honey God had put there). | Luke 24:42 Jesus' story concludes with him taking and eating broiled fish and a piece of honeycomb. |
| 14 | His story involves going to a wedding (which lasted seven days – Judges 14:14) | Various weddings mentioned. Jesus' first miracle was at a wedding. John 2:1 |
| 15 | He spoke in riddles they didn't understand. (At the wedding he gave the people a riddle regarding his discovery of the honey but they didn't understand.) | Matt 13:13 Jesus spoke only in parables, 'so that they would not understand'. |
| 16 | Part of the riddle was: "out of the eater came food." (This was Samson's riddle, which he posed at the wedding. The riddle means that he obtained honey out of the lion's mouth, came honey. Judges 14:14) | Jesus was born in a manger, literally meaning, an 'eater', a place for animal's mouths. At death, Jesus became god's sacrificial lamb, paralleling the ritual in Exodus 12 in so many ways, and which is parodied in WAR where Mary ate her baby as food. |
| 17 | And the period of three days is important (The wedding guests could not solve his riddle in three days. So they threatened his wife - Judges 14:14) | Jesus rose again after three days, saying 'in three days I will raise this temple' |
| 18 | A payment involves the number 30. (Since he lost the wager made at the wedding, Samson had to give the thirty wedding guests, thirty sheets and thirty changes of clothes - Judges 14:19) | Judas betrayed Jesus for thirty pieces of silver Matt 26:15 Luke 22:47 |
| 19 | His story involves a fox (again the result of the wedding wager) (Samson was so angry at his wife explaining the riddle, that he caught 300 foxes, tied their tails together, and set fire to them - Judges 15:4) | Matt 8:20 Jesus said that foxes have holes to lie in, in contrast to himself. In Luke 13:22 Jesus says 'tell that fox, behold I cast out devils' |
| 20 | His story involves burning corn product that has been collected. (Samson released the burning foxes to set fire to both the gathered heaps of corn, as well as standing corn.) | Mark 2:23 Matt 12:1 Luke 6:1 – Jesus went in the corn fields and they plucked the corn, rubbing them in their hands. Matt 3:11 Luke 3:17 adds that wheat is gathered, but chaff burned with unquenchable fire. |

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| 21 | He (or in this case his namesake Hercules) attended a wedding and was seen as a 'glutton and drunkard' an insult used for uninvited guests (in Hercules' case this accusation was made at the wedding). | Jesus came eating and drinking. They said "Look at him! A glutton and a drunkard" Matt 11:19 Luke 7:34 (and this is written in such a manner in Greek, to imply that Jesus was an uninvited guest.) The Gospel of John has him create a huge amount of wine at a wedding. |
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| Section 3: Jesus' death | | |
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| | Samson (the Jewish analogue of Hercules) | Jesus |
| 22 | His story involves something weaved on his head (Delilah 'weaved' his hair to destroy his strength, but it failed. Judges 16:13) | They 'platted' a crown of thorns and put it on his head. |
| 23 | He was betrayed three times (by Delilah attempted to destroy his power three times, each one failing by morning) | Mark 14:72 – Peter denied (and betrayed) Jesus three times, as Jesus had foretold, and this occurred in the morning |
| 24 | The three times he was betrayed was by a loved one. (Delilah). | Matt 26:75 And Peter had denied Jesus three times. John 21 indicates that Jesus loved Peter. |
| 25 | He was described as blameless. (Samson declares himself as more blameless than the Philistines - Judges 15:3) | numerous places in the new testament indicate Jesus is blameless including Luke 23:4 |
| 26 | His enemies watched him to find an opportunity to destroy him (they set guard watching him all night in silence so they could kill him in the morning - Judges 16:2) | They watched him, whether he would heal on the sabbath so that they might deliver him to the authorities |
| 27 | He bore wooden beams on his back on a hill. (Samson rose up, and took the wooden door of the gate of the city, complete with its posts, and bore it on his shoulders, and carried them to the top of the hill) | Jesus was on the cross, on the hill. Luke 23:33 |
| 28 | He was handed over to a foreign power occupying Israel... (to the Philistines) | They handed over to the Romans |
| 29 | ...thanks to someone he was fond of accepting a bribe to help arrest him... (the Philistines gave his lover Delilah money to betray him - Judges 16:18 This also mirrors Hercules being killed by his lover.) | The Pharisees gave Judas money to betray him. Matt 26:50 |
| 30 | ...and the bribe was pieces of silver... (they bribed her with 1100 pieces of silver each.) | Judas was bribed with 30 pieces of silver. |
| 31 | ...and they bound him... (with fetters of brass). | Matt 27:2 |
| 32 | ...and made him blind... (they removed his eyes). | Luke 22:64 they blindfolded him |
| 33 | ...and they made sport of him... (Judges 16:25) | They mocked him |
| 34 | ...and he prayed to god...(to God to regain his strength before dying). | Jesus regularly prayed to God including at his death. |
| 35 | ...and he could have avoided death but chose not to... (it was his choice to bring the building down on himself. he said "let me die with the Philistines") | Jesus knew who would betray him and could have prevented it, and could have spoken at his trial but refused. |
| 36 | ...and he died standing, with arms outstretched, with two upright posts either side of him... (he was chained between two columns, but he stretched his arms to the sides and pushed them apart, bringing the house down upon him). | He was crucified with his arms outstretched with two other crosses either side of him. |
| 37 | ...as he died a temple was damaged... (the building he brought down was the Philistine temple, containing 3000 people). | As he died, the veil of the temple was torn down the middle. Luke 23:45 |

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| 38 | ...and it shook... (Samson didn't merely push the pillars, he 'shook' them, bringing the temple down). | The death of Jesus was accompanied by an earthquake. |
| 39 | ...and his body was taken and buried him in his father's tomb... (they took his body and buried him in the burying place of his father - Judges 16:31) | Joseph and Nicodemus took the body from the cross. And Joseph put Jesus in 'his own' tomb. Mark 27:60 |
| 40 | He (or in this case his namesake Hercules) rose after death and was a god (on Mount Olympus) | He rose after death to be with (the Jewish) God |

Section 4: **Miscellaneous parallels of the two stories.**

| | Samson (the Jewish analogue of Hercules) | Jesus |
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| 41 | He (or his namesake Hercules) revolves around the number 12 (Most of the story of Hercules is how he performed his twelve labors. It is widely thought that these have their origin as stories about the twelve signs of the zodiac, perhaps to help sailor's remember them) | Matt 10:2 he had 12 disciples. They are frequently referred to as simply 'the twelve'. |
| 42 | His story involves gouging eyes out (the Philistines gouged both his eyes out). | Matt 18:9 has Jesus saying that if your eye offends you, pluck it out. |
| 43 | He is given authority by God to Judge over the Israelites. (he led them). | John 5:27 |
| 44 | He is associated with a prostitute. (in Gaza he saw a harlot and went in to her) | He associated with a sinner called Mary, and the Gospels are worded to imply that she was a prostitute. |
| 45 | He (or in this case his namesake Hercules) gained and then lost his followers. (Hercules gained many followers, but then lost them after killing his own family). | Jesus gained disciples and multitudes of followers but lost many of his disciples – John 6:66 |
| 46 | His (or in this case his namesakes Hercules') story involves hating your own family. (He killed them) | Jesus said: 'If any man come to me, and hate not his father, and mother, and wife, and children, and brethren, and sisters, yea, and his own life also, he cannot be my disciple - Luke 14:26 |
| 47 | His story involves hair not being harmed. (Samson's hair contained his divine power, and he lost it when Delilah shaved off his locks of hair). | Jesus talks in parables, mentioning that: "Not a hair of your head shall perish." Luke 21:18 |
| 48 | And it matters how many hairs there are. (Samson's story specifies that he had seven locks of hair). | Matt 10:30 Jesus adds that "The very hairs of your head are all numbered." |
| 49 | He uses a donkey... | John 4:6 being thirsty Jesus sat on a well and asked a Samaritan woman for a drink, but said "whoever drinks the water I give.. will never thirst.. it shall become in him a fountain of water (i.e. a divine spring)." And she said 'Are you greater than Jacob who gave us the well and drank from it, as did his sons <i>and livestock</i> '. Jesus replied saying ' the man you have now is not your husband ' ...and she said ' I perceive that you are a prophet ' John 12:14 (Near Jerusalem) Jesus sat on a donkey's offspring (mirroring how he also sat on a well – conceptually linking the donkey with the spring of water), and ' in doing so he fulfilled a prophecy that said |
| 50 | ...and in relation to this, he was thirsty... | |
| 51 | ...and he created a divine fountain... | |
| 52 | ...which was linked to a prophecy... | |
| 53 | ...via a woman... | |
| 54 | ...who was unfaithful. | |
| | Samson discovered that his wife was now with another man (the man she had is not her husband) (Judges 15:2), and he took a donkey's jawbone and killed a thousand men in anger (15:16). (Near Jerusalem) at Lehi/En-hakkore (which means fountain), there Samson was dying of thirst (15:18) so he threw down the donkey's jawbone. And God made that place hollow and water came out which revived him. (i.e the donkey's jawbone 'gave birth' to a divine fountain). | |

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| | | | ‘fear not daughter of Zion’ but the disciples did not understand. |
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Section 5: **Samson, Hercules and Jesus as sun-gods.**

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| 55 | <p>Samson as a sun-god:</p> <p>Samson literally means ‘Man of the Sun’ or ‘Sun man’ in Hebrew, and his seven long locks of hair which contain his divine power evoke the rays that would be depicted around the head on a graven image of a traditional sun god.</p> <p>Samson’s story evokes fire repeatedly – for example they bound him with rope and it duly became ‘burnt’. He became thirsty to the point of dying, and he lit the torches and set fire to the foxes, and set fire to the grain and the vineyards and olive groves, and his wife’s household was threatened to be burnt to death and they burnt his wife and father in law to death, and Samson is described as ‘burning’ with anger. To kill him the philistines waited ‘till dawn’, but Samson only lay until midnight and then ‘got up’. He falls in love with Delilah who eventually destroys his divine power, and her name can be understood as a play on the word ‘de - layla’ meaning ‘the night’.</p> <p>Samson’s Roman/Greek analogues: Hercules/Heracles – as sun-gods</p> <p>Herodotus wrote 500 years earlier that Hercules was originally an Egyptian god Shu (a sun god), and he has origins in other solar deity oral traditions including Heru and Gom. Hercules performed 12 labors which have obvious links suggesting they were originally stories about the 12 signs of the zodiac.</p> <p>The mother of Hercules’ (and his namesake Heracles) was Alcmena or Electra the ‘goddess of morning’. Zeus told Helios (Helios being a more explicit sun god, complete with flowing hair) not to rise for three days, to enable Zeus to father Heracles.</p> <p>Helios gave Heracles his golden chariot to sail across the sea from west to east every night (implicitly so he could travel from east to west during the day as a sun god)</p> <p>Jesus as a sun-god:</p> <p>Jesus ordained 12 disciples (Mark 3:14), just as a sun god presides over 12 zodiac gods. They are referred to repeatedly as merely ‘the twelve’ to emphasize this.</p> <p>The Gospel of John speaks about Jesus as being the ‘light’.</p> <p>Rather than merely being transfigured to have a face that was ‘white’ (i.e. the Caucasian Titus) Matt 17 specifically says his face ‘shone like the sun’</p> <p>Matt 27:45 goes further than hinting at Passover smoke, saying that when Jesus died the sky became darkened over all the earth (Matt 27:45) alluding to the death of a sun god.</p> <p>The Gospels go beyond saying that Jesus will come again, by also saying Jesus rises from death three days later. This mirrors several sun gods who die at the winter solstice returning to life again a few days later.</p> <p>In due course the church also adopted the 25th December as Jesus’ birthday, representing the rebirth of the sun day after the winter solstice a few days earlier on the 21st (more specifically it match the birthday of the sun-god Mithra. Mithra is unimportant though – the point is the link to sun-gods).</p> |
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Evidence that Pliny attempted retrospectively to link Titus with Jesus' story at the eruption over Herculaneum, and re-dated the eruption to match the sign of the second coming of Jesus.

Whilst Pliny the Younger wrote about Vesuvius' eruption after the event (obviously), and therefore after Titus had taken the throne, and therefore probably after the publication of the synoptic Gospels, or at least Luke. It appears that Pliny is trying to link Titus' inauguration to the power of that cataclysmic event, and in turn to the story of Jesus' death – i.e. as part of an effort to lead the commoners to think that Titus was Jesus' second coming in order that they would start to worship him.

Vesuvius is very easily linked to Hercules not only because it erupted over Herculaneum (which is undoubtedly named after Hercules), but also because according to a myth (the origins of which are unclear), Vesuvius derives from 'Vesuvios' meaning 'son of Ves', and although Ves can be related to specific other mythical beings, Titus' father's name begins with Ves (Vespasian).

A key reason to recognise that Pliny was lying, is to observe that he lied about the date Vesuvius erupted. This has had many scholars scratching their heads, since he was writing to Tacitus about his own Uncle's death, and surely Tacitus would be readily able to determine that Pliny was lying since apart from solar eclipses it was the most widely observed event of that century. Yet Pliny nonetheless gives the wrong date in an apparently private letter, that just happened to get widely circulated.

Despite this, the past decade has turned up numerous pieces of evidence pointing to the fact that Pliny was lying when he said Vesuvius erupted 24th - 27th August. That date matches the week that Jerusalem and its temple finally fell (around 30th August, depending on the calendar used), an event which the Gospels indicate as "the sign of the second coming of Jesus".

It is only thanks to archaeological evidence of the past decade, that we know the eruption was actually in late October, and probably not long after 17th October. This evidence includes:

1. The preserved harvested pomegranates, ripe fall berries, and fall fruits, figs and olives, all point to **late October**.
2. Large wine fermenting jars had already been sealed, which wouldn't have happened until **around October**.
3. The ash deposited by Vesuvius shows the wind direction, which is compatible with **fall** but not with summer.
4. Many who died were wearing thick autumnal clothes, which is compatible with **fall**, not the hot Italian summer.
5. A silver denarius coin was found under the ash with the inscription "IMPXV", indicating it was minted to commemorate a parade for hailing Caesar as General for the 15th time, and due to the date of this parade, and the time it would take to mint and circulate the coins, this clearly **points towards fall** and not summer.
6. A note was found written in charcoal on a damaged wall, by a person working to repair the wall, suggesting the wall (and thus also the note) was going to be painted over in a few days' time. **The note, which has been buried under the ash for two millennia, indicates that it was written on the 17th of October.**

So, let's turn to Pliny's two letters, and review how they present a story which is linked to that of Jesus' death.

| Pliny's two letters to Cornelius Tacitus on the death of Pliny's Uncle. | Explanation of how the story of his Uncle, parallels the story of Jesus and Vespasian. |
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| Now, prior to the eruption, my Uncle was at Misenum, with the imperial fleet under his command [i.e. as Admiral]... ² | Misenum is the naval base which Vespasian was commander of, prior to the war. It was also the location where the Roman Fleet declared for Vespasian, which was a pivotal and near-final step in his path to the throne. |
| Nine days before the kalends of September (24th August in the Gregorian calendar) at one in the afternoon [there was] a cloud of very unusual size and shape. | Since the story will span several days, this points to the date Jerusalem fell – 29 th August – which is the event that the Gospels say will reveal the second coming of Jesus. |
| The cloud ascended from Mount Vesuvius, with an appearance best described as like that of a pine tree (- metaphor for northerners – i.e. Romans – see also fir cones in the Talmud representing the Romans, whilst fig trees represent Judaism). It shot up to a great height in the form of a very tall trunk , which spread itself out at the top into a sort of branches... | Matt 24:32-2 Mark 13:28-9 Luke 21:29-30 Now learn a parable of the fig tree; When his branch is yet tender, and puts forth leaves you know that summer is nigh: ...and you know that [the second coming] is near , right at the door. |
| <u>..the cloud appeared sometimes bright</u> and sometimes dark and spotted. [Later, we got so] close to the mountain that the cinders...fell into the ships, and pumice- stones, and black pieces of burning rock [also fell into the ships] (- two ways of describing <u>stars falling</u>)... and the houses were <u>shaken</u> from their very foundations...the calcined stones and <u>cinders...fell in large showers</u>, and threatened destruction (- stars falling again)...It was now day everywhere else, but there a deeper darkness prevailed than in the thickest night (<u>the sun was darkened</u>)... [At the shore] <u>the waves still running extremely high, and boisterous....</u> Soon afterwards, the cloud began to descend....<u>[it became as dark, not merely as a night when there is no moon, but as a room that is blacked out]</u>. You might hear the shrieks of women, children [and] men...some wishing to die, from the very fear of dying; some lifting their hands to the gods (- this is a story about the Christian god) [or denying the existence of gods] (- a hint at a certain god being fiction).. And some augmented the real terrors by imaginary or invented ones (<u>confusion</u>)... Though it was now morning, the light was still exceedingly faint <u>...The chariots...were so agitated backwards and forwards...that we could not keep them steady..</u> | While he yet spoke, behold, a bright cloud overshadowed them : and they feared as they entered into the cloud. and behold a voice out of the cloud, which said, This is my beloved Son hear him Matt 17:5 Mark 9:7 Matt 17:5 Mark 9:7 9:35 Luke 9:34 Immediately after that tribulation / the distress of those days (- August) the sun will be darkened, and the moon will not give its light; the stars will fall from the sky, and the powers in heaven shall be shaken. There will be signs in the stars and perplexity at the roaring of the waves. Men's hearts will fail them...for the powers of heaven shall be shaken. Matt 24:29 Mark 13:24-5 Luke 21:25 Then will appear the sign of the Son of Man in heaven (- Rome). And then all the peoples of the earth will mourn when they see the Son of Man coming on the clouds of heaven. And he will send his angels with a loud trumpet call (- the deafening blast of the eruption). Matt 24:30 Mark 13:26 Luke 21:27 For the elect's sake, whom he hath chosen, he hath shortened the days , no flesh should be saved: Matt 24:22 Mark 13:20 Truly, All these things shall come upon this generation. Matt 23:36 |
| My [unnamed] Spanish friend addressed myself and my mother with urgency: "If your brother," he said, "if your uncle is safe, he certainly wishes you will be too" | The reference to Spain alludes to the soldiers in the clouds in the Pyrenees in WAR (and its reference to the pillars of Hercules in the same paragraph), |

² Pliny the Elder's entire life story is implausible. For example we are asked to believe that he wrote the world's first encyclopedia and indeed a vast document in many volumes it was (a task clearly only achievable via a collaboration of experts of every field) whilst holding down a busy career becoming commander of the Empire's entire fleet and maintaining his friendship with Titus. What follows shows that the story of his death is clearly fiction too.

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| | which was written to provide a reference to Hercules . |
| ...At Stabiae he ordered a bath (mirroring Jesus' feet being washed at his last supper, and indicating a lack of fear), and had supper cheerfully (- his "last supper")...My uncle, laid down upon a sail cloth (Jesus wrapped in linen), which was spread for him... Flames and a smell of sulphur dispersed the group, and he raised himself up with the assistance of two of his servants (- raised up with a person on either side), and instantly fell down dead . As soon as it was light again, which was not till the third day after this melancholy accident, his body was found ..looking more like a man asleep than dead (- Jesus not dead on the third day). | <p>These are references to Jesus' death:</p> <ul style="list-style-type: none"> - His last supper. - Being wrapped in linen. - Being 'raised up' with two people at either side. - Was dead whilst standing upright. - Being dead three days and appearing alive at the end. <p>Notice that Suetonis adds to this, saying Vespasian similarly died standing up, raised up with two people at either side, and that his last words were 'I think I am becoming a god'.</p> |
| This death was presumed due to suffocation and an inflamed throat . | Suetonius adds to this by describing Vespasian as dying from a bowel problem. Together, suffocation, an inflamed throat and a bowel problem this could readily provide a metaphor for being a spit roasted sacrifice. |
| <p>I might boast that I showed no fear during the eruption, as though consoled that all mankind were involved in the same calamity... When my Uncle ordered a light vessel to be got ready, I stayed since he had given me something to write out.</p> <p>I relate this to transmit a more exact account of it to posterity... if it shall be celebrated by your pen, the glory of it...will be rendered forever illustrious. Despite him dying by a misfortune... seems to promise him an everlasting remembrance; Despite him having composed many and lasting works; the mentioning of him in your immortal writings, will greatly contribute to render his name immortal....</p> <p>And now, you will read this narrative without any view of inserting it in your history, of which it is not in the least worthy...You will pick out of this narrative whatever is most important: for a letter is one thing, a history another; it is one thing writing to a friend, another thing writing to the public</p> | These are indications that the story is for a greater purpose, relating to immortality, and that' it's a riddle for the public to solve. |
| The sea seemed to draw back, enlarging the shore, and several sea animals were left upon it | This seems to be a reference to another metaphor in a follow up letter by Pliny, about a dolphin (dolphins being part of the original symbol of Christianity) who came on the land and this dolphin carried a boy (like the 3 days in the great fish – it wasn't specifically a whale) and was anointed by the Emperor before being killed, which is also a metaphor for Jesus' story. |

I would certainly accept that the above is not conclusive. All that has been demonstrated is that Jesus' story parallels Titus' victories over Judea (see my previous articles) and that Jesus' story also parallels Samson's story and that this can be linked to Hercules, and that Pliny may have been trying to link the event that occurred shortly after Titus' ascendance to the throne with the death of Jesus.

Whilst certainly not conclusive, this hints towards a likelihood that Titus planned to eventually be worshipped as an incarnation of Hercules, and had a variety of propaganda documents designed to help guide 1st century followers of Jesus to that conclusion.

So, what has all this got to do with Shakespeare?

The answer is that Shakespeare repeatedly mocks Hercules, and casts him as the enemy, which did not previously make much sense, but now does. Shakespeare also mocks Samson (in the guise of Sampson in Romeo and Juliet), and previously this would not make sense for a Jewish author, since Samson is a Jewish hero,

however it does make sense once we see that Titus was presenting himself as Jesus and as a reincarnation of the stories of Samson and Hercules. So Romeo and Juliet isn't mocking the Jewish Samson, but rather mocking Titus for trying to present himself as an incarnation of Samson.

Evidence that the plays of Shakespeare repeatedly mock Hercules or cast him as the enemy.

In my earlier articles I showed that whilst the Flavians planned to use the Gospels to lead Jews (and others) who would accept Jesus, to then accept Titus as his second coming (I.e. to be revealed by the fall of Jerusalem, which was Titus' doing, and on the basis that Jesus' story acts as a parable of Titus and Vespasian's victories over Judea). In the previous section I highlight evidence suggesting that emperor Titus originally planned that he would be worshipped as Hercules (which was a common choice for Roman emperors), and that Jesus' story mirrors Samson's for that reason (since Samson is a sun-god myth who is a known analog of Hercules).

Below are some ways in which the Shakespeare plays repeatedly denigrate Hercules, suggesting that the author understood all of the above:

Love's Labor's Lost:

ARMADO: ...what great men have been in love? MOTH: Hercules, master. ARMADO: Most sweet **Hercules!** More authority, dear boy, name more; and, sweet my child, let them be men of good repute and carriage. MOTH: **Samson**, master; he was a man of good carriage, great carriage, for **he carried the town gates on his back** (- the choice of referencing Samson's story in this way highlights one of the parallels between Samson and Jesus, since both of them wore posts on their back) like a porter; and he was in love.

In the passage about the serpents, Hercules as a baby, is presented as a small thin 'page', imp or shrimp, facing fake agitated serpents, along with a commentary mocking the "great Hercules."

King Henry VI:

Countess Auvergne: I thought **I should have seen some Hercules, and large proportion of his strong-knit limbs. Alas, this is a child, a seely dwarf. (this mocks Hercules as turning out to be a weakling)** ... But where's the great **Alcides (- another name for Hercules)** of the field..." Joan: Him that you magnifies with all these titles, stinking and flyblown lies here at our feet (- Hercules isn't great. He's dead)"

The Merchant of Venice:

Morocco cites Hercules whilst acknowledging the uselessness of physical strength (- This is saying Hercules is weak)... Portia enthusiastically equates Bassanio with Hercules without realizing that the episode she evokes – Hercules saving Hesione – is less than glorious since Hercules did this for a reward rather than love. (- this is saying that Hercules is not glorious)

Antony and Cleopatra:

Hercules is declared to be leaving a stage that he never entered (- Hercules doesn't exist).

King John:

This suggests that Hercules was a bastard, not least by equating him with the marginal character 'Bastard'.

Hamlet:

The text points to the figure of Hercules being unattainable. It equates Hamlet to Hercules but then subverts Hercules' values. Hamlet refers to Hercules saying "Let Hercules himself do what he may, / The cat will mew, and dog will have his day" as a way of saying Hercules has no power. Also this text is linked to Laertes, as used in Ovid (in the adjective *lacertus*) to refer to Hercules' muscular arm. However, this is used not to praise Hamlet, but rather his adversary, Fortinbras (strongarm), so as to continue the pattern of not ascribing Hercules' strength to the characters equated with Hercules.

I now turn to my favorite example of how Shakespeare mocks the Flavian activities, Romeo and Juliet.

A re-working of the play 'Romeo and Juliet', showing that by changing two words, it reads as a veiled mockery of the Flavian creation of Christianity.

Most scholars of Shakespeare agree that the focus of Romeo and Juliet isn't young love. It isn't sex. It's a play about death, tragedy and the inevitability of tragedy and death that follows the inopportune and willful marriage of these particular two characters.

I will now show how, by changing just a few words an entire hidden meaning of the play becomes visible to anyone who has a basic understanding of the creation of Christianity by the Flavians – all that is needed is to recognize that this is a play about the tragic combination of the Old Testament (Judaism) and the New Testament (scripture which the author understood to have been created by the Roman government in Rome, to convince the Jews to render taxes to Caesar and be humble and stop revolting against Rome).

So all we need to do is change 'Romeo' to 'Roman Scripture' and 'Juliet' to 'Judaism'.

Interestingly enough, we will also find a reference to Arrius Piso. And as explained above, when Samson is mocked this is actually mocking how Titus had Jesus' story parallel that of Samson, so is really mocking Titus.

Rather than explaining the play piecemeal, I now offer an abridged version of the entire play, highlighting the meanings in brackets. It is a fairly long read, but I hope the reader will find it worthwhile.

The Most Excellent and Lamentable Tragedy of Romeo and Juliet

i.e. meaning:

The tragic marriage of Roman scripture and Judaism

Summary of the cast:

The House of 'Montagues' (French for 'peaked mountains', i.e. the type of mountains near Rome) – The Romans

Romeo (something o' Rome) – **the new Roman Scripture**

Romeo's 'Page' – **The pages of the Roman Scripture**

Mercutio – **Mercury, representing the Roman Gods**

C. Paris – **Arrius C. Piso** (Arrius was also known as 'Gallus', alluding to 'French', hence 'Paris')

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The House of 'Capulets' (People who wear little caps) – The Jews, or Judea

Juliet ('Jew-liet') – **Judaism / Jewish Scripture**

Juliet's Nurse, Angelica – **An angel of Judaism**

Nurse Angelica's deceased child, Susan – **The Jewish rebellion, spirit of courageous resistance, per the book of Susannah**

Peter – **The guardian of heaven's gate, who traditionally is Saint Peter**

Saint Peter's Church – **Heaven's gate**

Rosaline (lineage of Rome) – **The occupiers of Judea**

Samson – **Titus posing as the reborn Jesus, in turn posing as reborn Samson (analog of the Roman God Hercules.)**

ACT I

SCENE I. Verona.

ENTER SAMPSON and GREGORY of the house of Capulet, seeing some men of the house of Montague.

SAMPSON: *(Hereafter SAMSON, at face value the mythical Jewish hero. But here is a weak cruel and boastful individual, representing Titus pretending to be Samson) I strike quickly, being moved.... A dog of that house of Montague shall move me to stand: I will take the wall of any man or maid of Montague's (- Samson the Jewish hero stood between pillars and destroyed the 'house')*

GREGORY:... That shows you a weak slave; for the weakest goes to the wall (- Titus, the fake Sampson lacks the divine strength of the true Samson)...

SAMPSON: I will show myself a tyrant, when I have fought with the men, I will be cruel with the maids and cut off their heads (- reversal of Delilah cutting Samson's hair to make him become weak)... the heads of the maids, or their maidenheads (- maidenheads means virginities, a reference to Mary); take in what sense you wilt (- as with the play 'as you like it' this hints that the play has a second meaning)... It is me they shall feel while I am able to stand (- Samson stood between pillars before dying) and it is known I am a pretty piece of flesh (- Titus and Jesus present themselves as deriving from the strongman Samson).

GREGORY: It is well you are not fish; if you had been, you would have been poor John (a reference to Titus's soldiers becoming 'fishers of men' by killing Jews in the lake, and proceeding to kill John and his soldiers in the Jordan)... Draw your tool! here comes two of the house of the Montagues.

SAMPSON: I will bite my thumb at them (- at face value an insult of the time, but here a reference to how Samson's story begins with a character having their thumbs cut off.)

A fight breaks out between Capulets and Montagues, and is broken up by the Prince

LADY MONTAGUE: A crutch, a crutch! (a stave) Why call you for a sword (Reference to how both the Gospels and WAR discuss the merit of staves versus swords)... O, where is Romeo?

BENVOLIO and MONTAGUE: Madam, an hour before the worshipped sun peered forth the golden window of the east, I saw Romeo underneath the grove of sycamore that westward rooteth from the city's side: ..seeing me he stole into the covert of the wood:.. (- Romeo who avoids the light, is doing something covertly to a tree and specifically regarding a 'root'. Romeo represents Roman Scripture, being grafted onto the 'root' of Judaism).

He is often seen there.. But all so soon as the all-cheering sun should in the furthest east begin to draw the shady curtains from Aurora's (the moon's) bed, away from the light steals home my heavy son, and private in his chamber pens himself... *(at face value, locks himself in, but in metaphor he is 'writing' himself, since he represents the Roman Scripture) and locks fair daylight out* (- throughout the play, light represents divinity, so this is saying Roman Scripture is divine).

I neither know the cause, nor can learn it of him... **As is the bud (- start of a branch) bitten with an envious worm**, before it can spread its sweet leaves to the air, or dedicate his beauty to the sun *(later in the play a snake is described 'hidden with a flowery face' - i.e. the snake and branch are the same thing. So a worm biting a bud again means a branch being added onto an existing plant).*

Enter Romeo with Benvolio.

ROMEO / ROMAN SCRIPTURE (of central importance to the play, Romeo represents the new Roman scripture, the Gospels, and hereafter he will be referred to as 'Roman Scripture'): Is the day so young?

BENVOLIO: But new struck nine *(the important of the ninth hour in both Luke and WAR)*... I rather weep.. at your heart's oppression (Roman Scripture being at its heart, oppression)

Benvolio asks him about his current love - Rosaline (the lineage of Rome, the Roman emperors. She is a member of the Capulet house because Rome occupies Judea.)

ROMAN SCRIPTURE: In sadness, cousin, I do love a woman... she'll not be hit with Cupid's arrow; she hath Dian's wit (Dian refers to Diana, the chaste god, whose chastity was overcome by the Roman God Zeus' conquest. Zeus is the father of Hercules (i.e. Titus/Jesus/Samson), so Zeus represents Vespasian. So this is a metaphor for Vespasian's conquest of the over Judaism)...from love's weak childish bow she lives unharmed. She will not stay the siege (- reference to the Flavian siege of Jerusalem) of loving terms...

SCENE II.

CAPULET: My child Juliet (hereafter referred to as Judaism, which she represents) is yet a stranger in the world (Judaism was originally focused on Jerusalem, as the seat of God on earth, so when Jerusalem was destroyed a new Jerusalem, one more focused on the Talmud, had to take its place, hence Juliet being young); she hath not seen the change of fourteen years (the time between Jerusalem's fall and the publication of the Roman scripture, i.e. the first Gospels, was 9 to 11 years, or if measured from the start of the war, 13 to 15)... woo her, gentle Paris, get

her heart (*Paris – a rearrangement of Arrius P(iso)*). A common nickname for Arrius was Gallus, meaning Gauls, or French).

PARIS: Younger than she are happy mothers made.

CAPULET: ..Woo her, gentle Paris, get her heart.. **at my poor house..** (*Here, the head of the Capulet household, representing Judaism, contradicts the description shortly afterwards of it being the house of the 'great rich' Capulet. This is saying Judaism itself is oppressed, but the master of that house – i.e. the Jewish God – is nonetheless great and rich*).

CAPULET hands a guest list to Peter (representing Saint Peter who guards the gate of heaven), for their planned wedding between Paris and Judaism

Servant: Find them out whose names are written here! (*inviting the audience to figure out who each character represents*) It is written, that the shoemakers (- 'Shoemakers' is the phrase used in WAR to describe the early followers of Jesus³) and tailors should use each others' tools.. the fisher with his pencil, and the painter with his nets.. (*this is pointing out some important metaphors and equating Titus who is recorded in WAR as 'making men become fishers of men', with a pen-holder and a creator of the scripture*).

ROMAN SCRIPTURE (Romeo) enters – Peter hands him the guest list asking him if he can read

ROMAN SCRIPTURE (Romeo): Reads the guest list: 'Signior Martino and his wife and daughters;...Rosaline and Livia, Lucio and the lively Helena.'... A fair assembly. Whither should they come?

PETER: Up (*Peter represents Saint Peter, who guards the gate of heaven, so 'up' means these people aspire to heaven/divinity. The reason Peter is clearly Saint Peter, is that the play later reveals that marriage will be at Saint Peter's Church*)

ROMAN SCRIPTURE: Where? To supper?

PETER: To our house (*i.e. heaven*)

ROMAN SCRIPTURE: Whose house?

PETER: My master's. (*God/Judaism's house, i.e. heaven*)... Now I'll tell you my master is the **great rich Capulet** (*Judaism's master is God – see above regarding the house itself being poor*), and if you are not a Montague (*Roman*), I pray **come and crush a cup of wine**. (- *metaphor for destroying a Christian sacrament, the cup of wine*).

Exit

BENVOLIO: At this same ancient feast (*by saying ancient, this refers to Passover, not a spontaneous wedding party*) of Capulet's **sups the fair Rosaline** (*Romans meddling with Passover*)... go..compare her face with some that I shall show, and **I will make you think your swan a crow** (*Roman Scripture is from light skinned people, pretending to be from dark skinned people*)

ROMAN SCRIPTURE: When the devout religion of mine eye (- *he represents a religion*) maintains such falsehood, then turns tears to fires, and these who often drowned could never die (*reference to people burned alive on floating rafts, on the Jordan*), transparent heretics, be burnt for liars!..

SCENE III. A room in Capulet's house.

LADY CAPULET: Juliet (*Henceforth Juliet will be called Judaism, since she represents a new, or young, Judaism*) isn't fourteen.

NURSE: (*Her name is revealed later to be Angelica, so hereafter she is called Nurse Angelica - an Angel of Judaism*): She is not fourteen. How long is it now to **Lammas-tide?** (*a religious festival of bread occurring in July, which is the month of Juliet's birthday*)

LADY CAPULET: A fortnight and odd days.

Nurse Angelica: Come **Lammas-eve** at night shall she be fourteen. **Susan**⁴ and she--God rest all Christian souls! **Were of an age** (- *born roughly within a year of each other*): well, Susan is with God; She was too good for me: but, as I said, On Lammas-eve at night shall she be fourteen;

³ See the Slavonic version of WAR paragraph 280

⁴ Juliet's (Judaism's) Nurse, Angelica (Judaism's Angel) proceeds to tell us about her own deceased daughter 'Susan', born within a year of 14-year-old Juliet, and who died 11 years ago 'on the day she was weaned.. under the wall of the dove-house.. but already able to run about.. on the very the of the shaking of the dove-house'. This unrequested detail has no bearing on the characters or plot, and never gets mentioned again, which makes it intriguing. It also differs from the source material Romeus and Juliet by Arthur Brooke who places the girls' age as 16.

Susan is a reference to the book of Susan(nah) of the Jewish Old Testament which describes a chaste woman accused of adultery by her seducers, and who stood up to her accusers in court at great personal risk. It handily provides an excellent metaphor for a female Judea resisting her 'seducer' Rome, so the deceased baby Susan represents the short-lived Jewish rebellion.

This 'shaking of the dove-house' on Lammas-eve (the 1st of August), refers to the destruction of Jerusalem in July-September of AD70 (where Jesus' parents performed the traditional sacrifice of doves), which ended nearly all Jewish rebellion. The dovehouse – Jerusalem – is described as *shaken*,

because Jesus is an analog of Samson who didn't merely push, but rather 'shook' the pillars, to destroy the temple).

Nurse tells us that Juliet was born three years prior to this event and that Susan (the Jewish rebellion) was born perhaps within a year of Juliet (thus two to four years before the fall of Jerusalem). Sure enough, according to the Roman narrative of who was to blame at the beginning, the Jewish revolt began four years earlier in AD66, and the war had certainly begun in earnest by AD67.

The consummation of Romeo's conquest of Juliet (their wedding) is stated as very nearly 11 years after Susan's (the Jewish rebellion's) death (the fall of Jerusalem), so Emilia is pointing to mid-July of AD81 for the Gospels being published by Titus to consume Judaism and establish himself as the second coming of Jesus.

Sure enough, mid-July of AD81 falls near the end of the two-year period Titus held the throne. From this we can infer that the playwright viewed the Gospels as having been published after Vespasian's death and Vesuvius' eruption.

On Lammas-eve at night shall she be fourteen; I remember it well. 'Tis since the earthquake now eleven years; And she was weaned,--I never shall forget it,-- Of all the days of the year, upon that day:..Shake quoth the dove-house... And since that time it is eleven years...

And then my husband..quoth, 'dost you fall upon your face? You wilt fall backward when you hast more wit (meaning Judaism shouldn't bow down); Wilt you not, Judaism?' ...I should live a thousand years, I never should forget it: 'Wilt you not, Judaism?' quoth he;...'Yea,' quoth my husband, 'fall'st upon your face? You wilt fall backward when you comest to age; Wilt you not, Judaism?' (this heavy repetition suggests a pun – namely that the branch of Judaism *shouldn't wilt*, not even a thousand years later)... Peace, I have done. God mark you Judaism to his grace! You wast the prettiest babe that ever I nursed:

LADY CAPULET: Marry, that 'marry' is the very theme I came to talk of (the theme of the play is the marriage of Judaism with another religion). Tell me, daughter Judaism, how stands your disposition to be married?

JUDAISM: It is an honor that I dream not of.

LADY CAPULET, speaking of Paris: Verona's summer hath not such a flower (Paris, or Arrius Piso, as the budding new branch of a religion)

Nurse Angelica: Paris is a man of wax (at face value a wax statue, but here a metaphor for writing, since the Roman's used wax tablets. This matches scene 1 where he is described as a 'book of love' and a 'fair volume', just as Romeo is similarly said to kiss 'by the book') Nay, he's a flower; in faith, a very flower. (again the Montague's as a branch, or bud, of Judaism)

LADY CAPULET: What say you? can you love the gentleman? This night you shall behold him at our feast; Read over the volume of young Paris' face, and find delight writ there with beauty's pen (Paris, or Arrius Piso, represents religious texts, which Judaism is being encouraged to marry with) Examine every married lineament, and see how one another lends content and what obscured in this fair volume lies find written in the margent of his eyes. This precious book of love, this unbound lover, to beautify him, only lacks a cover: The fish lives in the sea (a rejection of Titus the fisher of Judaism), and 'tis much pride for fair without the fair within to hide: That book in many's eyes doth share the glory, that in gold clasps locks in the golden story (divine texts) so shall you share all that he doth possess, by having him, making yourself no less (Judaism being encouraged to accept these religious texts).

SCENE IV. A street.

Enter ROMAN SCRIPTURE, MERCUTIO, BENVOLIO, with 5-6 Maskers, Torch-bearers etc

ROMAN SCRIPTURE: Give me a torch: I am not for this ambling; being but heavy, I will bear the light. ..I have a soul of lead (Roman scripture lacks divinity but wants it) so stakes me to the ground I cannot move.

MERCUTIO: You are a lover; borrow Cupid's wings (Roman Scripture is a borrower of divinity), and soar with them above a common bound.

ROMAN SCRIPTURE: A torch for me...I'll be a candle-holder, and look on..(Roman scripture aspires to divinity)

SCENE V. A hall in Capulet's house, with Music and dancing

CAPULETS discussing when they last met

More light, you knaves... What, man! 'Tis since the nuptials of Lucentio, come Pentecost (a reference to Passover – Pentecost is a Jewish festival celebrating 50 days from Passover) as quickly as it will, some five and twenty years; and then we masked.

Second Capulet 'Tis more, 'tis more, his son is elder, sir; Lucentio's son is thirty (reference to Jesus beginning his ministry at thirty in the book of Luke)

ROMAN SCRIPTURE speaking to a Servingman, upon seeing Judaism: What lady is that, which doth enrich the hand of yonder knight?.. O, she doth teach the torches to burn bright! (Judaism has divinity) It seems she hangs upon the cheek of night Like a rich jewel in an Ethiopian's ear (a reference to Judaism's roots in Egypt. Ethiopia being the source of the Nile). Beauty too rich for use, for earth too dear! So shows a snowy dove trooping with crows.

TYBALT: This, by his voice, should be a Montague.

CAPULET: Content you, gentle coz, let him alone; He bears him like a portly gentleman; And, to say truth, Verona (Italy) brags of Roman Scripture to be a virtuous and well-governed youth: He shall be endured: God shall mend my soul! You'll make a mutiny among my guests! Be quiet, or--More light, more light! (reference to Roman Scripture capturing the divinity of Judaism) For shame! I'll make you quiet.

Exit

ROMAN SCRIPTURE to Judaism (Juliet): If I profane with my unworthiest hand this holy shrine, the gentle fine is this: My lips, two blushing pilgrims, ready stand to smooth that rough touch with a tender kiss.

JUDAISM (Juliet): Then have my lips the sin that they have took.

ROMAN SCRIPTURE: Sin from your lips? O trespass sweetly urged! Give me my sin again.

JUDAISM: Roman Scripture you kiss by the book (Roman Scripture is a book).

Exeunt all but JUDAISM and NURSE

JUDAISM: Come here, nurse. What is yonder gentleman?

NURSE ANGELICA: The son and heir of old Tiberio (*Titus and Vespasian, successors to Roman Emperor Tiberius, or in Italian, Tiberio*).

JUDAISM: And him now going out of door?

NURSE ANGELICA: I think, young Petrucio.

JUDAISM: What's he that follows there, that would not dance?..**Go ask his name: If he be married. my grave is like to be my wedding bed.**

NURSE ANGELICA: His name is Roman Scripture, and a Montague; The only son of your great enemy.

JUDAISM: My only love sprung from my only hate! Too early seen unknown, and known too late!

ACT II

SCENE I. A lane by the wall of Capulet's orchard.

Enter ROMAN SCRIPTURE.

ROMAN SCRIPTURE climbs the wall of Capulet's orchard, and leaps down within it (*Rome besieging and overcoming Jerusalem's walls, and cutting down all the fruit trees*)

BENVOLIO: He ran this way, and leaped this orchard wall: Call, good Mercutio.

MERCUTIO: Cry but 'Ay me!' pronounce but 'love' and 'dove;' Speak to my gossip Venus one fair word...(a reference to the dove in the book of John, and to Roman gods)

BENVOLIO: Come, he hath hid himself among these trees (*reference to the gospels being added as a disguised branch to Judaism*)

MERCUTIO: If love be blind, love cannot hit the mark. Now will he sit under a medlar tree (*a fruit tree cultivated by Romans, originating in Asia Minor, producing small apple-like fruits*) and wish his mistress were that kind of fruit O, that she were an open etc, you a poperin pear! (*a reference to the couple as plants whilst also a sexual innuendo*).

SCENE II. Capulet's orchard.

Enter ROMAN SCRIPTURE. JUDAISM appears above at a window

But, soft! what light through yonder window breaks? It is the east, and Judaism is the sun...Her vestal livery is but sick and green and none but fools do wear it; cast it off...She speaks yet she says nothing: what of that?.. Two of the fairest stars in all the heaven, having some business, do entreat her eyes (*the fairest stars means planets such as the morning star, Mercury – and thus Roman Gods. So this is a metaphor for Roman Scripture entreating Judaism or enticing the Jewish people*)

..See, how she leans her cheek upon her hand! O, that I were a glove upon that hand, that I might touch that cheek! (*Roman scripture wishing to be the clothing, or scripture, of Judaism*)

JUDAISM: Ay me!

ROMAN SCRIPTURE: She speaks: O, speak again, bright angel! for you art as glorious to this night, being o'er my head as is a winged messenger of heaven (*Judaism is divine*).

JUDAISM: O Roman Scripture, Roman Scripture! wherefore art you Roman Scripture? (- querying the purpose of Roman Scripture).

Deny your father and refuse your name; Or, if you wilt not, be but sworn my love, and I'll no longer be a Capulet. It is but your name that is my enemy;.. What's in a name? that which we call a rose by any other name would smell as sweet; so Roman Scripture would, were he not Roman Scripture called.

ROMAN SCRIPTURE: I take you at your word: Call me but love, and I'll be new baptized; Henceforth I never will be Roman Scripture. ...I know not how to tell you who I am:.. Had I it written, I would tear the word. (*Roman Scripture is saying that his 'word' should be destroyed*)

JUDAISM: Art you not Roman Scripture and a Montague?

ROMAN SCRIPTURE: Neither, fair saint (*Judaism as divine*), if either you dislike.

JUDAISM: How did you come here, tell me, and why? The orchard walls are high and hard to climb, and the place death, considering who you art (*reference to the Romans besieging Jerusalem, and the Jews defending*)

ROMAN SCRIPTURE: With love's light wings did I over-perch these walls; For stony limits cannot hold love out (*again a reference to the siege – in this case to WAR 4.3.1 which discusses whether or not, 'if the Romans had wings, they would be able to fly over the wall of Jerusalem'*)

JUDAISM: If they do see you, they will murder you... Dost you love me? I know you wilt say 'Ay,' and I will take your word: yet if you swear, you may prove false; at lovers' perjuries then say, Jove laughs. O gentle Roman Scripture (*reference to a Roman God, Jupiter*)

ROMAN SCRIPTURE: Lady, by yonder blessed moon I swear that tips with silver all these fruit-tree tops— (*a metaphor for the fig tree in the Gospels, which represents Judaism, having something added on top of it which has a 'white' nature, i.e. Caucasian-originating scripture*)

JUDAISM: O, swear not by the moon, the inconstant moon...Do not swear at all; Or, if you wilt, swear by your gracious self, which is the god of my idolatry, (*Roman Scripture is idolatry from the perspective of Judaism, and is what the Talmud's section on idolatry is talking about*) And I'll believe you.

..Well, do not swear: although I joy in you, I have no joy of this contract to-night: It is too rash, too unadvised, too sudden; Too like the

lightning (*Zeus, the god who throws lightning, is the father of Hercules who Arrius tries to equate Jesus/Titus with, so this means the contract seems 'too much like Vespasian'*), **which doth cease to be ere one can say 'It lightens.'** (*- his light ceasing as soon as it begins is a way of saying he lacking divinity*) Sweet, good night! **This bud of love, by summer's ripening breath, may prove a beauteous flower when next we meet** (*again religions as branches, but from Judaisms' naïve perspective*).

ROMAN SCRIPTURE: O, wilt you leave me so unsatisfied?.. I ask for the exchange of your love's faithful vow for mine.

JUDAISM: I gave you mine before you didst request it: And yet I would it were to give again.

..My love as deep; the more I give to you, the more I have, for both are infinite (*only a religion could claim infinite love*)..**all my fortunes at your foot I'll lay** (*Romans taking all the riches of Judea and Jerusalem*) **and follow you my lord throughout the world** (*Jews converting to Roman Scripture throughout the world*)...At what o'clock to-morrow shall I send to you?

ROMAN SCRIPTURE: At the hour of nine (*reference to Jesus' death*)...I would I were your bird.

JUDAISM: Sweet, so would I: **Yet I should kill you with much cherishing** (*suggestion that Judaism should wage war on Christianity*) Good night, good night! parting is such sweet sorrow.

Exit above

ROMAN SCRIPTURE: Hence will I to my **ghostly father's cell** (*reference to the holy Ghost in the book of John*), his help to crave, and my dear hap to tell.

SCENE III. Friar Laurence's cell.

Enter FRIAR LAURENCE, with a basket

FRIAR LAURENCE: The grey-eyed morn smiles on the frowning night, **chequering the eastern clouds with streaks of light**, and flecked darkness like a drunkard reels from forth day's path and **Titan's fiery wheels** (*Titans are Roman Gods*): Now, ere the sun advance his burning eye, the day to cheer and night's dank dew to dry, **I must up-fill this osier cage of ours with baleful weeds and precious-juiced flowers** (*a description of the religions of earth, some undesirable, others precious*).

The earth that's nature's mother is her tomb; What is her burying grave that is her womb, and from her womb children of divers kind we sucking on her natural bosom find, many for many virtues excellent, none but for some and yet all different (*confirms that this is a description of the religions of earth*)

O, mickle is the powerful grace that lies in herbs, plants, stones, and their true qualities: For nought so vile that on the earth doth live but to the earth some special good doth give, nor aught so good but strained from that fair use revolts from true birth, stumbling on

abuse: Virtue itself turns vice, being misapplied; and vice sometimes by action dignified. **Within the infant rind of this small flower poison hath residence and medicine power:** For this, being smelt, with that part cheers each part; being tasted, slays all senses with the heart (*saying that a certain religion 'slays all senses'*). **Two such opposed kings encamp them still in man as well as herbs, grace and rude will; And where the worser is predominant, full soon the canker death eats up that plant** (*saying that adding the branch of Christianity to the tree of Judaism will kill the tree*).

ROMAN SCRIPTURE enters and announces his love for Judaism, and that he no longer loves Rosaline.

FRIAR LAURENCE: Holy Saint Francis, **what a change is here! Is Rosaline, whom you didst love so dear, so soon forsaken?** young men's love then lies not truly in their hearts, but in their eyes (*suggesting that Roman Scripture isn't faithful*). Jesu Maria, what a deal of brine hath washed your sallow cheeks for Rosaline!

ROMAN SCRIPTURE: You chide me oft for loving Rosaline.

FRIAR LAURENCE: I chided you for doting, not for loving... **O, Rosaline knew well your love did read by rote** (*Roman Scripture's love was 'by rote' – i.e. by verse from a book*) and could not spell. But come, young waverer, come, go with me, in one respect I'll your assistant be; For this alliance may so happy prove, to turn your households' rancour to pure love.

SCENE IV. A street.

Enter BENVOLIO and MERCUTIO, and ROMAN SCRIPTURE

BENVOLIO: Here comes Roman Scripture, here comes Roman Scripture.

MERCUTIO: **Without his roe, like a dried herring: flesh, flesh, how art you fishified!** (*a reference to how Jews are referred to as fish, in the story of Jesus/Titus making his followers 'fishers of men'*)

Enter NURSE and PETER

NURSE (unaware who she is speaking to): Out upon you! **what a man are you!**

ROMAN SCRIPTURE One.. that God hath made for himself to mar (ruin). (*a phrase with two possible meanings, one being that Roman Scripture will be the ruin of God*)

NURSE ANGELICA: By my truth, it is well said; 'for himself to mar,' he quotes'? Gentlemen, can any of you tell me where I may find the young Roman Scripture?

ROMAN SCRIPTURE: I can tell you; but **young Roman Scripture will be older when you have found him than he was when you sought him:** (*a reference to the Gospels claiming to be a story about events of 30-33AD, whilst actually being about the events of 64-70AD*) I am the youngest of that name, **for fault of a worse** (*meaning I am the youngest and also the worst*).

NURSE ANGELICA: You say well.

MERCUTIO: Farewell, **ancient lady**; farewell (*the nurse of Judaism, Judea, is ancient*)

Singing: 'lady, lady, lady.'

Exeunt MERCUTIO and BENVOLIO

NURSE ANGELICA: Farewell! I pray you, sir, what saucy merchant was this, that was so full of his ropery/crudeness?

ROMAN SCRIPTURE: A gentleman, nurse, that loves to hear himself talk..

NURSE ANGELICA: Now, afore God, I am so vexed..Scurvy knave! ..my young lady bade me inquire you

out but **if ye should lead her into a fool's paradise** (*a warning against leading the Jews to a false heaven*)..

ROMAN SCRIPTURE: Nurse, commend me to your lady and mistress. I protest to you--... Bid her devise some means to come to ..Friar Laurence' cell.. to be married. Here is money for your pains.

NURSE ANGELICA: Now God in heaven bless you! Hark you, sir...but, I'll warrant you, when I say so, **Judaism looks as pale as any clout in the versal world** (*white as paper – Judaism as paper*)..

NURSE ANGELICA: Doth not rosemary and Romeo begin both with a letter?

ROMAN SCRIPTURE: Ay, nurse; what of that? both with an R. (*Roman scripture is being compared to Rosemary, a symbol of death, and this equivalence will be used later in the play*)

SCENE V. Capulet's orchard.

Enter JUDAISM, worrying out loud that Nurse is late, and finally seeing Nurse approach.

JUDAISM: *The clock struck nine when I did send for the nurse; in half an hour she promised to return... now is the sun upon the highmost hill; Of this day's journey, and from nine till twelve is three hours long, yet she is not come. (reference to how Jesus died at the ninth hour following three hours of darkness, which is paralleled in WAR saying that at Jerusalem – which is on a high hill – a light shone on the temple at the ninth hour, lasting half an hour)* **O God, she comes!**

Enter NURSE and PETER

Judaism: O honey nurse, what news? Hast you met with him? Send your man away.

Nurse Angelica: Peter, stay at the gate. (*Peter who represents Saint Peter the guardian of heaven's gate, is urged to guard the heaven to guard against Roman Scripture's arrival*)

Exit PETER

NURSE to Judaism: Well, you have made a foolish choice; you know not how to choose a man: Roman Scripture! no, not he; though he is physically attractive: **he is not the flower of courtesy** (*he is an undesirable branch of religion*), but, I'll warrant him, as gentle as a

lamb (*a reference to the Gospel story of Jesus the gentle lamb*). **Go your ways, wench; serve God.** (*serving God isn't compatible with accepting Roman Scripture*)...

Your love says, like an honest gentleman, and a courteous, and a kind, and a handsome, and, I warrant, a virtuous... (*Nurse cuts herself off, without ever saying what Roman Scripture is.*)

JUDAISM: How oddly you reply!

NURSE ANGELICA: O God's lady dear!.. (*Judaism as God's lady*)

JUDAISM: ..come, what says Roman Scripture?

NURSE ANGELICA: Hurry you hence to Friar Laurence' cell; There stays a husband to make you a wife... Hurry you to church..

SCENE VI. Friar Laurence's cell.

Enter FRIAR LAURENCE and ROMAN SCRIPTURE

FRIAR LAURENCE: So smile the heavens upon this holy act, that afterwards won't make us regret it! (*he worries that marrying Roman Scripture with Judaism will be regrettable*)

ROMAN SCRIPTURE: Amen, amen! but come what sorrow can, it cannot countervail the exchange of joy that one short minute gives me in her sight: Do you but close our hands with holy words, then love-devouring death do what he dare; it is enough I may but call her mine.

Enter JUDAISM

FRIAR LAURENCE: Here comes the lady: O, so light a foot will never wear out the everlasting flint: (*a reference to the light of Judaism, flint being used to create light*)

FRIAR LAURENCE: Come, come with me, and we will make short work; For, by your leaves (*- a pun on pages*), you shall not stay alone **till holy church incorporate two in one.** (*the holy church incorporates both Judaism and the Roman Scriptures into one book*)

ACT III

SCENE I. A public place.

Enter MERCUTIO, BENVOLIO, Page, and Servants talking. Then enter ROMAN SCRIPTURE.

TYBALT (a relative of Judaism): Well, peace be with you, sir: here comes my man.

MERCUTIO: But I'll be hanged, sir, if he wear your livery: Go before to [battle] field, he'll be your follower there; (*Roman god Mercury is objecting to Roman Scripture becoming associated with the house of Judaism, suggesting that this would be the end of the Roman Gods*). **Your worship in that sense may call him 'man.'** (*meaning that Roman Scripture (Romeo) isn't a man*)

The men draw their swords and fight.

Roman Scripture tries to stop them, holding Mercutio back.

TYBALT stabs MERCUTIO by thrusting his sword under/through Roman Scripture's arm (*this is a metaphor for Mercury, a Roman god, coming to an end, as a consequence of the new Roman Scripture, the Gospels*)

Tybalt exits

MERCUTIO: I am hurt. **A plague on both your houses!** (*suggesting both Christians and Jews will be cursed*)

ROMAN SCRIPTURE: Courage, man; the hurt cannot be much.

MERCUTIO: No, it is not so deep as a well, **nor so wide as a church-door**; but it is enough.. **A plague on both your houses!**

Exeunt MERCUTIO and BENVOLIO. Re-enter BENVOLIO

BENVOLIO: O Roman Scripture, brave Mercutio's dead! **That gallant spirit hath aspired the clouds** (*confirming that Mercutio represented Roman God Mercury*)

BENVOLIO: Here comes the furious Tybalt back again.

ROMAN SCRIPTURE: **Alive, in triumph! and Mercutio slain! Away to heaven,** respective lenity, and fire-eyed fury be my conduct now!

Re-enter TYBALT

Now, Tybalt, take the villain back again, that late you gave me; **for Mercutio's soul is but a little way above our heads**, staying for thine to keep him company: Either thou, or I, or both, must go with him.

They fight; TYBALT falls

BENVOLIO: Roman Scripture, away, be gone! .. Stand not amazed: the prince will doom you death, if you art taken: hence, be gone, away!

Exit ROMAN SCRIPTURE

Enter Citizens and Prince, attended; MONTAGUE, CAPULET, their Wives, and others

PRINCE: Benvolio, who began this bloody fray?

LADY CAPULET: I beg for justice, which thou, prince, must give; Roman Scripture slew Tybalt, Roman Scripture must not live.

PRINCE: Roman Scripture slew Tybalt, he slew Mercutio; And for that offence **immediately we do exile him hence..**

SCENE II. Capulet's orchard.

JUDAISM: Gallop apace, you fiery-footed steeds, towards Phoebus' (*Apollo, the Greek god of the sun – i.e. Eastward*) **lodging: such a wagoner as Phaethon** (*another reference to a sun god*) **would whip you to the west,** (*i.e. although Roman Scripture should return west to Rome, he is heading Eastward*) and bring in cloudy night immediately.

Spread your close curtain, love-performing night, that runaway's eyes may wink and **Roman Scripture**

leap to these arms, untalked of and unseen (*alluding to the hidden nature of the Gospels*)...

For you wilt lie upon the wings of night, whiter than new snow on a raven's back (*scripture from light skinned Italians, added upon the Torah of dark skinned Judea*).

Come, gentle night, come, loving, black-browed night, **give me my Roman Scripture; and, when he shall die, take him and cut him out in little stars, and he will make the face of heaven so fine that all the world will be in love with night and pay no worship to the garish sun** (*alluding to him being a religion that will replace another religion*). O, I have bought the mansion of a love, but not possessed it, and, though I am sold, not yet enjoyed: so tedious is this day **as is the night before some festival to an impatient child that hath new robes and may not wear them** (*new robes means new scripture, the festival being referred to is Passover, and the child, Jesus*).

O, here comes my nurse, and she brings news; and **every tongue that speaks but Roman Scripture's name speaks heavenly eloquence** (*this implies Roman Scripture is devoid of divinity*)

Enter NURSE, with cords (rope ladder), and throws them down

NURSE ANGELICA: He's dead, he's dead, he's dead! We are undone, lady, we are undone!..

JUDAISM: Can heaven be so envious?

NURSE ANGELICA: Roman Scripture can, though heaven cannot (*Roman Scripture isn't divine*)..

JUDAISM: Hath Roman Scripture slain himself? say you but 'I,' and that bare vowel 'I' shall poison more than the death-darting eye of cockatrice: **I am not I, if there be such an I;** (*indicating that Judaism isn't a real person*)

NURSE ANGELICA: O Tybalt, Tybalt, the best friend I had!.. That ever I should live to see you dead!

JUDAISM: Is Roman Scripture slaughtered, and is Tybalt dead? **My dear-loved cousin, and my dearer lord? Then, dreadful trumpet, sound the general doom! For who is living, if those two are gone?** (*this comment only makes sense if this is talking about both Christianity and Judaism (Tybalt is of Judaism's house) dying*)

NURSE ANGELICA: Tybalt is gone, and Roman Scripture banished..

JUDAISM: O God! did Roman Scripture's hand shed Tybalt's blood (*Tybalt is Judaism's family*)?..

O serpent heart, hid with a flowering face! (*an attractive branch of the tree of religion having an evil heart*)..

fiend angelical! (*evil religion*)

Dove-feathered raven! (*religion of dark skinned people, encased in a religion of light-skinned origin*)

wolvish-ravening lamb! (*suggesting the 'Jesus as a lamb' story is evil*)

Despised substance of divinest show! (*evil religion*)

Just opposite to what you justly seem, A damned saint (*evil religion*).

O nature why didst put the spirit of a fiend in moral paradise of such sweet flesh? (*evil religion added to a divine one*)

Was ever book containing such vile matter so fairly bound? (*the evil being described is an attractive book*).

O that deceit should dwell in such a gorgeous palace! (*lies being added to something sacred*)

NURSE ANGELICA: There's no trust, no faith, no honesty in men.. Shame come to Roman Scripture!

JUDAISM abruptly changing her mind: ..he was not born to shame: Upon **his brow** shame is ashamed to sit; For it is **a throne where honor may be crowned sole monarch of the universal earth.** (*Roman Scripture is an enabler of an emperor*) Oh, what a beast was I to be angry at him!.. Back, foolish tears, back to your native spring..

NURSE ANGELICA: I'll find Roman Scripture to comfort you: I know well where he is...I'll go to him; he is hid at Laurence's cell.

JUDAISM: O, find him! **give this ring** (*metaphor for the star of David, the symbol of Judaism*) to my true knight, and bid him come to take his last farewell.

SCENE III. Friar Laurence's cell.

FRIAR LAURENCE: Roman Scripture, come forth; you fearful man.. You art wedded to calamity... I bring you tidings of the prince's doom.

ROMAN SCRIPTURE: **What less than dooms-day** (*the traditional end of Christianity*) **is the prince's doom?**

FRIAR LAURENCE: A gentler judgment vanished from his lips, Not body's death, but body's banishment.

ROMAN SCRIPTURE: Ha, banishment! **be merciful, say 'death';.. do not say 'banishment.'** (*the Gospels are banished implicitly from heaven, and thus are going to hell, which is worse than death*)

FRIAR LAURENCE: Hence from Verona art you banished.

ROMAN SCRIPTURE: There is no world without Verona walls, but **purgatory, torture, hell itself.** (*confirms that this is talking about the Gospels being banished going to hell*).. You **cut my head off with a golden axe** (*an axe is used to cut a branch, golden indicating divine*)..

FRIAR LAURENCE: **O deadly sin!** (*Roman Scripture is sin*)..This is dear mercy, and you see it not.

ROMAN SCRIPTURE: 'Tis torture, and not mercy: **heaven is here, where Judaism lives;** (*Judaism is divine*) and every animal lives here in heaven and may look on her; but Roman Scripture may not.. Even carrion-flies may seize on the white wonder of dear

Judaism's hand and **steal immortal blessing from her lips** (*only a religion could offer immortal blessings*).. **but Roman Scripture may not; he is banished** (*the Gospels are condemned to hell*).. **But 'banished' to kill me?-- 'banished'? O friar, the damned use that word in hell;** (*Roman Scripture is being banished to hell*)..

Knocking within

NURSE ANGELICA: [Within] I come from Lady Judaism.

FRIAR LAURENCE: Welcome, then.

Enter Nurse

NURSE ANGELICA: O holy friar, O, tell me, holy friar, where is my lady's lord, where's Roman Scripture?

FRIAR LAURENCE: **There on the ground, with his own tears made drunk** (*metaphor for a plant in the ground hoping to water itself*)

NURSE ANGELICA: O, he is even in my mistress' case, Just in her case! O woeful sympathy! Piteous predicament! Even so lies she, blubbering and weeping, weeping and blubbering. Stand up, stand up; stand, and you be a man: **For Judaism's sake, for her sake, rise and stand** (*like a plant*)..

Ah sir! ah sir! **Well, death's the end of all.**

ROMAN SCRIPTURE: **Spoke you of Judaism?** how is it with her?.. O, tell me, friar, tell me, **in what vile part of this anatomy doth my name lodge?** tell me, that I may **sack the hateful mansion.**

Drawing his sword (to kill himself)

FRIAR LAURENCE; Hold your desperate hand: **Art you a man? your form cries out you art:** (*Roman Scripture, Romeo, is not a man*) Your tears are womanish; your wild acts denote the unreasonable fury of a beast: **Unseemly woman in a seeming man!** (*Roman Scripture will contain Judaism's scripture*) **And ill-beseeming beast in seeming both!** (*Roman Scripture will be a half beast – two religions combined*).. **Why do you rail on your birth, the heaven, and earth? Since all three do meet in you at once;** (*Roman Scripture is the offspring of something heavenly and something that is not divine*).. Your **noble shape is but a form of wax, digressing from the valour of a man** (*he is like a Roman wax tablet - nothing but writing – and lacks the characteristic of a man*);

Go before, nurse: commend me to your lady; And bid her hasten all the house to bed, which heavy sorrow makes them apt unto: Roman Scripture is coming.

NURSE ANGELICA: O Lord, ..to hear such good counsel: **O, what learning is!** (*there is something of great significance in what Friar Laurence said*) My lord, I'll tell my lady you will come.

ROMAN SCRIPTURE: Do so, and bid my sweet prepare to chide.

NURSE ANGELICA: Here, sir, a ring she bid me give you, sir: Hurry you..

ROMAN SCRIPTURE: How well my comfort is revived by this!

FRIAR LAURENCE: Go hence.. Either be gone before the watch be set, or **by the break of day disguised from hence** (*Roman Scripture is disguised*): Stay in Mantua (*A city, but means 'gown' – clothing representing scripture*)..

SCENE IV. A room in Capulet's house.

Enter CAPULET, LADY CAPULET, and PARIS.

The characters debate, and then agree, that Paris will marry Judaism in three days time (*this sets the scene for Judaism to awaken from apparent death on the third day – paralleling the story of Jesus' death*).

SCENE V. Capulet's orchard.

Enter ROMAN SCRIPTURE and JUDAISM above, at the window

ROMAN SCRIPTURE: What envious streaks do lace the severing clouds in yonder east: Night's candles are burnt out (*his candles being burnt out means he lacks divinity*), and jocund day stands tiptoe on the misty mountain tops. I must be gone and live, or stay and die (*implicitly true divinity, represented by light, is lethal to him*).

JUDAISM: Yon light is not day-light, I know it I (*whatever light Romeo has, isn't divine*): It is some meteor that the sun exhales, to be to you this night a torch-bearer, and light you on your way to Mantua: (*A city, meaning 'gown' represents scripture, so he is a non-divine scripture*). Therefore stay yet; you need not to be gone.

ROMAN SCRIPTURE: Let me be taken, let me be put to death.. I'll say yon grey is not the morning's eye, it is but the pale reflex of Cynthia's brow (*the moon, which has no light of its own*); Nor that is not the lark, whose notes do beat the vaulty heaven so high above our heads: I have more care to stay than will to go:

Come, death, and welcome! Judaism wills it so (*Judaism wants the death of Roman Scripture*) How is it, my soul? (*Judaism is the soul of the new Roman Scripture*) let's talk; it is not day.

JUDAISM: It is, it is: hurry hence, be gone, away!.. O, now be gone; more light and light it grows.

ROMAN SCRIPTURE: More light and light; more dark and dark our woes! (*suggesting he is afraid of the light, of divinity*)

Enter Nurse, to the chamber

NURSE ANGELICA: Madam!

JUDAISM: Nurse?

NURSE ANGELICA: Your lady mother is coming to your chamber: The day is broke; be wary, look about.

Exit

JUDAISM: Then, window, let day in, and let life out.

ROMAN SCRIPTURE: Farewell, farewell! one kiss, and I'll descend. (*at face value, the ladder – in metaphor, to hell*)

He goes down

JUDAISM: O God, I have an ill-divining soul! I think I see you Roman Scripture, now you art below, as one dead in the bottom of a tomb (*confirming the metaphor that Roman Scripture descends to hell*), either my eyesight fails, or you look pale (*like pages of scripture*).

ROMAN SCRIPTURE: And trust me, love, in my eye so do you (*Judaism is also pages of scripture*): Dry sorrow drinks our blood. Adieu, adieu!

Exit

JUDAISM: O fortune.. if you art fickle, what dost you with him, that is renowned for faith? (*Roman Scripture is renowned for faith, because he represents a faith*) Be fickle, fortune; For then, I hope, you wilt not keep him long, but send him back.

LADY CAPULET: [Within] Ho, daughter! are you up?

Enter LADY CAPULET

JUDAISM: Madam, I am not well...

LADY CAPULET: We will have vengeance on Roman Scripture for killing Tybalt, fear you not: Then weep no more. I'll send to one in Mantua, where that same banished runagate doth live, shall give him such an unaccustomed dram, that he shall soon keep Tybalt company: And then, I hope, you wilt be satisfied.

JUDAISM not wishing to admit her marriage to Roman Scripture: Indeed, I never shall be satisfied with Roman Scripture, till I behold him--dead-- (*Roman Scripture needs to be killed off*).

Madam, if you could find out but a man to bear a poison, I would temper it; that Roman Scripture should, upon receipt thereof, soon sleep in quiet.

LADY CAPULET: I'll find such a man. But now I'll tell you joyful tidings, girl. Your farther has organized for you to marry early next Thursday morn, the gallant, young and noble gentleman, the County Paris, at Saint Peter's Church, (*Saint Peter who in Christian mythology guards heaven's gate*) shall happily make you there a joyful bride.

JUDAISM deciding to admit she is marrying Roman Scripture: Now, by Saint Peter's Church and Peter too, he shall not make me there a joyful bride. I will not marry yet; and, when I do, I swear, it shall be Roman Scripture, whom you know I hate, rather than Paris. These are news indeed!

LADY CAPULET: Here comes your father; tell him so yourself - see how he will respond.

Enter CAPULET and NURSE – they explain the situation to CAPULET

CAPULET: .. What is this?.. go with Paris to Saint Peter's Church, or I will drag you there on a hurdle

(hurdles are panels to cage a sheep, or cages to carry a lamb to market in – a reference to the Christian story of the lamb). Out, you green-sickness carrion! out, you baggage! You tallow-face!

JUDAISM: Good father, I beseech you on my knees,

CAPULET: ..get you to church o' Thursday, Or never after look me in the face..

NURSE ANGELICA: God in heaven bless her! You are to blame, my lord, to rate her so.

Exit

JUDAISM: O God!--O nurse, how shall this be prevented? My husband is on earth, my faith in heaven; (*Judaism is heavenly, Roman Scripture is about Jesus representing an earthly man, Titus*) How shall that faith return again to earth, unless that husband send it me from heaven by leaving earth? (*by marrying Roman Scripture, Judaism's faith will cease to be heavenly*)..

NURSE ANGELICA: Faith, here it is. Roman Scripture is banished; and all the world to nothing, That he dares never come back to challenge you; Or, if he do, it needs must be by stealth. (*Roman Scripture can only overcome Judaism by stealth, by pretending to benefit from the legitimacy of Judaic scripture*)..

I think it best you married with the county Paris. O, he's a lovely gentleman! **Roman Scripture's a dishcloth to him** (*cloth, a metaphor for scripture*): **an eagle**, (*a symbol of Rome*) **madam, hath not so green, so quick, so fair an eye as Paris hath.**

JUDAISM: Speak you from your heart?

NURSE ANGELICA: And from my soul too; Or else beshrew (*meaning to curse*) them both.

JUDAISM: Amen! (*both Roman Scripture and Arrius Piso are cursed*)

NURSE ANGELICA: What?

ACT IV

SCENE I. Friar Laurence's cell.

Enter FRIAR LAURENCE and PARIS discussing his proposed marriage to Judaism.

PARIS: ..Judaism weeps for Tybalt's death.. for Venus smiles not in a house of tears.. (*this wordplay shows that the author uses the word 'house' in the sense of a Zodiac sign. This hints that the houses of Montague and Capulet similarly represent divinities or religions, rather than earthly houses.*)

JUDAISM tells Paris she will not marry him

PARIS: God shield I should disturb devotion! Judaism, on Thursday early will I rouse ye: (*Thursday will be the third day, when she will rise – reversing the story of Jesus' death*) Till then, adieu; and keep this holy kiss.

Exit

JUDAISM: O, bid me leap, rather than marry Paris, from off the battlements of yonder tower (*a reference*

to WAR where a parody of Jesus called Niger leaps out of a tower as the battlements burn, and falls into a cave where he stays for three days before emerging); **or walk in thievish ways** (*Jews are referred to as robbers in both WAR and Luke*); **or bid me lurk where serpents are** (*reference to how the poison of serpents in WAR is used to parody a person being given a serpent in Luke*); chain me with roaring bears; **or shut me nightly in a morgue, over-covered quite with dead men's rattling bones.. or bid me go into a new-made grave and hide me with a dead man in his shroud** (*Jesus was placed in a brand new grave, and covered with linen, so Judaism is expressing revulsion at being joined to the Gospels of Christ*)..

FRIAR LAURENCE: Hold, then; go home, be merry, give consent to marry Paris: ..Take you this vial in bed.. through all your veins shall run a cold and drowsy humor, for no pulse shall keep his native progress, but surcease: No warmth, no breath, shall testify you live.. **And in this borrowed likeness of shrunk death you shalt continue 42 hours** (*42 is the number of generations from Abraham to Christ in the Gospels – so by appearing dead and rising again like Jesus rising again, this represents Judaic scripture being converted into Christian scripture*), and then awake as from a pleasant sleep.

Now, when the bridegroom in the morning comes to rouse you from your bed, there art you dead: Then, as the manner of our country is, **in your best robes** (*Judaism as scripture*) uncovered on the bier **you shalt be borne to that same ancient vault** where all the kindred of the Capulets lie. (*the only obvious 'ancient' vault is the Sepulcher in which Jesus awakes from death*)..

And hither shall he come: and he and I will watch your waking, and that very night **shall Roman Scripture bear you hence to Mantua** (*Mantua, means gown, a metaphor for scripture – Judaism being added to scripture*).

SCENE II. Hall in Capulet's house.

Enter CAPULET, LADY CAPULET, Nurse, and two Servingmen

CAPULET tries to convince Judaism to marry Paris. Judaism retires to bed to drink the Friar's poison.

SCENE III. JUDAISM's chamber.

Enter JUDAISM and NURSE

JUDAISM: Gentle nurse, I pray you, leave me to my self to-night, **for I have need of many prayers to move the heavens to smile upon my state, which, well you know, is cross, and full of sin** (*Judaism is full of sin by marrying Roman Scripture*).

Exeunt NURSE

JUDAISM: Roman Scripture, I come! this do I drink to you.

She falls upon her bed, within the curtains

SCENE IV. Hall in Capulet's house.

Enter CAPULET, LADY CAPULET and NURSE

CAPULET: Come, stir, stir, stir! the second cock hath crowed (a reference to how Jesus' betrayal is prophesized to follow the cock crowing twice)...Go waken Judaism, go and **trim her up** (metaphor for removing branches);

SCENE V. JUDAISM's chamber.

Enter NURSE

NURSE ANGELICA: Mistress! what, mistress! JUDAISM! fast, I warrant her, she: **Why, lamb!** (Judaism has been taken over by Christianity – hence she becomes a lamb) ...What, not a word?..

Undraws the curtains (curtains a metaphor for scripture, but here also the veil that is be torn asunder in revealing the truth of Christianity)

What, dressed! and in your clothes! Help, help! my lady's dead!

Enter CAPULET and LADY CAPULET

CAPULET: Ha! let me see her: out, alas! she's cold: Her blood is settled, and her joints are stiff; Life and these lips have long been separated: Death lies on her like an untimely frost **upon the sweetest flower of all the field.**

NURSE ANGELICA: O lamentable day!

CAPULET: Death, that hath taken her hence to make me wail, **ties up my tongue, and will not let me speak** (metaphor for the Jews being oppressed and silenced)

Enter FRIAR LAURENCE and PARIS, with Musicians

FRIAR LAURENCE: Come, is the bride ready to go to church?

CAPULET: Ready to go, but never to return. O son! the night before your wedding-day hath Death lain with your wife. There she lies, **flower as she was, deflowered by him.** Death is my son-in-law, **Death is my heir;**

My daughter he hath wedded: **I will die, and leave him all;** life, living, all is Death's. (The house of Judaism falls, taken over by Christianity)

Despised, distressed, hated, **martyred,** killed! Uncomfortable time, why came you now **to murder, murder our solemnity?** (Judaism has died)..

FRIAR LAURENCE: Heaven and yourself had part in this fair maid; now heaven hath all, and all the better is it for the maid ..And weep ye now, seeing she is advanced **above the clouds, as high as heaven itself?** (Judaism is from heaven, and now goes to heaven) .. Dry up your tears, and **stick your rosemary on this fair corpse; and, as the custom is, in all her best array bear her to church** (Earlier in the play the Nurse drew a parallel between rosemary and Roman Scripture – so this Roman Scripture is being placed on top of Judaism and together taken to the Christian church)

...every one prepare to follow this fair corpse to her grave (the end of Judaism is likened to a death for everyone): **The heavens do lour upon hang over you for some ill; move them no more by crossing their high will.** (Heaven's will has been transgressed by some sin– we should stop this)

ACT V

SCENE I. Mantua. A street.

Enter ROMAN SCRIPTURE

ROMAN SCRIPTURE: If I may trust the flattering truth of sleep, my dreams presage some joyful news at hand: **My bosom's lord sits lightly in his throne; (the emperor rules)** and **all this day an unaccustomed spirit lifts me above the ground with cheerful thoughts** (happiness at the death of Judaism).

I dreamt my lady came and found me dead-- Strange dream, that gives a dead man leave to think!-- And breathed such life with kisses in my lips, that I revived, and WAS AN EMPEROR. (Emphasis added. This alludes to Romeo, or here Roman Scripture representing an emperor)..

Enter BALTHASAR, booted

News from Verona!--How now, Balthasar! Dost you not bring me letters from the friar? How doth my lady?

..

BALTHASAR: ..Her body sleeps in Capel's monument, and her immortal part with angels lives (reference to Judaism as immortal)..

ROMAN SCRIPTURE: Is it even so? then I defy you, stars! You **know my lodging: get me ink and paper,** (Roman Scripture's lives in ink and paper) and hire post-horses; I will hence to-night.

Exit BALTHASAR

ROMAN SCRIPTURE: Well, Judaism, I will lie with you to-night...I do remember an apothecary.. **...in tattered weeds..** and in his needy shop a tortoise hung, an alligator stuffed, and **other skins of ill-shaped fishes** (reference to Jews as fishes); and about his shelves a beggarly account of empty boxes, **green earthen pots, bladders and musty seeds, remnants of packthread and old cakes of roses,** were thinly scattered, to make up a show (failed efforts to grow plants)...What, ho! apothecary!

Enter Apothecary.

Roman Scripture bribes the Apothecary to break the law by selling him poison to kill himself with.

Apothecary: Put this in any liquid ..and drink it off; and, if you had the strength of twenty men, it would dispatch you straight. (this contrasts with 'crushing a cup of wine' earlier in the play, equating the drinking of wine – communion – with death)

ROMAN SCRIPTURE: There is your gold, worse poison to men's souls...**I sell you poison; you hast sold me**

none (at face value he is saying that money is poison. The metaphor is that what Roman Scripture offers is worse poison than any earthly poison). Farewell...**Come, cordial (medicine) and not poison**, go with me to Judaism's grave; for there must I use you. (if a substance kills Roman Scripture, it is a medicine rather than a poison)

SCENE II. Friar Laurence's cell.

Enter FRIAR JOHN and FRIAR LAURENCE

FRIAR LAURENCE: Welcome from Mantua: what says Roman Scripture? Or, if his mind be writ, give me his letter. (Roman Scripture is just written words)

FRIAR JOHN: I was going to find a bare-foot brother out, one of our order, to associate me (Friar John's is associated with, or represents, General John, who in Mark is described as saying that he is 'not worthy to loosen the sandals of one (Titus) who comes after me'), here in this city visiting the sick (a reference to Jesus healing the sick, which is a parable of Titus killing Judeans).

Upon finding him, the searchers of the town, suspecting that **we both were in a house where the infectious pestilence did reign, sealed up the doors, and would not let us forth;** (a reference to General John, sealed inside the two hulls in his own pestilence, upon Titus' orders) So that my speed to Mantua there was stayed.

FRIAR LAURENCE: Who bare my letter, then, to Roman Scripture?

FRIAR JOHN: I could not send it..

FRIAR LAURENCE: Unhappy fortune!... Now must I to the monument alone; Within three hours will fair Judaism wake:...**Poor living corpse, closed in a dead man's tomb!** (metaphor for Judaic scripture enclosed within Roman Scripture)

SCENE III. A churchyard; in it a tomb belonging to the Capulets.

Enter PARIS, and his Page bearing flowers and a torch

PARIS (Arrius Piso) **to his Page** (a metaphor for the pages he wrote): **Give me your torch, boy: hence, and stand aloof: Yet put it out, for I would not be seen.** (Arius Piso grasping at divinity but extinguishing it in doing so)..**Give me those flowers...** go. (taking control of the branch of Judaism)

PAGE extinguishes the torch and gives Paris the flowers

PARIS: Sweet flower, with flowers your bridal bed I strew,-- O woe! your canopy (bed) is dust and stones;--(metaphor for a flowerbed) which with sweet water nightly I will dew (water), (sweet vs salt water is a metaphor used in WAR to refer to Italian and Jewish respectively) or, wanting that, with tears distilled by moans: The funeral rites that I for you will keep nightly shall be to strew your grave and weep. (a metaphor for planting new flowers to grow from dead

Judaism, the flowers representing the new Christian branch of religion grafted onto the Jewish root)

Warned by the Page, Paris hides as someone approaches

Enter ROMAN SCRIPTURE and BALTHASAR, with a torch, etc

ROMAN SCRIPTURE to Balthasar: ..Take this letter; early in the morning see you deliver it to my lord and father (at face value a suicide note, but metaphorically Roman Scripture wants his text to be delivered to god). **Give me the light** (Roman Scripture wants divinity)...And do not interrupt me in my course.

Why I descend into this bed of death, is partly to behold my lady's face; but chiefly to take thence from her dead finger a precious ring, a ring that I must use in dear employment (an important purpose): (intending to commit suicide over his fallen wife it makes no sense for him to steal a precious ring from her dead finger, but the metaphor here is that Roman Scripture is stealing Judaism's divinity, the ring is implicitly the star of David, the symbol of Judaism)

Therefore hence, be gone: but if thou, jealous, dost return to pry in what I further shall intend to do, by heaven, I will tear you joint by joint and strew this hungry churchyard with your limbs: (Roman Scripture's threat to "de-limb" him, represents a threat to remove tree-limbs, not human limbs)... **my intents are savage, wild, more fierce and more inexorable far,** than empty tigers or the roaring sea (to declare his intentions 'inexorable' is to equate himself with a god)

Balthasar moves aside and falls asleep

ROMAN SCRIPTURE: You detestable maw, you womb of death, **gorged with the dearest morsel of the earth,** Thus I enforce your rotten jaws to open, and, in despite, I'll cram you with more food!

Roman Scripture opens the tomb

Paris comes forward

PARIS: Stop your unhallowed (unholy) toil, vile Montague!..I do apprehend you: Obey, and go with me; for you must die.

ROMAN SCRIPTURE: I must indeed...I beseech you, youth, put not another sin upon my head, by urging me to fury: O, be gone! By heaven, I love you better than myself;

PARIS: I do defy your conjurations, and apprehend you for a felon here.

They fight

PARIS: O, I am slain!

Falls

If you be merciful,: **Open the tomb, lay me with Judaism.**

Dies

ROMAN SCRIPTURE: In faith, I will. Let me peruse this face. Mercutio's kinsman, noble County Paris!

(Paris represents P(iso) Ar(r)i(u)s, and is the kinsman of Mercutio/Mercury the Roman God) ..am I mad, hearing him talk of Judaism,...O, give me your hand, one writ with me in sour misfortune's book! (Arrius Piso wrote the Roman Scripture as a book)

ROMAN SCRIPTURE opens the grave to reveal Judaism inside

A grave? O no! this is a lantern, slaughtered youth, for here lies Judaism, and her beauty makes this vault a feasting presence full of light (Judaism is the light.).

Lays PARIS in the tomb

How oft when men are at the point of death have they been merry! which their keepers call **a lightning before death: O, how may I call this a lightning?** *(lightning is a reference to Zeus, so this questions the lighting of Hercule's father, i.e. Vespasian, is really divine) ...*

Ah, dear Judaism, why art you yet so fair? shall I believe that unsubstantial death is amorous *(in love)*, and that **the lean abhorred monster keeps you here in the dark to be his paramour (lover)?** *(Roman Scripture enclosing Judaic Scripture)*

..Come, bitter conduct, come, unsavory guide!... Here's to my love!

Drinks

O true apothecary! Your drugs are quick. Thus with a kiss I die.

Dies

Enter, at the other end of the churchyard, FRIAR LAURENCE, with a lantern, crow, and spade

FRIAR LAURENCE to Balthasar, approaching the Capulet tomb: Bliss be upon you! Tell me, good my friend, **what torch is yond, that vainly lends his light to grubs and eyeless skulls?** as I discern, it burns in the Capel's monument. *(the light that Roman Scripture has taken from Judaism is a vain one, illuminating only death)*

BALTHASAR: It doth so, holy sir; and there's my master, one that you love...Roman Scripture.

FRIAR LAURENCE: Stay.. I'll go alone. Fear comes upon me: O, much I fear some ill unlucky thing.

BALTHASAR: As I did sleep under this yew-tree here, I dreamt my master and another fought, and that my master slew him. *(a metaphor for Judaism being killed by Roman Scripture)*

FRIAR LAURENCE: Alack, alack, **what blood is this, which stains the stony entrance of this sepulcher?** *(a reference to Jesus at his sepulcher)* What mean these masterless and gory swords..?

Enters the tomb

Roman Scripture! O, pale! Who else? what, Paris too? And steeped in blood? Ah, what an unkind hour is guilty of this lamentable chance!

The lady stirs.

JUDAISM wakes [having drunken the poison on Tuesday, she awakes on Thursday, allowing the reader to infer that she 'seemed dead, but arose on the third day - mirroring the resurrection of Jesus]

JUDAISM: O comfortable friar! where is my lord? I do remember well where I should be, and there I am. Where is my Roman Scripture?

Noise within

FRIAR LAURENCE: I hear some noise. Lady, come from that nest of death... **A greater power than we can contradict hath thwarted our intents** *(Judaism overpowered by Rome)*. Come, come away.

Thy husband in your bosom there lies dead; and Paris too. **Come, I'll dispose of you among a sisterhood of holy nuns:** *(nuns are Christian, so this again represents Judaism being taken to the Church)* Stay not to question, for the watch is coming; Come, go, good Judaism.

JUDAISM: Go, get you hence, for I will not away.

Exit FRIAR LAURENCE

What's here? a cup, closed in my true love's hand? Poison, I see, hath been his timeless end... I will kiss your lips; Maybe some poison yet doth hang on them, to make me die with a restorative *(medicine)*.

Kisses him

Thy lips are warm.

First Watchman [Within] Lead, boy: which way?

JUDAISM: Yea, noise? then I'll be brief. O happy dagger!

Snatching ROMAN SCRIPTURE's dagger

This is your sheath;

Stabs herself

there rust, and let me die.

Falls on ROMAN SCRIPTURE's body, and dies

Enter Watch, with the Page of PARIS

PAGE: This is the place; there, where the torch doth burn.

First Watchman: ..Pitiful sight! here lies the county slain, and **Judaism bleeding, warm, and newly dead, who here hath lain these two days buried** *(she rose on the third day, mimicking Jesus' death)*.

Re-enter some of the Watch, with BALTHASAR then FRIAR LAURENCE and finally PRINCE and Attendants, CAPULET, LADY CAPULET, and others

PRINCE: What misadventure is so early up, that calls our person from our morning's rest?

CAPULET: **What should it be, that they so shriek abroad?** *(Judaism's death is felt in all countries)*

LADY CAPULET: **The people in the street cry Roman Scripture, some Judaism, and some Paris; and all run, with open outcry toward our monument** *(everyone is*

drawn to the combination of the two scriptures, combined by Arrius Piso)

CAPULET: O heavens! O wife, look how our daughter bleeds! This dagger hath mistaken--for, lo, his house is empty on the back of Montague,-- And it mis-sheathed in my daughter's bosom! *(the dagger of Roman Scripture is 'mis-sheathed' in Judaism, a sheath is typically of animal skin, which is also used for writing on – so this is talking about the Roman Scripture infecting the Jewish scripture)*

LADY CAPULET: O me! **this sight of death is as a bell, that warns my old age to a sepulcher warns that I will die soon** *(Judaism's family will die along with Judaism).*

Enter MONTAGUE and others

PRINCE: Come, Montague; for you art early up, to see your son and heir more early down.

MONTAGUE: Alas, my liege, my wife is dead to-night; **grief of my son's exile hath stopped her breath:** *(Roman Scripture's mother died because he was exiled to hell, a reminder that the point of the play is that Roman Scripture marrying Judaism means everyone goes to hell – there are no winners)* What further woe conspires against mine age?

PRINCE: Look, and you shalt see.

MONTAGUE: O ..what manners is in this? To beat your father to a grave?

PRINCE: Seal up the mouth of outrage for a while, till we can clear these ambiguities, and know their spring, their head, their true descent; **And then will I be general of your woes, and lead you even to death** *(an inquiry would reveal that everyone is going to hell...)* Bring forth the parties of suspicion.

The Prince leads an inquiry into the deaths, and Friar Lawrence explains what happened.

PRINCE: Capulet! Montague! See, what a scourge is laid upon your hate, that heaven finds means to kill your joys with love...all are punished.

CAPULET: O brother Montague, give me your hand: This is my daughter's jointure, for no more can I demand.

MONTAGUE: But I can give you more: **For I will raise her statue in pure gold;** *(saying that Judaism is divine)* **That while Verona by that name is known, here shall no figure at such rate be set as that of true and faithful Judaism.**

PRINCE:.. Go hence, to have more talk of these sad things; Some shall be pardoned, and some punished: For never was a story of more woe than this of Judaism and her Roman Scripture.

Mockery of the Flavian creation of Christianity in the play Cymbeline Innogen

Mockery of the Flavians and their activities can be found in most of the Shakespeare plays, and like Atwill, I only have time to analyze a few of them. My final example is that of the play, Cymbeline Innogen.

Whist Titus Andronicus angrily depicted a reversal of fortunes for Titus, with his enemies destroying him in every possible way, and Othello describes every misfortune falling on Titus at the hands of the dark skinned 'Moor', Cymbeline appears to approach the subject as if to say there could conceivably be reconciliation, although mainly if Christian peoples were to accept Judaism.

Note that the first Folio calls the main character 'Imogen', but mainstream scholars agree that this was an error of some kind, and in the original text it was 'Innogen'.

The Tragedy of Cymbeline

Cymbeline reads like 'symbol', with a feminine ending, and her last name is **Innogen** – i.e. **Inno** (new) **gen** (genesis). Since the play includes a 'five-pointed star', the symbol of interest is the Star of David, the symbol of Judaism, so the title could perhaps be reimagined as:

A New Genesis for Judaism

The Characters:

Innogen Cymbeline: (- 'Inno-gen' = 'New Genesis', so she represents a new start for Judaism after the fall of Jerusalem) who is described as beautiful, noble, divine, an angel, and having good ancestors, has secretly married poor but worthy Posthumus Leonartes. She has a mole on her **left breast (- metaphor for her heart)** described as a **cinque-spotted (- five pointed)**, like the crimson drops in the bottom of a **cowslip flower (- a flower with a central reddened area that forms a five pointed star)**. To make it clearer that the mole represents the Star of David, her brother has a mole on his neck that is a sanguine 'star' described as a mark of wonder. Thus **the symbol on her breast is the five pointed Star of David, confirming that these two characters represent Judaism.**

Fidele (Fidelity or faith – again meaning Judaism), is Innogen's secret identity, a name that she adopts only for when she travels in disguise.

Posthumus Leonartes: ('After the death' of the Romans (or more specifically Arrius), since the lion is a Roman symbol and Ari means lion in Hebrew) – is married to Innogen Cymbeline, so together they mean "A new genesis for Judaism after the death of the Romans". He is described as having 'some religion in' him.

Cloten (- Clot meaning idiot, is used as an insult for Christianity or Christian Scripture) – He gets repeatedly mocked throughout the play, described as an ass, brainless, and so on. He is the son of King Cymbeline's new villainous and controlling Queen (- Roman Influence), i.e. Innogen and Cloten have *different* parents who are however married. He determinedly pursues his half-sister Innogen (- Christian scripture seeks to be bound with the Jewish Old Testament⁵).

The Queen (- representing Roman Influence), is Cloten's mother, and Innogen's evil stepmother. A controlling influence who supports Cloten, she suffers a wasting disease and dies.

Iachimo (- on the Christian side), an evil Italian who causes mayhem in their marriage. Iachimo argues that "Italy's women" are **unchaste** (- Rome's bride is an adulteress), and convinces Posthumus to bet on whether Iachimo can seduce Innogen. After being roughly rebuked by Innogen, Iachimo hides in a large chest (- the boats, mirroring John) and has it sent to her bedroom.

Before falling asleep Innogen references the Jewish practice of lighting a taper at the start of the Jewish Sabbath and letting it fall rather than extinguishing it "Take not away the taper, leave it burning." Iachimo looks at her sleeping and says that "the flame of the taper bows toward her" (- she has Judaic divinity).

⁵ The same plot metaphor as used in Romeo (Roman Scripture) and Juliet (Judaism).

In order to convince Posthumus that he slept with her, Iachimo steals her love token bracelet, and takes notes of her bedroom tapestry (the tapestry relates to the poem 'Cleopatra and Cydnus' which contains allusions to Scaphism – a poem that will similarly be referenced in another play, Anthony and Cleopatra). Iachimo also notices the mole on her breast (- star of David on her heart) and says **'why write it down, it is riveted, screwed to my memory'** (- referring Christianity being built upon Judaism).

The story of Tereus: Iachimo observes that Innogen had been reading the tale of Tereus before she fell asleep and takes note of the page she had reached as being 'where Philomel gave up' (- Tereus is a myth in which Tereus raped Philomela and cut her tongue out to mute her (- the same metaphor used in the play Titus Andronicus where they cut of the tongue of Lavinia who represents a Gospel), but eventually Philomela weaves a tapestry to show the truth, and as punishment Tereus' son is cooked and fed to Tereus).

In essence the play, Cymbeline, is continuing the story from that page of the story of Tereus – namely it is about an aggrieved woman who cannot speak (i.e. Emilia herself), and is therefore telling her truth in a coded way.

The next character appears to be nearly an anagram of Arrius Piso, however note that those scholars who have been arguing that a member of the famous powerful Piso family called 'Arrius' also argue that his name (and other messages) is frequently obscured via tricks such as switching 'r's and 'n's.

In my fourth article I described a particularly astonishing parallel between Luke and War of the Jews. For several decades, the scholar who goes by the pseudonym Roman Piso, has argued that Luke 4:5-10 is an important part of Luke that alludes to 'The Piso', as the key author of the synoptic Gospels.

During my own research I found that paragraph 616⁶ of War of the Jews parallels the description in Luke 4:5, and when the two stories are compared, it gives two names rather than one, namely Arrius and Piso. I will overview this briefly before showing where Shakespeare references this.

| Luke 4:5-10 which had been asserted as being a hint towards 'Arrius Piso'. | Paragraph 616 of WAR ('the number of the beast, in some manuscripts of Revelation, which refers to Domitian who may have usurped Arrius Piso's role) |
|---|---|
| <p>Luke 4:5-10 The devil took Jesus to a high mountain... saying 'all this power and glory I give you'. Jesus answered Satan, saying "get you behind me".. <u>[the word 'behind' is given in Greek as 'opiso'. 'o' means 'to' so this can be rearranged as as 'the Piso']</u></p> <p>And then the devil brought Jesus to Jerusalem, and set him on a pinnacle of the temple, and said, If you are the Son of God, cast yourself down from here: For ...his angels shall... keep you... and in their hands they shall bear you up, lest.. you dash your foot against a stone.</p> | <p>WAR 616, highlighting how it mirrors Luke 4:5-10.</p> <p>When the Jews set fire to the temple of Jerusalem (atop a steep hill/mountain), some Romans were up in the temple trapped in the flames, fearful of leaping to their deaths. One Roman, Artorius escaped in a 'subtle' way, by <summoning>⁷ Lucius, the companion he shared a tent with (evokes summoning Lucifer – the devil who was an angel).</p> <p>Artorius is introduced, but since 'to' is a Greek word for 'the' this can be rearranged in the same way, to give 'the Arrius'.</p> <p>Artorius said that he would leave him heir to all he had (leaving his 'power' to him) if he would catch him as he fell, so Lucius came running (implicitly extending his hands to bear his weight up) and Artorius cast himself down from the temple (implicitly, feet first) onto Lucius, and saved his life, while Lucius was 'dashed' against the paving stone <or simply the 'stone'> and died. Artorius retreated (i.e. implicitly to be behind his friend)</p> |

⁶ Here I should note that according to some manuscripts of Revelation, 616 is the number of the beast, and that both Arrius Piso and Domitian appear to be two candidates with directly competing claims to be the third aspect of the trio behind the Gospels (i.e. the son, father and 'Agion Pneuma' in Greek, traditionally translated into English as 'holy ghost') – i.e. the number 616 is used to reference Arrius Piso, but, as shown by Atwill and others including even some Christian scholars, the number 666 is used to reference Domitian.

⁷ <> is used to denote that this text is found in the less famous version of War of the Jews, which is commonly given the name 'the Slavonic Josephus' (or as Thackeray and Leeming et al refer to it, the 'Slavonic version of War of the Jews'). The only reason it is referred to in this way is that the only surviving copies are translations that were made in Old Russian. If a version in the original language had survived we would probably be calling it 'the shorter version of War of the Jews', or suchlike. There are many misconceptions about it – in reality the two versions tell the same story and match each other paragraph for paragraph, but the shorter version appears intentionally shortened and abridged (to save cost perhaps, as making copies was very expensive), whilst adding tiny snippets of unique content at every turn, and in a few cases adding sizable pieces of text. The latter famously in some places refer to Jesus' story or in some cases Jesus himself, and have been assumed by some scholars to be 'additions', although in my opinion and that of other scholars too, were all present from the outset.

In summary: **Jesus' story has himself on a mountain, with Satan saying he would give his power to him, but went behind him, saying he would cast himself down from the top of the temple, so an 'angel' would bear him up in his hands, so that he wouldn't dash his feet against a stone.**

This has opiso as a hint to 'the Piso' (since 'o' means 'the' in the language of the document)

In summary: **Josephus' story has his namesake on a mountain, saying he would give his power to someone representing Satan, but went behind his friend, and cast himself down from the top of the temple, so an 'angel' would bear him up in his hands, so that he wouldn't dash his feet against a stone.**

So this intensely parallel section of text offers Artorius as a hint to 'the Arrius' (since 'to' means the in the language of the document).

One other thing I need to mention before turning back to Shakespeare is that Roman and his colleagues have long argued that to understand how ancient documents refer to Arrius Piso it is necessary to understand what he calls the 'Royal language' namely an apparently established methods of hiding a second meaning in seemingly dry text. One of those methods is letter substitution, where one of the most common pairs that were switched were **r's and n's**. Another technique is anagrams – for example the first name of the stated author of War of the Jews (Josephus Mattias/Flavius) is an anagram of Piso in Hebrew.

They also posit that several seemingly historical figures were simply codenames or pseudonyms for Arrius Piso, such as Gallus, and certain references to *Antonius* etc. With that in mind it is interesting that Artorius in paragraph 616 of WAR, is simply an R/N switch away from Antonius. With that in mind, I will continue to review the play Cymbeline Innogen, and show that the same techniques are being used (it is unclear whether this is done to educate the reader, or simply by way of mockery):

Cymbeline plot, continued:

Caius Lucius (- a reference to Gaius and Lucius Piso⁸) is the general of the Roman forces, and Roman commander and ambassador of Rome. On Pisanio's request Innogen enters the service of Caius Lucius (- Arrius employs Judaism to create Christianity).

Pisanio (- which via an R/N switch gives us an anagram of 'Ari Piso' which when latinized gives Arrius Piso) is Iachimo's servant, tasked with killing Innogen, however he changes his mind and convinces Innogen to disguise herself as a boy (- Piso disguising his book), at which point she starts calling herself Fidele (- Faith, which is Innogen's secret name, representing Judaism).

Enter **Pisanio** – Cloten reacts by saying "His garment? **Now the devil-.**"

"Thee and **the devil alike. – What ho, Pisanio!** – "

"When **from the mountain-top Pisanio showed you**"

Pisanio: "...the gods throw stones of sulfur on me (evoking Lucifer in the flames casting himself down onto a stone in WAR 616.."

"The brawns of **Hercules**; but his Jovial face. Murder in heaven! How? 'Tis gone. **Pisanio...** that irregular **devil** Cloten hath here cut of my lord. To write and read, be henceforth treacherous. **Damned Pisanio hath with his forged letters - damned Pisanio.**"

Lucius (mirroring Lucius in WAR 616 – i.e. evoking Lucifer): "But what from **Rome?**"..."The **Roman Emperor's letters sent by a consul to me...**"..."I am to pronounce **Augustus Caesar...the enemy [of Cymbeline]**"

So here we have an example of Shakespeare referencing Arrius Piso, using (possibly mocking) the 'Royal Language', and highlighting that his name is found in the passage about the devil on the mountain top in Luke 4:5-10. This shows that the author of Shakespeare and presumably some circle of associates, already knew of the things that Atwill and Roman have been arguing for.

One aspect of Shakespeare's works which has previously gone unexplained is why the author had such phenomenal passion to write so many plays containing so many intense and graphic but mostly bemusing metaphors never seen in any other author's works – with the result that they are credited as the greatest wordsmith in history?

⁸ Alternatively this may relate to Caius Calpurnius Piso and his father Lucius Piso (who was an earlier Lucius Piso), who had Denarius coins minted with his name on. Either way it is a reference to the Pisos.

The motive appears to be an angry desire to hit back against state oppression in Christian governed society. The author of the plays was apparently driven to create covert guerilla-style counter-literature, to attack and mock the creation of Christianity by the Flavians, and the abuse of Jews in western society (which at that time was extreme – with anyone being found to be a Jew risking execution), guided by a desire to share their knowledge of the Flavian hidden agenda behind the creation of the Gospels, at least within an underground network of closet Jews, whilst taking great care to avoid detection by Lord Hunsdon's censors (Lord Hunsdon, the cousin of Queen Elizabeth and owner of 'William Shakespeare's' playhouse, whose mistress was none other than Emilia Bassano (or Emelia Lanier in view of later marriage) – who Atwill identifies as the author of the Shakespeare plays).

Having completed that detour, I now continue to overview the plot, explaining each metaphor in turn:

The Plot of Cymbeline Innogen:

After betting that Lachimo (- Christians) could not seduce his wife Innogen (- Judaism), Posthumus Leontes (- after the death of the Romans) goes mad when **Iachimo falsely claims to have slept with Innogen** (- it's false that Christianity is attached to Judaism), so **he orders his Pisanio (Arrius Piso) to kill Innogen** (- Judaism). He takes her Innogen to Milford on the coast (- mirroring John with the 'mill'stone).

Cloten was rejected by Innogen before she left for Milford, and he now pursues her and plots to rape her, whilst deliberately wearing the Posthumus' clothes (- Christianity disguised as what Judaism loves, plans to force itself upon Judaism), but instead his head is cut off by Innogen's brother, **Guiderias, a man who also has a mole on his neck, this one being a sanguine 'star' described as a mark of wonder** (- just like Innogen's five-pointed mole on her heart, Guiderias' mole is the star of David, so they both represent Judaism. So this is Judaism killing Christianity).

Innogen disguised as a boy, becomes lost in the wilds (- into the wilderness like John) of Wales (- phonetic reference to Jonas (John) lost inside the 'whale'), and comes upon a cave where a banished nobleman and shepherd Belarius (- Jewish priest) lives, who happens to have raised her real brothers as his children.

So Innogen loses her stepbrother Clotus whilst gaining a 'real' brother Guideras (- correctly guided, Judaism is free from the 'branch' of Christianity). Belarius (- Jews) declares **"When was I as a tree, whose boughs did bend with fruit: but in one night, a storm or robbery, call it what you will, shook down my mellow hangings, nay, my leaves, and left me bare to weather."** Her brothers exclaim "his neat cookery! He **cuts our roots 'in characters'... his perishing root with the increasing vine!**"

Innogen drinks Pisanio's poison (- Piso poisoning Judaism) **leaving her in a coma until she rises back to life** (- resurrection reversed), during which **the men put Cloten and Innogen side by side** (-books placed together). **Innogen revives and mistakes headless Cloten for Posthumus and in despair lays herself onto his body** (- again, books placed together, although now Judaism is on top).

Caius Lucius the Roman general (- the Pisos), announces that **the Roman army are invading because of the lack of a certain tribute being paid** (- the Romans invading Judea partly because of refusal to pay tribute to Rome) that had begun in Julius Caesar's time (- this makes it quite transparent). To suggest that this play doesn't refer to Julius, **Cloten mentions that 'there be many Caesars'** (- Caesars Titus, Vespasian and the third power Arrius). The Roman army is described as moving through the wilderness (- a reversal of John's burning army, floating down river), as they invade Wales (- this is a **clear reference to Vespasian**, since Vespasian had invaded Wales 19 years prior to his invasion of Judea).

Disguised as a boy **Innogen enters the employment of the Romans as a page** (- a 'page' boy is a metaphor for paper). **Posthumus declares he will disrobe himself of these Italian weeds (de-branching), but then (since he represents the death of the Romans), he dresses as a Roman, and actively seeks his own death** (- seeking the death of the Romans). The Romans are defeated but Posthumus gets confused for a Roman and put in stocks (- similar to John) and desiring death, falls asleep.

Spirits that are Posthumus' dead ancestors come and plead with Jupiter/Zeus (- a Roman god) who arrives on an eagle (- Roman symbol that has the shape of a cross). Jupiter/Zeus promises to bring happiness for Posthumus (- death to Romans) who on waking finds **an oracle correctly predicting the union of Innogen Cymbeline and Posthumus Leonatus** (- meaning that this play is foretelling that that Judaism will have a new genesis after the death of the Romans).

Meanwhile the Queen, **the evil mother of Clotus suffers a wasting fever for no apparent reason and dies** (- like John). Before Posthumus is to be hanged, the Roman prisoners are freed.

Innogen has a quiet word with her father King Cymbeline which the audience does not hear. **The king then suddenly allows his daughter to make any demand of him** (- mirroring the story of Herod offering any request of his daughter,

and her asking for John's head in a dish), but **Innogen only demands the truth** (- Judaism takes the moral highground). Innogen Cymbeline embraces Posthumus Leonartes (- after the death of the lions, a new genesis for Judaism), who calls her his soul, and he declares "**Hang there like a fruit, my soul, till the tree die!**" King Cymbeline then cries on Innogen (- Judaism) **describing his tears as holy water**. Belarius (- the noble Jew) and Innogen's brothers (- Judaism) are knighted.

A soothsayer declares that Posthumus Leonartes (- after the death of the Romans) ends the miseries of the lion's whelp (offspring) (- Christians), and **the lofty branches of the royal Cymbeline, the two lopped branches that for many years were thought dead, are now revived, and joined back onto the tree** (- the tree of Judaism is repaired). And this remains 'still a dream' (- this is what Emilia dreams of). **The Imperial Caesar should again favor the radiant Cymbeline** (- Rome should adopt Judaism) **which 'shines' here in the west** (- Rome accepts Judaism). Cymbeline resumes paying tribute to Rome (- because it now accepts Judaism), and the Roman eagle vanishes in the sun (- cross shape disappears, the end of Christianity).

"A narrow lane (- the royal lineage is narrow), **an old man** (- referencing Vespasian), **and two boys** (Vespasian has two sons).. Will you rhyme upon it, and vent it for a mockery? Here is one: '**Two boys, an old man twice a boy** (at the relevant point in time, Vespasian is aged 80 and is twice his son's age), **a lane.. was the Romans' bane.**'"

References to the “APTVS” signature in Shakespeare

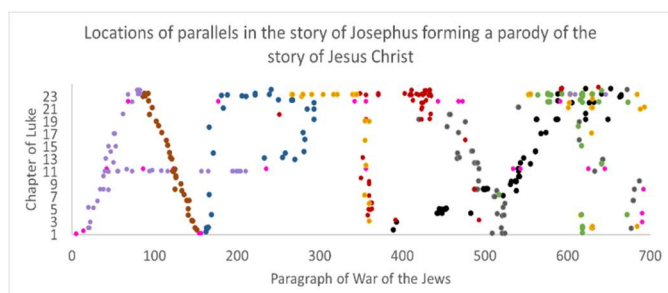
Background:

In my 3rd and 4th articles, I show that when the notable parallels between Luke and War of the Jews (WAR) are identified, and plotted in 2D like a star chart (in the manner known from 2nd century BC), they form a pattern, which is a series of five letters: APTVS. This startling discovery, which has yet to be appreciated by mainstream scholars, provides proof that the parallels are not coincidences.

For readers who are unaware of this, the core narratives of the two stories both contain very detailed and intentional parodies of each other (i.e. Jesus’ story in Luke, and War of the Jews), and this could only have been achieved if they were written together as a joint literary project. Not only this, but the parallels are arranged such that when you plot their locations in the manner of a star chart (an approach known since the 2nd Century BC), it turns out that they are arranged to form lines, and the lines form letters – as shown below.

On the left I show various aspects of WAR’s parody of Luke in different colors, and two aspects of Luke’s parody of WAR in grey/black. On the right I show how it might have been intended to be depicted – i.e. as the name of the authors (Arrius Piso - AP, Titus - T, and Vespasian – VS), coined into a Latin word which is referred to in Luke 9:62 and John 1.

For details and evidence supporting this see my 4th article – (copy <https://www.academia.edu/105659113> into your browser).



The fact that the core narrative of each story parodies that of the other, proves that they were co-written, and since WAR is undeniably the work of the roman government under the Flavian Emperors Vespasian and Titus, this proves that Jesus’ story as set out in Luke, was too.

‘APTVS’ is the Latin word for ‘apt’, (which means ‘fit’, ‘fitting’ or perhaps ‘capable of’) and was chosen, evidently, because it contained the initials of three key royals who were behind the creation of Jesus’ story. – namely someone whose initials were AP⁹, along with Titus (i.e. the T), and Vespasian, whose common abbreviation is ‘VS’.

As explained in my 4th article, it seems that this ‘APTVS’ signature was intended to be depicted as like a **constellation**, particularly that of the plough, also known as ‘**Ursa Major**’. This was all to be part of a way of showing that they were gods whose place was in the stars (see my 4th article, or my book, for more detail).

⁹ As set out in my 4th article, the ‘signature’ APTVS may have been present from the outset, or alternatively first 2-3 letters may have been added later, by way of appending 300 or so paragraphs to the beginning of the earlier version of War of the Jews, which the document states was in existence but has not survived to the modern era. In the first scenario the AP (which is represented by the Agion Pneuma in Luke – commonly translated as Holy Ghost) appears to be a character called Arrius Piso, and in the latter scenario it is possible that Domitian had decided to usurp Arrius’ role (which would help explain why Arrius’ name appears to have been stricken from the official record), since thanks to Atwill’s second book, we know that Domitian wanted to be seen as the third aspect of God (and published John and Acts to help achieve this).

How the APTVS signature is referenced in Shakespeare's works:

Curiously, the author of the Shakespeare plays appears to have known about this, and even wrote verses that refer to it, such as:

Lucius [upon learning of tablet provided by **the god Jupiter, i.e. the father of Heracles/Hercules**, who is referred to elsewhere in the play] declares: **Thou, Leonartus, are the lion's** whelp [i.e. young lion] (N.B. Lion in Hebrew is 'Ari', enabling this to be a reference to Arrius Piso, whose initials form the first two letters in 'APTVS', the signature meaning 'apt' or 'fitting') The **fit and 'apt' construction of thy name**, being Leo-natus **doth import so much.**"

– Cymbeline

"I know thy **constellation** is right '**apt**'"

– Twelfth Night

"we make guilty of our disasters the sun, the moon, and stars (the signs of the second coming foretold in Luke), as if we were villains on necessity; fools by heavenly compulsion; knaves, thieves, and treachers by spherical predominance (a reference to the 360 degrees of the sky)...his goatish disposition to the charge of a star! My father compounded with my mother under the Dragon's Tail (*a reference to Revelations 12:4 – the Dragon's tail sweeps a third of the stars from heaven to earth*), and **my nativity was under Ursa Major**, ...had the maidenliest star in the firmament twinkled on my bastardizing (lacking a legitimate father is here used to mock the story of Jesus)"

– King Lear.

Conclusion

It seems likely that most or all of Shakespeare's plays contain veiled mockery of the Flavian creation of Christianity, and there is clearly much still to discover. It is particularly interesting that the plays also demonstrate awareness of the role of Arrius Piso, and of the 'APTVS'/apt signature and how it was going to be presented as a constellation.

This suggests that there was at least one group of people outside of the church, who knew all this during a time when freedom of speech did not exist, and we are merely rediscovering it now.

APPENDIX – Brief overview of some evidence that Emilia Lanier was the author of the Shakespeare plays.

This article was more focused on explaining how the plays mock the authors' belief that the Flavian government created Christianity, but what of J Atwill's suggestion that the author identifies herself in the plays as Aemilia Bassano (later Aemilia Lanier by marriage).

Many scholars have noted that the plays of Shakespeare repeatedly refer to Emilia Bassano but have generally assumed that she was at most a love interest, and not an author who needed anonymity, with Mr Shagspere of Stratford at best being the man who delivered her plays and took the credit.

As detailed in John Hudson's remarkable book 'Shakespeare's Dark Lady', Emilia Bassano (or Emilia Lanier in her later years) had a most extraordinary background, education and life. The first woman in history to have asserted herself as a poet by publishing a book of poetry, her life experiences had given her knowledge of Italian, Italy, Denmark, Hebrew, Judaism, Christianity, English nobility and royalty, falconry, botany, astronomy, silk-weaving, the English military, seafaring in a tempest, law courts and legal arguments, a close relationship with the inventor of the sonnet-sequence, and with the author of most of the music in the Shakespeare plays and last but not least experience with theatre governance, performances and musicians.

Like all authors, it is natural to write about the fields of knowledge that one has the most confidence in, so this can help identify the author of the Shakespeare plays. As it happens, the fields of knowledge that the author of the plays used, map precisely onto the same ones which Emilia can be proven to have had.

By comparison, Mr Shagspere in Stratford had none of this experience. Historical records show that his parents and daughters were all illiterate, and his will left no manuscripts or books. He couldn't even write his own last name with a consistent spelling (variants he had signed his name with include Shagspere, Saxpere, Shaksper and Shakspeare etc but never William Shakespeare or as written on the first play 'Will Shake Spear'). Not being a closet Jew, he also lacked any reason to create plays that were so intensely metaphor-laden about the rivalry of Judaism and Christianity. If Mr Shagspere had chosen to write plays, they therefore would not have ended up containing the most diverse vocabulary of any playwright in history.

A further reason for identifying Emilia Bassano is that the author didn't only include characters called Emilia, but also a Bassano for good measure.

But perhaps one of the best reasons to identify Emilia as the author, is the one provided by Atwill – namely that once the metaphors in the plays are understood (i.e. that the plays contain a second layer of meaning, which in Othello, Romeo and Juliet, and Cymbeline, is a reversal of the historical plot, with the romans made to either lose or be the villains), it can be seen that the characters in the plays called 'Emilia' are always given the role of truth-teller. An example of this was given at the end of page 4, and a clearer example on page 7.

More commonly known as the Shakespeare's theatre company. Lord Hundson became formal patron after the date that his affair with Emilia is believed to have ended, but had huge influence over them, and all other playhouses of London, prior to that date. He even owned his own company of acting men, and had experience with managing theatrical entertainments. His affair with Emilia Bassano (also known as Emilia Lanier thanks to her later marriage), is well documented. Emilia is most famous for being the first woman in history to assert herself as a poet, and the first woman to publish her own book of poetry. Whilst the poetry published in her name has an overtly different style to the Shakespeare plays, it stands to reason that if she wanted to evade detection, this would be a sensible strategy.

As first cousin to the Queen, and Knight of the Order of the Garter, owning the royal palace on the Strand and being in charge of the army, he was such a powerful man as equivalent to a modern day prime minister.

This, along with far more, is detailed in John Hudson's book, where he writes that: "Dr William Green.. past president of the International Federation for Theatre Research [described these findings as] supported by a huge amount of documentary evidence... Lord Hundson [who kept Emilia Lanier as his mistress] had numerous

responsibilities such as for court musicians, court doctors, and apothecaries, astronomers, gardeners, mole catchers and [court] fools [which] map so neatly onto the knowledge areas in the Shakespearean plays [further including] Henry of Navarre, and Lord Hundson's quelling of the Northern Rebellion in 1569 which would affect many of the plays.. [even down to knowledge of] the fool Monarcho, the queen's favorite fool for six years... ..The factor that would influence her most was that as Lord Chamberlain, Hundson was responsible both for court entertainment and regulating the English Theatre." – John Hudson 'Shakespeare's Dark Lady'.

This was perhaps a rather brief overview of the evidence for Emilia as author of the plays, but far more is available in John Hudson's excellent book, and to an extent also J Atwill's second book 'Shakespeare's Messiah'.

Where to find more information:

More information is available in **my book 'Naked Gods Play' (Michael Menasgotz)**, albeit note that this is a novel about the struggle over the creation of the Gospels and very much a dramatization, rather than a scholarly book.

The key source is Joe Atwill's second book **'Shakespeare's Messiah'** and his evidence that the plays talk about the Flavian creation of Christianity (and to a lesser extent, how the hidden meanings in the play reveal their author to be Emilia Lanier/Bassano).

A remarkable and relevant read is John Hudson's book **'Shakespeare's' Dark Lady'**, detailing evidence that the author was Emilia Lanier/Bassano (doing so in far more detail than Joe Atwill, and almost without reference to the theory that the Flavian's created Christianity).

The reader will also be interested in **Peter Matthew's analysis that the Shakespeare Sonnets discuss, and follow the order of, the first books of the Torah**. More specifically he identifies their primary source material as 'the Zohar' which is attributed to 2nd Century Rabbis, which turn is a commentary on the Jewish Torah. As a result Sonnets 1-42 are revealed as talking about Genesis, and Sonnets 43-54 about Numbers and Exodus. Peter shows that the primary source of the sonnets – the book of Zohar - was first printed by a member of Emilia Lanier/Bassano's family. **See his free pdf article** and books at <https://petermatthews.com.au/new-information-about-shakespeares-sonnets/>