

The Tempest is the last play written entirely by Shakespeare. It's a very important play. Very important play. The most important thing about *The Tempest* is that the character Prospero is Shakespeare, himself. And, why *The Tempest*? See, *Henry VIII* is chronologically after *The Tempest*, but he wrote that with Fletcher, he had a draft, Fletcher finished it so we don't count that. *The Tempest*, he's laying down his mantle of drama, and retiring to Stratford, in Warwickshire, and is leaving this.

Now, behind it, is this kind of mindset: remember *Hamlet*? "The times are out of joint?" Well, the times are out of joint, I'll come back to that. This is 1610, 1611, and also, as is said in the play, Ariel, the very delightful spirit... "*Hell is empty, all the devils are here!*" This is a remark, you may feel, for the time, in those days as well as these. Also, there's this beautiful song, in which I thought the poetry was very significant to the song of Shakespeare, the same play, *Tempest*, which has the same Ariel sing. Gonzalo is sleeping... see Gonzalo is an old, supposed to be a wise counselor, one of those political scientists that you hire, and you're paying money to, he's sleeping, Ariel goes and sings into his ear and says:

"While you here do snoring lie,

Open-eyed conspiracy

His time doth take.

If of life you keep a care,

Shake off slumber, and beware:

Awake, awake!

Well, you can see the symbolism, I don't have to tell you this, you're not, I hope you're not children, you're not infantile not to see it, many people out there are sleeping, and while they're sleeping, open-eyed conspiracy is running rampant, and part of your function is to "*Awake, awake!*"

Now that's the context in which he's going to write this play. He's asking the question, he's saying, I want to write about the generation of change. Heraclitus said, nothing stands still, all is flux, all is change. You never step into the same river twice, says Heraclitus. You're not standing still. You're going around the Earth on its axis, around the Sun with the Earth. Your atoms and molecules, if they exist, nobody has proven this yet, are moving around, not standing still. Therefore, since all is change,

what you see is change. The most important thing is the generation of change, says Shakespeare. And I will, as a last service to my countrymen and the world, write about the generation of change. What principles you must adopt when you are going to generate change. How do I identify the need for change, the direction of change? His answer is, there must be principles of harmony, consistent with natural law. But I'm going to teach them by a dramatic principle called allegory. I'm going to use a tempest, because tempests and storms and whatever, generate - earthquakes- generate change. They change people, they change things. So the play isn't named, as he usually does, Prospero, or, The Duke of Milan, or Miranda, no, he names it The Tempest. There's also this factor: because he always writes plays about which the people know the story, because he hates people to go into his plays waiting to get the narrative, what happens to whom next. He hates that. Guys, I've been telling you as you've been practicing Julius Caesar this week, dramatic irony. The audience knows what's going to happen. Before they come in. So when you act, you have to take into account the factor of dramatic irony. Because the audience knows that Brutus and Cassius and Casca are going to kill Caesar. And that Antony and...Octavius is going to help you out for a while, and Cleopatra's going to screw Antony, and Octavius is going to become Augustus, and they're going to name a whole month, August, after Augustus. They know all that. He didn't want to waste time. And all his plays are like that. You don't go, "What's going to happen next?" and this soap opera business, "Dah, dah dah dah" goes "Bang!" At 11:53 I go see somebody, 11:54 I find some...nonsense. You must know what's going to happen. Because he invites hypothesis formation about events of which you know. He's interested in cause. If you don't state popular events, you will not get a focus on causation. People will want to know what event is next. The real thing is what is the cause of events. And that is the difference, causation.

So, what does he do? In, around 1605, 1606¹ a ship left Britain to go to Virginia. And this is the play that is relevant to America, because you know it's after Elizabeth died that the settlers really started colonies. And this ship left with supplies and settlers for Virginia. In the Caribbean area, a tempest occurred, and the flagship called *The Sea Venture* was shipwrecked, in the Bermudas, "Bermudas" really means "isles of the devils," but don't tell the gambling casino people. "Isle of the Devil" is important because *Caliban* is going to be a character in this play. And the

¹ 1609

flagship *Sea Venture* was shipwrecked, with three important English gentlemen, Sir Thomas Gates, Sir (sic) Reginald Sommers²), and Captain Newport, you know the type, that Falstaff used to make silly jokes about. Well, they were shipwrecked, and while they're there they lived in the island in "the state of nature" for a while, and they gut the wreck of the ship, and from it they built two caravels, two smaller ships, and sailed on and reached Virginia. That's the basic story. But naturally they were interested in how, what did you find in the island, what were your, how did you survive, did you find fruits, et cetera, et cetera, et cetera?³ The stop in the Bermudas gave the settlers a chance to think about this idea of emigration from Britain to America, why you're emigrating, what you're going to do when you get there, what is an ideal commonwealth, they thought such matters over. So this whole...and dispatches came back about their thoughts and what they're doing by themselves. So, current at the time, was this whole story of Sir Thomas Gates and *The Sea Venture*, *The Tempest*. *The Tempest* promoted a change in the outlook as to what they wanted to do in Virginia. The fact that they were rescued by a good fortune, able to build a ship again, it made them rethink exactly what they wanted to do, answer whether they want to go on to Virginia, but do they want to do something different from what they were doing when they started. So the tempest generated change. That's the basic story behind this play. Well, Shakespeare is going to write the play, and he's going to call it *The Tempest*.

Shakespeare belongs to the party that believed that you must settle in America a strategic reserve of Platonists, away from the European scene. Just as in Athens, a strategic reserve of Platonists was settled in the Italian peninsula. To keep in reserve. That was the idea that they had. The settlers didn't leave England until Elizabeth died in 1603, and this witchcraft believer James I ascended in 1603 to 1625. That's when they left to found the New World. The idea "Puritan" means "to purify," they wanted to purify the Catholic religion. "Protestant" was merely protesting against, "Ah, look you are going too far." Nonsense, too much incense, too much this, too much that. Where the Puritans wanted to purify from the ritual and mysticism and what have you. And where the oligarchy succeeded was to get them to identify their philosophy in religious terms. Because you want to make a comparative religion, you know?⁴ So we have the Yankees, you want to bring the Mets. You see, whereas they

² Sir George Sommers

didn't want relative, the Puritans, they really wanted to make another religion with church images and you know, idols and what have you.

So he writes this play. What principles...the times are bad, they're out of joint. The 1600s is a bad time. Bacon, his enemies include Bacon. Bacon's a judge, a lawyer, eventually, in the end he went to prison, when he was convicted of corruption, a bad guy. And he's an empiricist, *Organum Novum*³. He said there's no knowledge until you experience it. Which means you always have knowledge, knowledge is always late. Things have to happen before you know anything about it. That's a stupid philosophy. It's always been. Always been. The one I cracked for you guys here, I repeat it, I know it's boring to hear me repeat myself, I know.

But if you think there is virtue in empiricism, I always tell the story about the guy who had to find out what is drunkenness. So he got a candidate, gave him a bottle of rum and a bottle of ginger ale the first day, he got drunk. The second day he gave him a bottle of whiskey and a bottle of ginger ale and he got drunk. Third day a bottle of gin and a bottle of ginger ale, and he got drunk. Fourth day, just to make sure, you know, crucial experiment, you know that thing you like? He gave him a bottle of vodka and ginger ale, and he got drunk. Said "Aha! The ginger ale made him drunk!" Empiricist.

So Bacon is an empiricist. Bacon wants to found a new...and he did, though it was really consolidated by this fellow Isaac Newton, found the Royal Society. Empiricism must be a thing, you must discover the universe by smelling it. Seeing it and smelling it and tasting it, that way you gain knowledge. Before you do that, you have no knowledge. This ass called John Locke said you're born with no knowledge, a blank *tabula rasa*, you know, and experience puts things on this blank paper, which you call knowledge. This the racists didn't get. Because the way it meant that if, say the racists, if a black guy is born in London, he is born blank, and he will get exposed to the same experience that the white guys would. The racists didn't like Locke, they liked Hobbes, they didn't like Locke too much with this *tabula rasa*.

Bacon believed in the meaning of words, and the definition in such a way, he's a logician, you see. There's a word, one of these days you're going to come up, you're going to find a need to really define the meaning of logic for yourself. Because what

³ Novum Organum

they do at the high school and the university, they miss completely the meaning of the word "logic," I know this. Because the world is not logical, it's harmonious, it's a different thing. The world is not based on axioms and postulates, from which you derive, you know? It's not based on those things. But, Kepler showed that there's harmony.

And the only self-evident truism is circular motion and rotational action, that's self-evident, not two points...What's a point, you know? Two points and a straight line, ridiculous, does not exist, it's a non-sequitur, can't exist, only in logic. And the beauty of logic is whenever you get into a scrape you change the logic. Mathematics, algebra, arithmetic, are all logical. They're all logic. And you can have some devastating examples of logic, you know, in life, right through. Devastating examples, where logic is not the principle on which life should be grounded. Principles of harmony - but then you have to define logic, to get at exactly what you mean by logic.

So, Bacon was a chief enemy. He believes that the law says this, this is the wording." *Iipse dixit, stricto sensu,*" "the strict meaning of the words," are what applies. If it says there was a serpent in the Garden of Eden, there WAS a serpent, you know? And if Brutus says Caesar was ambitious, Caesar then WAS ambitious, the words say so. Words have a meaning of their own, and a life. There's no such thing as sarcasm, irony, satire, all the figures of speech you can think of, oxymoron, you know, there's no such thing. You ought not to say "the most unkindest." It's hyperbole, nonsense, you can say "most kind" and "kindest." A harmonious iambic pentameter, but, you know, Bacon's logic would not accept that. And he wanted equity, "equity" is a system that makes the law a little better. "Equity" for you guys is trusts and injunctions, appeals, that kind of thing. It's not the common law. Common law is the common custom. And Bacon wanted that to be a principle, a system of law like the Romans, the praetors. Praetorian law, formula. "Formula" was a writ, hence the word "formula," and "*exceptio*" was a defense, hence the word "exception." ...I... "You killed Gaius Caesar!" "No, I was not there, I was in Brindisi." Well, your defense, "alibi," "in another place," alibi. It's called "*exceptio*," exception, you take exception to what he said. Well, he wanted that kind of system, That's the whole point of *The Merchant of Venice*. A commission was held, and the dice were loaded, and the Shakespearean faction lost, and equity came down to be what it is.

⁴ "Iipse dixit, stricto sensu" – he himself said, the strict meaning

That you could issue injunctions to people, and this is the interpreted doctrine. And you can have specific performance and, all sorts of craziness, based on legal precedent, rather than on some harmonious discussion of what the justice of the case requires, what the French call "*jurisprudence du cas*," you know, "*cour de cassation*."

So, Shakespeare had that lot of enemies. Then you have the Sir Walter Raleigh type of enemies, the nobles, who really don't care who runs Britain, so long as they have the SUBSTANCE of power. Not James I and Charles I, they give them the crown, or whoever it is; let those guys have the shadow, let them have the tiara and the crown, and people kneel in front of them, but you must have the substance. Break with the fold, you get Magna Carta, or something like that, get the substance. Raleigh was also a very wicked man, because he was doing a Delphic operation. Right through this period you're going to find, you will sooner or later hear that, whisper or gossip around that somebody started from, an academy, well, there was a renaissance in the ..., there are some that call themselves some renaissance something, something like that. The point is, you form what is in effect an Aristotelian Lyceum, he had an academy...And Raleigh had a set of academies going in Britain, with some outstanding mathematicians and scientists and poets of England, including Sam Jonson.⁵ Well, I always believed that Sam Jonson had to work Raleigh because he and Shakespeare were the top dogs, you know? And that Shakespeare was a Platonist, he (Jonson) had a habitual... behaved by reaction. Jonson was capable of some good poetry at times, and then some ridiculous poetry. He never had an even track. Unfortunately, the gems that he did write were few and far between, so you can't really class him in the highest ranks. But his plays weren't bad. So that's another set of enemies. *Love's Labours Lost*, he's going to write, Shakespeare, cares about his attitude, his experience with these academies of learning. *Love's Labours Lost*, that's the first thing he wrote entirely on his own.

So, the times are out of joint, with all these enemies, and he asks himself, there's a need for change. They've got this man who is on the throne now, the son of Mary, Queen of Scots, about whom Schiller wrote, you know that, this man here has written a book called *Demonology*. He believes in witchcraft. And he says so. And he's lured, politically, a lot of knights and nobility who promise to support him,

⁵ Ben Jonson

creating a counterweight to Puritan balance of power claims, you see? And he's an evil man. And if this kind of thing continues, you're going to have civil strife and domestic fury as he said in Julius Caesar.

Remember, Shakespeare is anticipating, and writing this play in 1610, he's anticipating 1641 to 1649, the English Civil War, will come now. He is anticipating 1688, when James II is thrown out, and the daughter and Dutchman, William of Orange, in. He is anticipating, to go a bit forward, 1789, 1776-83 here. The times, there was a tempest. He's anticipating 1789, huh? "À la lanterne!" or guillotine, huh? "Liberté, Fraternité, Égalité," and all that, hmm? He's anticipating those things. 1861 to 1865. "Sic Semper Tyrannis!" says Booth, you know? Those are tempestuous... and the principles are wrong. He's saying look, I have written all these plays to show you that the "Man on Horseback" or the man of violence per se does not get the "virtus," the manliness, the virtue, the qualities to run a state. It's more than merely running off to fight a battle, whether you're Coriolanus...(unaudible) That's not sufficient.

But there's one fundamental hypothesis behind his reasoning: Life of human beings must go on. And the state must go on. And we are here on Earth, and this is the fundamental starting point of William Shakespeare. To ensure that human life continues on the planet and that proper statecraft, in a Platonic way, triumphs. That's what we're here about. That is his fundamental hypothesis. And when you depart from the principles of natural law, which I told you are principles which promote the coming into existence of processes, statecraft is a, a state is a process...

Really speaking, to study the history of the United States is to describe the process from which some guys meeting in Philadelphia reached where we are now, with Ronald Reagan in the White House. It's a process. All the, you have to ask yourself, why did the process veer in that direction, this is inconsistent with natural law. Couple of bankers and CIA people messing around, and an idiot, my view, you're not bound to accept it, the idiot sitting there in the White House, he doesn't understand how people think and what they do. And I always make the point, when America had three million people, you had a lot of good brains to choose from, and now we've got 250 million, you got Bush and Reagan, and Regan, and, you know the people, I don't have to tell you. And the other side, you know, Nunn may, Sam Nunn, you met that one? I don't think we, with all the love of jingles, and our

American love of doggerel, will let a man become president, Nunn, we wouldn't do that. No, I don't think we'll allow President Dole. It wouldn't sound good. This is a tinsel perception population; they won't allow that. But you can go on ... They certainly wouldn't allow President (Jesse) Jackson, had enough of that. One Jackson is bad enough. Everybody seems to like...I can't understand how the Democratic Party could like Andrew Jackson. The whole, I can tell you about the Third World, we look at the man as one of the biggest and most stupid presidents America ever had, was Jackson. When I come up here I have to keep quiet. Because when you're a guest, you know, in a host country, you can't afford to attack one of their heroes, hmm? Well I thought he was an ass. Then you have to read about, they did this bank and all that backwards nonsense he went on. Anyway,

So that's where Shakespeare stands. Administration... you see, statecraft hasn't got to do with geography. Administration has to. How do you administer things, you know? Has to do with geography, whether it's a city, or an island, or a region. How far your writ could run, you know, how far you can be effective in your governing, that's administration. But statecraft is your people, the principles by which people should conduct themselves, and how they should be guaranteed, that's what he said statecraft is about.

So the first thing I have to remind you of, is to be careful of the criticisms you read if you go and pick up *The Tempest*, or any Shakespeare book, you see these guys in the footnotes, and the publishers, London or Cambridge, or Harvard, they're going to write the Romantic interpretation. That's an operation. Let me tell you this, I may not have told you before. When Shakespeare died, 1616, and then his plays fell out of favor. They started...Oh, by the way, they even had a fire, you know, at the Globe Theatre, when *The Tempest* was acted. Anyway. They closed down the theaters in 1642, the Puritans got it closed, you know, says he's immoral. He's got a black fellow named Othello walking around with some blonde and he's killing her, it was wrong, it's immorality. And Antony and Cleopatra and all that, 16- they closed it down. Shakespeare was...so that's the first operation. The operation to discredit this guy by saying his plays are immoral. The second operation was that after the period of the Commonwealth, Charles I was executed in 1649, cut his head off. It wasn't his day. And Oliver Cromwell took over as "Protector of the Crown⁶," he didn't want to

⁶ Lord Protector

call himself King. The joke is when he died in 1658, he died (1649-58) you know they put the son, to become Protector, Richard Cromwell succeeded him. It's like the kind, they wanted a dynasty, one gets in, and the rest, you know, one after the other. It's the way to understand the Soviets. All you have to do is to change the name, they don't call it Czar, they call it Secretary-General, you know, Czar is out of popular- don't call that man Czar, hmm? You marry once, and then you live with three women during your life after, where you call them wife, it's love, make my wife, you know? Nominalism, that's the problem.

So, they revived Shakespeare when Charles II came to the throne in 1660, Restoration. Clever guy, Charles II, he was a politician. He was a Catholic, but publicly a Protestant. The kind of Catholic who wasn't afraid to go into a Protestant church, and sing the Protestant hymns, and take the Protestant communion, because he knows that what they are giving him is wine and cake, or biscuit, or whatever it is. He doesn't mind. Also, he's got his girlfriend, Nell Gwyn, you know? And, there was a film I saw once with Alec Guinness, where he was captain of a boat going to Tangier from Gibraltar, and he had the wife, the English wife here, and the hot-blooded Arab girl over there, and he had a picture in his stateroom like this, and when his ship was halfway across, he would spin the picture around. And this is a beautiful, you know, thing going on. He had a wife for the comforts of domesticity, and roots, and what have you, and he had a wife for the sensuality, Yvonne DeCarlo. But as Robert Burns said, the best laid schemes of mice and men '*gang aft a-gley*,' often go astray, hmm? And of course the wife had to go in a sudden emergency to Tangier, and she found out about the other woman, blah, blah, well, you know the rest. (Comic theater stuff?) Now, so Charles II, you know, is a guy who had his head screwed on well. His brother was, in England, you see, the King's first child becomes Prince of Wales, and the second child becomes the Duke of York. So, Charles II was a Prince of Wales, and the second brother was a Duke of York. and it was the second brother he gave New Jersey, and this, and New York, that's how New York got its name. If you're ever asked, it's like that. What's the relationship between the Wars of the Roses, the Yorks, and New York. The reason, the thing is like a, it's a kind of feudal estate that Charles gave his brother, the Duke of York, hence New York. and the brother promptly sold a piece to Carteret and two others who came down from New Haven. Carteret Savings, that which is now called New Jersey, but

then I presume, I'm merely a man from outside, I'm not supposed to know the history of New Jersey.

Anyway, when the Restoration occurred, they revived Shakespeare. Oh, well you might say, well look, see Charles was, he's acting as a good politician, he revives this guy. But he deploys the Drydens and the Colley Cibbers to rewrite it, you see? You don't want too much, too many plays with kings losing their heads, I mean I'm a king, you know, bye! You raise the idea that kings are expendable, you know. let the comedies run relatively unchanged and so forth, but drastic changes in some of the serious dramas. And Shakespeare was revived with this slop. And everything was going well, a lot of obscure dramatists were letting go. John Gay, you know about him. {delete}. But then a man was born in Germany in 1759 and died 1806⁷ (7). A nationalist poet. Now France and Britain got their nationalism long before Germany, Germany was late. By the time Germany came along, the Industrial Revolution in France and Britain were well advanced, and a Dante-type republic had been established in France under Louis XI, "L'État, c'est moi," hmm? And Britain, Tudors, Henry VII, 1509 he died... So, Germany was late. So along comes this poet, marvelous, writing, working with Goethe, Jena, and threatens, because of the nationalist times and the Industrial Revolution and the period of Waterloo in the Napoleonic Wars, that tempestuous tale, that was a tempest, sure, to become the star in the European firmament.

⁷ 1805