

The Shakespeare Gemini Headpieces – the Key to Shakespeare



The Gemini headpieces to the Shakespeare works—the Poems, Sonnets and Plays—revealing their underlying meaning, purpose and authorship.

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The Shakespeare Gemini Headpieces

The Shakespeare Gemini headpieces can be found printed prominently at the head of key pages in each of the three ‘official’ published works of Shakespeare—the Poems, Sonnets and Plays—these are the three main types of poetry for which Shakespeare produced works.

The first of these Shakespeare works comprise the twin poems, *Venus and Adonis* and *The Rape of Lucrece*, published in quarto in 1593 and 1594 respectively. It is these that contain the first appearance of the name “William Shakespeare” as author, printed on the dedication page as a ‘signature’ at the end of the poet’s dedication to Henry Wriothesley, Earl of Southampton. Except for the titles and some other small textual differences, the title pages of both publications are identical, thereby emphasising their twinship.



Gemini-Bride-Peacocks title page headpiece: *Venus and Adonis* (1593); *Rape of Lucrece* (1594)
[B&W emblem coloured by Michele Beaufoy for FBRT]

The second of the Shakespeare works is *Shake-speares Sonnets*, published in quarto and dated 1609 on its title page. For this production the name of the author is embodied in the title of the book and hyphenated as *Shake-speare*, thereby emphasising the idea of the name as meaning ‘Spear-shaker’ or ‘Shaker of the Spear’.



Gemini-Bride-Baconies title page headpiece: *Shake-speares Sonnets* (1609)
[B&W emblem coloured by Michele Beaufoy for FBRT]

The third of the Shakespeare works is the *Mr. William Shakespeares Comedies, Histories, & Tragedies*, a folio compilation of plays published in 1623 and known today as the Shakespeare First Folio. The author's name is here embodied in the title of the book as well as in the dedication by Heminges and Condell as "Shakespeare", and in the eulogies by Ben Jonson, Hugh Holland, Leonard Digges and James Mabbe as "Mr. William Shakespeare", "Master William Shakespeare", "W. Shakespeare" and "Mr. W. Shake-speare" respectively.





Unlike the Poems and Sonnets, which have their Gemini headpieces on their title pages, the Gemini headpiece in this production is on the page containing Hugh Holland's eulogy to Shakespeare in the Folio's preface. It appears again on the page with the actors' names that is the second of two unnumbered pages which follow page 100 (the end of *King Henry the Fourth*, Part 2) and precede a page numbered 69 (the beginning of *The Life of Henry the Fifth*).



Gemini-Wheatsheaf headpiece: *Shakespeares Comedies, Histories, & Tragedies* (1623)

[B&W emblem coloured by Michele Beaufoy for FBRT]

Each of these three Gemini headpieces not only portrays the mortal and immortal twins, Castor and Pollux, otherwise known as the Gemini ('heavenly twins'), but their different (yet in many ways similar) designs provide a key to Shakespeare and the Shakespeare works. The three headpieces not only relate to the Gemini myth, but also reveal the underlying design, meaning and purpose of the Shakespeare works, including their authorship.

 <p>VENVS AND ADONIS</p> <p><i>Vitis muretur vniuers: mihi flauus Apollo Pocula Castalia plena ministrat aque.</i></p>  <p>LONDON. Imprinted by Richard Field, and are to be sold at the signe of the white Greyhound in Pauls Church-yard, 1594.</p>	 <p>SHAKE-SPEARES SONNETS.</p> <p>Neuer before Imprinted.</p> <hr/> <p>AT LONDON By <i>G. Eld</i> for <i>T. T.</i> and are to be sold by <i>John Wright</i>, dwelling at Christ Church gate. 1609.</p>	 <p>Vpon the Lines and Life of the Famous Scenicke Poet, Master WILLIAM SHAKESPEARE.</p> <p>T Hope hands, which you to clapt, go now, and wring You Brittaines braue, for done are Shakespeares dayes: His dayes are done, that made the daimey Playes, Which made the Globe of beu'n and earth to ring. Dry'de is that veine, dry'de is the Theban Spring, Turn'd all to teares, and <i>Phoebe</i> clouds his rayes: That corpe, that coffin now beliethe these boyes, Which crow'd him <i>Poet</i> first, then <i>Poet</i> King, If <i>Tragedies</i> might any <i>Prologue</i> haue, All those he made, would make one to this: Where <i>Fame</i>, now that he gone is to the graue (Deaths publique trying house) the <i>Nauis</i> is. For though his line of life went soone about, The life yet of his lines shall neuer out.</p> <p>HUGH HOLLAND,</p>
Poems Gemini headpiece	Sonnets Gemini headpiece	Plays Gemini headpiece

The Poems' Gemini Headpiece



Gemini-Bride-Peacocks title page headpiece: *Venus and Adonis* (1593); *Rape of Lucrece* (1594)

[B&W emblem coloured by Michele Beaufoy for FBRT]

The Poems' Gemini headpiece shows the face of Bride in its centre as its dominant feature. Bride represents Truth Revealed. She is also known as the Bride of the Spirit (Christ). Shown thus with her head crowned with seven plumes and her veil dropped, hanging on her ears, Bride symbolises the human soul who has reached that highest point of illumination wherein the original Truth, the Holy Wisdom or Word, is seen face-to-face.

Bride sees and knows truth because she has become the perfect embodiment of that truth. She herself is thus Truth Revealed—and truth is said to be revealed through the face. For instance, if we were to see a fully illumined person face-to-face, we would see truth face-to-face, because that person is shining with the truth, which truth is love. Truth, or love, is described as a light, a sun; and so, such a loving, enlightened person is lit up like a candle, with his or her heart on fire with love¹ and shining that truth to us as a result. Bride's crown of plumes represents the "tongues of fire" that emanate from a person's crown chakra when that soul is in a high state of illumination.²

On either side of Bride there are two Pan-like winged beings. These represent the divine or angelic spirits of the Gemini.

Then, below and either side of Bride are two peacocks. Peacocks are associated with the great goddess Hera. They represent immortality, royalty and beautiful thoughts, archetypal thoughts. Hera, the goddess-wife of Zeus, inhabits Olympus, the realm of Zeus and Hera and all other Olympian divinities, symbolic of the highest heavens, known variously as the divine, spiritual or supercelestial world.

The Sonnets' Gemini Headpiece



Gemini-Bride-Baconies title page headpiece: *Shakespeare's Sonnets* (1609)

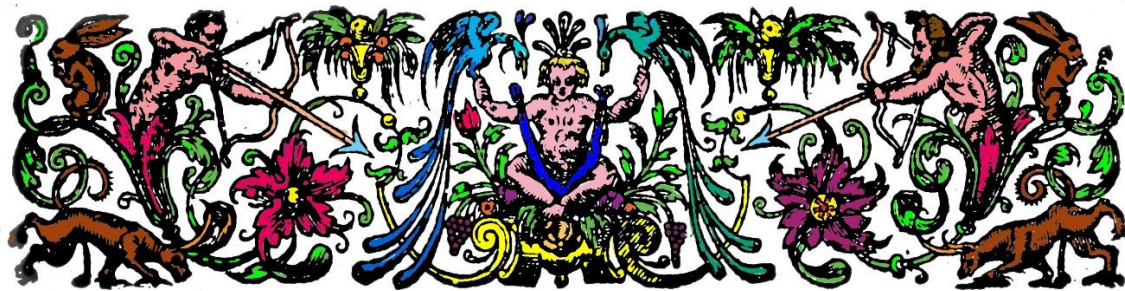
[B&W emblem coloured by Michele Beaufoy for FBRT]

The Sonnets' Gemini headpiece depicts again the face of Bride, but this time very much smaller. There is no veil to be seen, and her head is crowned with seven slightly less erect plumes of illumination, as compared with the Poems' headpiece. The two Gemini are shown either side of her, this time as the dominant feature of the headpiece. They are depicted in human form but with wings, flying, thereby showing them as immortal-mortals or 'heavenly twins' (Gemini), inhabiting the intermediate or lower heavens of the soul realm, known as the human or celestial world.

Hanging beneath the face of Bride are three salmon, fished out of the waters. They are representative of the resurrected human soul—the natural, mortal human soul who has undergone initiatory death and been resurrected or raised into a heavenly state of immortality. The Gemini myth explains this in the context of Zeus raising Castor, the mortal who has died, to immortality as a result of the sacrificial love of his brother Pollux, who willingly surrenders his immortality so that Castor can be resurrected. In this way the twins become the immortal-mortals, a state described as "son of man and Son of God".

Just below the Gemini are two hares, which are symbolic of rebirth and resurrection. The hare was known as a coney in Shakespeare's time. Instead of facing each other, as would be normal in such illustrations, they are deliberately shown back-to-back so as to form a 'back-coney' rebus. That is to say, it is a Bacony (Baconian) headpiece. It is no absolute proof of Shakespeare authorship, but it is a sign, a pointer to a hidden truth.

Another headpiece used in the Shakespeare Folio—the Dionysus-Archer headpiece printed on the dedication and catalogue (contents) pages, *The Tempest* first page, and the unnumbered "Epilogue" (to *Henry IV*, Part 2) page in the Histories—similarly displays a Bacony rebus. This Dionysus-Archer headpiece illustrates another myth that provides a further key to the Shakespeare works and authorship, acting as a twin to the Gemini myth.



Dionysus-Archer headpiece: *Shakespeares Comedies, Histories, & Tragedies* (1623)

[B&W emblem coloured by Michele Beaufoy for FBRT]

The two archers in this headpiece are akin to the Gemini. Dionysus sits upon and rises from the grail of flowers and fruits, with two birds of paradise held aloft in his two hands. The conies sit directly behind the archers, facing outwards, back-to-back. Beneath the archers and the conies are dog-like creatures, with horns. They are shown urinating on the ground, signifying the fertilisation or seeding of nature.

The Plays' Gemini Headpiece



Gemini-Wheatsheaf headpiece: *Shakespeares Comedies, Histories, & Tragedies* (1623)

[B&W emblem coloured by Michele Beaufoy for FBRT]

The Plays' Gemini headpiece depicts the two twins, each sitting on a letter A. The twins are shown here without wings, thereby portraying them as mortals. The mortal realm is referred to as the natural, corporeal or terrestrial world, the lowest of the 'Three Worlds' of existence. The rest of the symbolism in the headpiece illustrates this.

The twins are holding the ends of a ribbon that ties together a wheat sheaf. The wheat sheaf is a symbol derived from the Dionysian-Orphic Mysteries. Old Testament prophets and Jesus Christ also refer to it in their teachings.³ The symbolism is that each of us is like wheat that has to be harvested, threshed and winnowed, with the pure kernel of the grain being separated from the chaff (husk) by means of the winnowing fan. Then that kernel is used to make bread, symbolic of our higher, immortalised spiritual self.

The wheat sheaf is, therefore, a symbol of the third degree of initiation, which culminates with an initiatory death in which the pure heart (the kernel of grain) is rescued (in what is called resurrection) whilst all that is not sufficiently pure is cast away, being burnt up or recycled. The pure heart is then raised and built up into a shining immortal form (the bread of heaven). This raising and building up—the ascension or exaltation, as it is called—takes place in the higher degrees, beginning with the fourth or 'Holy Royal Arch' degree of initiation.

The wheat sheaf does, in fact, represent Bride, for Bride symbolises the mortal human soul that undergoes initiatory death, in which the purest part of it is resurrected and raised up to become an immortal form of light. In the Dionysian-Orphic Mysteries, for instance, Bride is known as Persephone or Semele, who is symbolised as the wheat plant that grows in the fields and produces a head or 'ear' containing grain. The grain of wheat is the plant's fruit, symbolic of Persephone's child, Zagreus. In the sun-ripening and harvesting of the wheat, the plant (Persephone) dies. The ear of wheat containing the grain (Zagreus) is threshed and winnowed so as to release the grain and separate out the pure white kernel from the husk of the grain. This kernel (the pure heart of Zagreus) is then 'raised up' and made into bread (Dionysus).

The sacred bread symbolises the shining, immortal form of Dionysus—a 'sun' whose light illuminates the mind and shines through the face of the human soul, thereby revealing truth. In Hebraic and Christian teachings, this 'bread of heaven' is known as the "countenance of the Lord",⁴ and is symbolised by the bread or wafer in the Christian ritual of eucharistic Mass or Holy Communion.

The two capital letter A's, forming a 'Double A' hieroglyph, constitute a key signature of the mystery schools. They open the door to the mysteries of life, the secrets of the universe. They relate to the myth of the Gemini, as emphasised in this headpiece, wherein Pollux, the

immortal twin, reclines on a light A, and Castor, the mortal twin, reclines on a shaded A. This is because light and immortality are associated with the right-hand side, whilst shade and mortality are associated with the left-hand side.⁵ (N.B. a symbolic picture such as this should be viewed as if seeing truth face-to-face.)

In the centre beneath the two A's and the wheat sheaf is the head of Pan. Pan (the Greek word means 'All') is known as the Spirit of Nature. From Pan all nature derives. Hence all the natural growth shown in the headpiece stems from Pan's head, hanging from it on each side just as Bride's veil hangs from her head. This is one of the great mysteries, for nature is the veil of Truth. Pan is also known as the Foundation of the Universe, hence he is shown beneath and supporting the two A's, the Gemini and all else.

In this particular headpiece Pan's face is made to look like that of a lion. In other headpieces, tailpieces, pictures, carvings or sculptures, Pan's face often appears goat-like or a cross between an animal and a man, sometimes horned, sometimes not, sometimes with rays of light radiating from his head, sometimes not. As a symbolic personification of the universe, Pan's entire form is generally represented as having the legs and horns of a goat, the body and face of a man, and the wings of an angel, thus encompassing the Three Worlds of existence—angelic (spiritual), human (celestial) and natural. His association with Saturn (Greek, Kronos) determined the goat-like features, as the planet Saturn is the ruler of the zodiac sign of Capricorn, whose emblem is a goat. Saturn is also the ruler of Aquarius, the Water-bearer, which suits the man symbolism. The lion-like face of Pan is derived from the Hebraic-Christian symbolism of the Lion of Judah, associated with the divine Sun or Light of God and in essence representing the heart of God.

Behind each twin and the letter 'A' on which the twin reclines is a creature standing on a branch of natural growth. The creature on the right-hand side of the headpiece is a squirrel, whilst the one on the left-hand side is a hare (coney).

The symbolism of the hare has already been mentioned, but when depicted in the natural or terrestrial world, as it is here, it represents the person who enters the mysteries of initiation as an initiate and who, by degrees, will eventually be raised to immortality.

The squirrel is a symbol of vitality, play, resourcefulness, industriousness, trustworthiness, perseverance and adaptability, with the ability to climb (i.e. in consciousness) as well as run along the ground, change direction quickly, communicate, solve puzzles, store knowledge for the future, and discover or rediscover such knowledge.

The squirrel is perceived as a solar animal, the hare as a lunar creature. Their respective positions in the headpiece reflect this, as the sun is symbolic of the right-hand 'light' side, the moon of the left-hand 'shadow' side, referred to also as day and night in biblical symbolism.

The two creatures shown beneath the squirrel and the hare are both winged, otherwise their features are different. They can be seen more clearly in earlier uses of the headpiece design printed in other publications, such as in Sir John Harington's translation of Ludovico Ariosto's *Orlando Furioso*, published in 1591.⁶



Gemini-Wheatsheaf headpiece: *Orlando Fvrioso* (1591)

[B&W emblem coloured by Michele Beaufoy for FBRT]

In Harrington's headpiece, instead of the wheatsheaf there is a bowl (grail) of fruit. The grail of fruit has a similar meaning to the wheatsheaf, both of them being the harvested fruits of nature; but the wheatsheaf is the one that is most directly linked with the Dionysian, Orphic, Freemasonic and Christian Mysteries.

The creature on the lower right-hand side of the headpiece has the features of a winged lamb, with ears standing up and forelegs stretched out in front. The creature on the lower left-hand side has the features of a griffin, with the head and wings of an eagle, the body of a lion, and eagle's talons as its front feet.

The winged lamb is indicative of the Agnus Dei (Lamb of God), symbolic of Christ, the Son of God, "who takes away the sins of the world".⁷ The griffin, half lion, half eagle, denotes strength, military courage, guardianship and righteousness. It is known for guarding treasure and all things precious, and will fight to the death to keep evil and corruption out of whatever it is protecting. These two are associated with the right-hand and left-hand sides respectively of the cabalistic Tree of Life, the Agnus Dei representing Mercy and the Law of Redemption, and the griffin representing Judgment and the Law of Karma (Cause and Effect).

The Three Worlds

In summary, the three Shakespeare Gemini headpieces depict the three Hermetic 'Worlds' of existence—the divine or spiritual, the celestial or soular, and the natural or corporeal (i.e. spirit, soul and body). The Poems are associated with the spiritual world, the Sonnets with the celestial world, the Plays with the natural world.

In cabalistic terms, these Three Worlds are referred to as the World of Creation (Hebrew, *Beriah*), the World of Formation (Hebrew, *Yetzirah*) and the World of Action (Hebrew, *Assiyah*). These three are a Trinity manifested from their Source, the World of Emanation (Hebrew, *Atziluth*).

The World of Creation is the realm of divine will, which is creative love-wisdom, the Word of God. Will is desire, and human beings at their loving best can express their desire as good-will (i.e. god-will or will of God).

The World of Formation is the realm of thought, wherein desire or wisdom is given form as thought-forms or ideas. This is the world of the human soul, for male-female "man" (meaning 'mind' or 'soul'), when filled with the light of love-wisdom ('hu'), is a "likeness" or "image" (i.e. thought-form) of "Elohim" (Father-Mother God).⁸

The World of Action is the earthly, natural or corporeal realm in which thoughts are put into action. Desires give rise to thoughts, and thoughts give rise to actions. We can learn from our actions and by so doing improve both our thoughts and desires.

A key to Shakespeare's works is, therefore, that the Poems primarily illustrate desires, the Sonnets primarily illustrate thoughts, and the Plays primarily illustrate actions; although each of them also contain all three, as all three are yet one (i.e. a trinity in unity).

The Trinity

Besides the Three Worlds, the Gemini theme demonstrates the polarity in all things—a polarity that, by its very nature, creates a relationship between the two poles. All three (the two poles plus their relationship) exist together as an integral whole, for not one of them can exist without the other two. Hence all manifestation of the unmanifest is a trinity, which, in the perfect or divine sense, is a Holy Trinity.

This trinity is represented in each Shakespeare Gemini headpiece by the two Gemini on each side and the Bride or wheat sheaf in the centre between them. The trinity is also represented by the three headpieces signifying the three worlds, wherein the spiritual and natural worlds are the two poles of heaven and earth, with the celestial world in-between representing their relationship which can become, ultimately, the mystical union or marriage.

As the Gemini headpieces indicate, the Shakespeare works do indeed reflect and reveal the Trinitarian law of life, which is essentially polarity and the relationship between the two poles. All the plays, for instance, concern relationships between opposites, both in terms of characters and also wordplay. The tragedies show the oppositions and breakdowns of relationships; the comedies show the harmonisation and unifying of relationships; the histories show a mixture of both. What happens depends on whether love is being manifested or not.

The Greeks embodied the Trinitarian law or wisdom into their myth of the Gemini, which is an allegorical story about the immortal and the mortal, the one being associated with heaven and spirit, the other with earth and matter. The love which the two had for each other brought about their love union or 'mystical marriage' as immortal-mortals, each sharing and embodying something of the other, and seeming to fuse together as one. Shakespeare's third poem, *The Phoenix and the Turtle*, which completes the trinity of Shakespeare poems, concerns this very theme, wherein the female Phoenix and male Turtledove merge and disappear from mortal view in "a mutual flame" of love.

The Spear-shaking Gemini Swans

In the classical myth of Leda and the Swan, the Gemini are Leda's children. The swan is symbolic of love, poetry, music, culture, grace and beauty. Zeus takes on this symbolic form in order to impregnate Leda (who is also symbolically a swan in this divine intercourse). On the same night that this takes place, Leda also sleeps with her mortal husband Tyndareus, who likewise impregnates her. As a result, she conceives two sets of twins who are born from two eggs, one set of twins from one egg being children of Zeus and therefore immortal, and the other set of twins from the other egg being children of Tyndareus and thus mortal. The immortals are Pollux and Helen; the mortals are Castor and Clytemnestra.

The Gemini story concerns the two brothers, Pollux and Castor, who grow up together, develop a deep love and friendship for each other, and go on many adventures together. Eventually Castor makes a huge mistake and lustfully desires the bride of another man on her wedding day. The family of the bride are furious and kill Castor. Pollux is so upset at this that he goes to Zeus and begs the great god to forgive Castor and restore his brother to life, in return for which he is willing to sacrifice his immortality. Zeus is so moved by this that he says he will grant Pollux's wish and in addition bestow an extra boon, which is that both brothers can become mortal-immortals. From then on, Castor and Pollux are sometimes both mortal, sometimes both immortal; or sometimes one is mortal, the other immortal.

Because of their parentage, the Gemini are known as 'Swans'. They are also known as 'Spear-shakers', shaking (i.e. brandishing) their spears against dragons of ignorance and vice, and depicted as helmeted horsemen carrying spears. The 'William Shakespeare' pseudonym refers to just this. 'William' is derived from German, *will-helm* ('helmet of strength'). 'Shakespeare' or 'Shake-speare' means 'spear-shaker', a name associated with Pallas Athena, the spear-shaking goddess, who gives her heroes, such as the Gemini, golden helmets for protection and invisibility. Hence Ben Jonson, in his eulogy "To my beloved, The AVTHOR Mr William Shakespeare" that prefaces the Shakespeare Folio, refers to the author as "Sweet Swan of Avon" who "seems to shake a lance, as brandish't at the eyes of ignorance."

The Gemini Great Pillars

In architectural symbolism, the twin Great Pillars that stand at the entrance porch to a temple are representative of the Gemini and what they mean, as well as vice versa. The Great Pillars are also known as the Pillars of Atlas, or Pillars of Hercules, or Pillars of Solomon. The astrological glyph for the Gemini (♊) is derived from these twin pillars capped with a lintel and standing on a threshold, thus denoting the gateway to a temple—the entrance to the mysteries and Great Mystery, including the Shakespeare mystery.

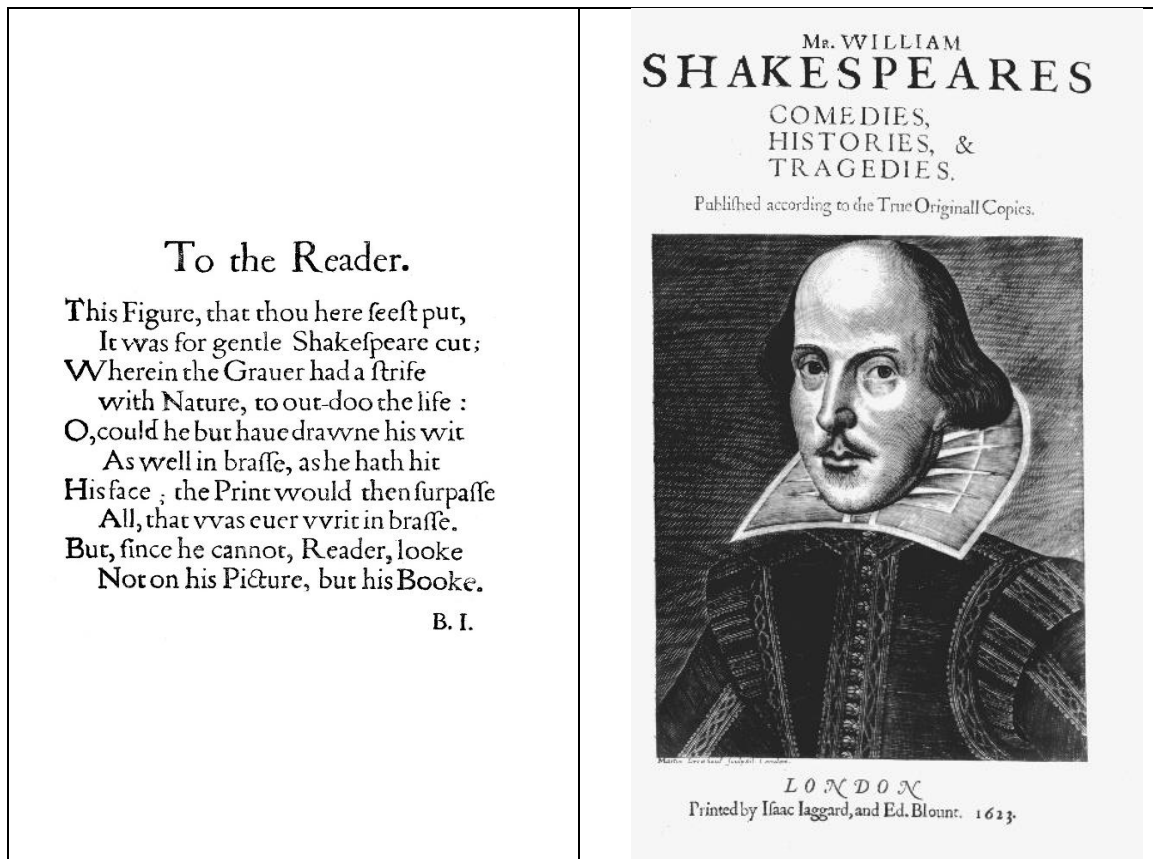
The symbolism is particularly associated with Solomon's Temple, wherein Pollux, the immortal, is correlated with the right-hand Pillar of Wisdom, and Castor, the mortal, is correlated with the left-hand Pillar of Strength. These pillars are respectively known as Jachin and Boaz. To enter the temple, one has to pass between these twin pillars, draw back the veil at the temple entrance, enter the temple and follow what is called the middle path down the axis of the Holy Place to the Altar of Incense, the heart centre of the temple. There one makes a sacrificial offering of oneself in service, after which one is able to enter the Holy of Holies and commune with the Presence of God before the Ark of the Covenant. This middle path, plus the Altar of Incense and Ark of the Covenant, represent what is called the Middle Pillar, Mahabone⁹—the Pillar of Beauty. This mystery enactment is echoed in the Eucharistic Mass or Holy Communion of the Christian Church, wherein the congregation follow the middle path up the church to the high altar.

Mysteries are not just hidden truths or secrets, but also special dramas, plays, in which wisdom (truth) is enshrined, hidden, waiting to be found. By experiencing such plays, either as actor or audience, truths can be discovered and transformations of human consciousness and behaviour can be brought about.¹⁰ The Shakespeare plays are such mysteries.¹¹

The Shakespeare Folio

The 1623 Shakespeare Folio of plays is presented as a literary temple of the mysteries, with its entrance guarded on the first page by “B.I.”, signifying not only Ben Jonson, the guardian, but also the Great Pillars, Boaz and Jachin.

The second page, the title page, is the veil of this temple, which conceals the mystery within and masks the author. To draw back the veil and remove the mask enables the seeker after truth to enter the temple as an initiate and discover the mystery, the truth.



Shakespeare Folio: 1st page (Portrait Poem)

Shakespeare Folio: 2nd page (title page)

The Shakespeare Monument

As a twin to the Shakespeare Folio, the Shakespeare Monument in Holy Trinity Church, Stratford-upon-Avon, shows the Gemini very clearly, not just as the Great Pillars but also as sculptures of the twin boys that crown the two pillars. This is the “Stratford Monument” mentioned in Leonard Digges’ eulogy to Shakespeare in the preface of the Shakespeare Folio.



The Stratford Shakespeare Monument Gemini

The First Appearance of the Gemini Headpiece in Print

The first time that the Gemini headpiece seems to have appeared in print was in a very rare and somewhat unique book that came into the possession of William T. Smedley and which was once owned by Francis Bacon.

The Gemini headpiece in this book displays the Gemini coupled with the AA hieroglyph, and is the same as the one used later in the anonymous *Arte of English Poesie* (1589), Sir John Harington's translation of *Orlando Furioso* (1591), Thomas Heywood's *Troia Britanica* (1609), Speed's *Genealogies* (1612), and Ben Jonson's *Workes* (1616). It formed the basis of the Shakespeare Folio's AA-Gemini headpiece, but with the wheatsheaf substituted for the grail of fruit.



AA headpiece, *Hebraicum Alphabethum Jo. Bovlaese* (Paris, 1576/7)

The Gemini headpiece of Bacon's book is printed on the first page of two extra pages inserted at the back of the book. The book was published in Paris in 1576/7, when Francis Bacon was resident there. It is made up of two Hebrew Grammars or books, bound together like twins to make one book, with the two extra pages added as a supplement at the end. This two-page supplement contains both Hebrew and Latin text, again like twins. It is on the first of these last two pages that the AA-Gemini headpiece is printed.

According to Smedley, the first work is a Hebrew Grammar called "Hebraicum Alphabethum Jo. Bovlaese". The second work is another Hebrew Grammar called "Sive compendium, quintacunque Ratione fieri potuit ampleximum, Totius linguæ," published in Paris in 1566. Both Grammars are interleaved with sheets of English-made paper containing translations of the Hebrew into Greek, Chaldæic, Syriac and Arabic in Bacon's handwriting. The book ends with the sentence: "Ex collegio Montis—Acuti 20 Decembris 1576". After this are the two extra pages in Hebrew, with the Latin translation over the Hebrew text, and it is on the first of these two supplementary pages that the AA-Gemini headpiece is printed.¹²

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Endnotes

¹ E.g. Sacred Heart of Jesus.

² Acts 2:3: "And there appeared unto them cloven tongues like as of fire, and it sat upon each of them." The Pentecostal illumination.

³ John 12:24: "Verily, verily, I say unto you, Except a corn of wheat fall into the ground and die, it abideth alone: but if it die, it bringeth forth much fruit."

Leviticus 23:9-11: “The Lord spoke unto Moses, saying, Speak unto the children of Israel, and say unto them, When ye be come into the land which I give unto you, and shall reap the harvest thereof, then ye shall bring a sheaf of the first-fruits of your harvest unto the priest: And he shall wave the sheaf before the Lord, to be accepted for you: on the morrow after the Sabbath the priest shall wave it.”

Matthew 3:12: “His winnowing fork is in His hand, and He will thoroughly clear His threshing floor; and He will gather His wheat into the barn, but He will burn up the chaff with unquenchable fire.”

Matthew 13:37-40: “He answered and said unto them, He that soweth the good seed is the Son of man. The field is the world; the good seed are the children of the kingdom; ...the harvest is the end of the world.”

⁴ Numbers 6:24-26: “The Lord bless you and keep you; the Lord make His face shine upon you, and be gracious to you; the Lord lift up His countenance upon you, and give you peace.”

⁵ See A. Peter Dawkins, *The Secret Signature*, for information about the ‘Double-A’ (essay, FBRT website, www.fbrt.org.uk).

⁶ With wheatsheaf: James I, *Daemonologie* (1603). With grail: Anonymous, *Arte of English Poesie* (1589); Heywood, *Troia Britanica* (1609); Speed, *Genealogies* (1612); Jonson, *Workes* (1616).

⁷ John 1:29: “Behold the Lamb of God who takes away the sin of the world.”

⁸ Genesis 1. The word translated as “God” is, in the original Hebrew, “Elohim”. But *Elohim* is a plural word and refers to the Divine Father-Mother—i.e. male-female God; which is why man, male-female, is made in the likeness of God, Who is male-female.

⁹ i.e. *Maha-On*, ‘The Great One’.

¹⁰ The word ‘mystery’ is derived from the Greek *mustērion*, ‘secret rite’. A *mustēs* or mystic is an initiate, who has ‘entered into’ the mystery as a participant and is discovering truth or various truths as a result. An *epopt* or seer is one who has discovered the truth and ‘seen’ it in the sense of seeing, understanding and knowing. The knowing comes about by experiencing and practicing that truth in one’s life.

¹¹ The Great Mystery is that of life itself, wherein, as Shakespeare says, “All the world’s a stage, And all the men and women merely players; They have their exits and their entrances, And one man in his time plays many parts, His acts being seven ages.” (*As You Like It*, Act II, Scene vi.)

¹² William T. Smedley, *The Mystery of Francis Bacon* (London, 1910).