

June 6. More on Shakespeare in Japan from 1973 onwards. Why 1973? Because year of sabbatical from Korea via America to England, at Oxford, London, Cambridge, and year of publication of *Shakespeare's Religious Background*, from three publishers at once, in London, America, Japan. Also from 1970 onwards dividing summer vacation between pilgrimages to England, Europe, the Holy Land, and research at Huntington Library, San Marino, California, while supplying at local church in Pasadena. Research for fuller exploration of religious controversies of Shakespeare's time, both Elizabethan (630 published items, 1558-1603) and Jacobean (764 items, 1603-25), published in 1977 and 1978 from two publishers in England and America – to find out for first time which controversies were flourishing during Sh dramatic career, 1590-1610, and impact on his plays. Then further exploration of Biblical echoes, allusions both in plays as a whole and in four great tragedies in particular (numbered by AC Bradley), published in Japan as *Biblical Influence in the Great Tragedies* (Renaissance, 1985) and America as *Biblical Influences in Shakespeare's Great Tragedies* (Indiana UP. 1986). Many scattered echoes of Bible in *Hamlet*, as still Elizabethan (1601), but coming to a point with reference to the Passion in three Jacobean tragedies, especially *Othello* (1604) and *King Lear* (1605), and especially in two tragic heroines, Desdemona and Cordelia. So when I came to publish *Jacobean Shakespeare* in succession to *Elizabethan Shakespeare* (both from Sapientia Press, 2007), I wanted to entitle it *Shakespeare's Jacobean Heroines*. Now, after having dealt with *King Lear* and Cordelia as Christ-figure last time, time to deal with *Othello* and Desdemona as Mary-figure leading on to Christ-figure.

From II.1. Gallant Cassio on arrival in Cyprus. "He hath achieved a maid" (cf. Rheims V. Luke i.38, "Behold the handmaid of the Lord", and "Hail to thee, lady, and the grace of heaven" (cf. Luke i.28, "Hail, full of grace, our Lord is with thee!") II.iii. Iago tempts Cassio to seek Desdemona's intercession, "She is of so free, so kind, so apt, so blessed a condition, that she holds it a vice in her goodness not to do more than she is requested." (cf. prayer *Memorare*, attributed to St Bernard, "Remember, O most sweet and loving Virgin Mary, that it is a thing unheard of...") III iv. Desdemona apologizes to Cassio, "My advocacy is not now in tune" (unique use of term in Sh, echoing Marian hymn *Salve Regina*, referring to Mary as "our Advocate". V i. Once she is murdered by Othello their roles are reversed. Othello, who has seen himself from the outset as Christ facing his captors, now sees himself as Judas, after having betrayed the innocent Christ, as testified by Emilia, "Thou hast killed the sweetest innocent", (cf. Matt.xxvii.4, Judas, "I have sinned in betraying innocent blood", and 24, Pilate, "I am innocent of the blood", also Henry Smith, "Never any betrayed innocent Christ but Judas". Yet in ending on his embrace of Desdemona, recalling standing *Pieta* implying salvation of Othello.

June 13. After research on religious controversies of Elizabethan and Jacobean ages (published in 1977, 1978), and Biblical echoes in *Four Great Tragedies* (1985, 1986), and entering on third millennium, coming out more openly, especially with open lectures for Renaissance Institute, published as Ren monographs, beginning with *The Catholicism of Shakespeare's Plays* (1997) and *Shakespeare's Apocalypse* (2000), both in collaboration with the Saint Austin Press, England. Then Jesuit influence on the plays in *The Plays and the Exercises – a Hidden Source of Shakespeare's Inspiration* (2002), idea of "meta-drama" in the great tragedies for seminar at Wheaton College, Illinois, in *Shakespeare's Meta-drama*, in 2 vols. *Hamlet and Macbeth* and *Othello and King Lear* (both 2003, later published in 4 separate e-vols by BookWay). Then *Shakespeare's World of Learning* (2006) on the dramatist's educational background, reaching back to MA. Then three volumes on *Shakespearean Echoes*, first for the comedies, second for the histories, third for the tragedies (all in 2010), followed by *Shakespeare Today* (2012, also published as e-book by FastPencil, California, without Notes), looking forwards from Sh through the centuries till today. Finally, gathering many papers and lectures in *Was Shakespeare a Catholic?* (2013), of course, answering in a resounding affirmative. Meanwhile, from Sapientia Press in Florida, I came out more fully with *Shakespeare the Papist* (2005), followed by *Elizabethan and Jacobean Shakespeare* (2007) as mentioned last time, and more e-books from BookWay in Japan, not only the four separate vols. on Meta-drama, but also *The Pattern in Shakespeare's Carpet* (2012), developing the idea of TS Eliot against the two editors of the First Folio, omitting the histories (as belonging to either tragedy or comedy), and proceeding from comedy (mainly Elizabethan) by way of tragedy (mainly Jacobean) to tragi-comedy (Jacobean), as it were a Sh Psalter on the joyful, sorrowful and glorious mysteries of the Holy Rosary, and finally *Shakespeare's Other World* (2014), dealing with his "dream of learning" in *Hamlet, King Lear, and The Tempest*. Then, as before in 1564, I found myself hospitalized.

Now, as before, time to turn to the text of Sh. From the tragedies, *Macbeth* and *Hamlet, King Lear* and *Othello*, to the tragi-comedies, or last romances, with emphasis on their Marian heroines (in recent article for *StAR* edited by Joe Pearce for 2016, fifth centenary of Sh's death in 1616), Marina in *Pericles*, hailed by father as "Thou that begett'st him that did thee beget" (tr. Hymn *Alma Redemptoris Mater*, "*Tu quae genuisti... tuum sanctum genitorem*"), Imogen in *Cymbeline*, reflecting Mary Tudor in relation to Henry VIII, with ref. to Cardinal Pole as Posthumus Leonatus, Hermione and Perdita in *The Winter's Tale*, both characterized by "grace" with ref. to Henry VIII as Leontes, and Polixenes as Pope, and Miranda in *The Tempest* with name combining two titles of Mary, *Mater Admirabilis* and *Virgo Veneranda*, in popular Litany of Loreto.