

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 *Shakespearian 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 T.S. 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 1964, 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, fourth 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.

From *Pericles*, on his unexpected meeting with his long lost daughter Marina: "Give me a gash, put me to present pain,/ Lest this great sea of joys rushing upon me/ O'erbear the shores of my mortality/ And drown me with their sweetness. O come hither,/ Thou that begettest him that did thee beget." (v.1)

From *The Tempest*, the words addressed by Prince Ferdinand to Prospero's daughter Miranda: "Admired Miranda!/ Indeed, the top of admiration, worth/ What's dearest to the world!... But you, O you!/ So perfect and so peerless are created/ Of every creature's best."