

## PAPER TO BE WRITTEN IN THE “DARK HALF OF THE YEAR”

### 🌀 MARK RYLANCE 🌀



#### 1. Biography

**Mark Rylance** is a British actor, theatre director and playwright born in Ashford (Kent), England, on January 18, 1960 (time of birth unknown). He's recognized not only for his period-specific enactments of both male and female roles in the works of William Shakespeare but also for his poignant portrayal of contemporary characters. He became involved with Shakespeare -and with acting- during his teen years. At age 16 he participated in his school's Shakespeare festival, playing the title role in Hamlet.

In 1978 he returned to the UK, where he studied with a scholarship in London's Royal Academy of Dramatic Art. In the early '80s he joined the Royal Shakespeare Company, delivering numerous successful RSC performances.

Despite a reputation for questioning the authorship of plays attributed to Shakespeare, Rylance remained focused on them throughout the 1990s. In 1995 he became the first artistic director of London's Globe Theatre, then under reconstruction; it opened in 1997. Under his directorship, the Globe re-created Shakespeare's era through the use of all-male casts and period-appropriate music, costumes, sets, and stage techniques.

Rylance stayed with the Globe until 2006, after which he began to receive greater recognition for his non-Shakespearean roles. In 2008 he made his Broadway debut. He has also acted in a number of movies for cinema and television. Lately he performed in

Steven Spielberg's *Bridge of Spies* (2015) and *The BFG* (2016). In the former he portrayed Soviet spy Rudolf Abel, which earned him an Academy Award. For tv, he most notably played John Healy in *The Grass Arena* and Thomas Cromwell in *Wolf Hall* (2015), an adaptation of Hilary Mantel's novel of the same name. He is widely regarded as the greatest stage actor of his generation.

Rylance is married to director, composer and playwright Claire van Kampen in 1989. Through this marriage, he became a stepfather to her two daughters from a previous marriage, actress Juliet Rylance and filmmaker Nataasha van Kampen. Nataasha died in July 2012 at the age of 28.



Rylance is a patron of the London International Festival of Theatre. Away from his performances, he's also an honorary bencher of the Middle Temple Hall in London; trustee of the Shakespearean Authorship Trust; an ambassador of Survival International, the movement for tribal peoples; a patron of Peace Direct, working for non-violent resolution of conflict and of the British Stop the War Coalition. In 2016 he was named in the Time 100 list of the most influential people in the world.

But there is more to Mark Rylance than meets the eye.

## **2. Where you would place the person upon the Path**

I believe Mark Rylance is a disciple, although probably a recent one, in the first stages of discipleship, a condition he has gained in recent years following a long time of a steady work useful in developing the inner side of Life. According to the information from the Tibetan Master, D.K., one is considered a disciple who aspires to true humanity, brotherhood and the living expression of the higher and spiritual values. This seems to be the case for Mark Rylance. Of course, there are disciples that deserve the word in

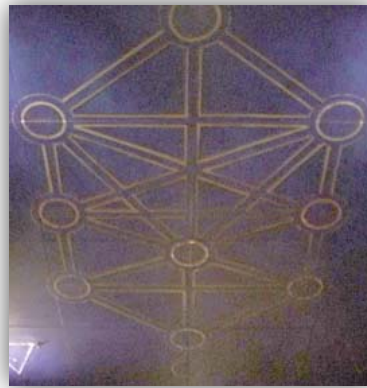
capital letters; in this case we are talking about someone that has a sense of true values and an urge to meet the world's need.

Mark Rylance started performing Shakespearean plays very early in his life. As he matured his desire to go deeper into the meaning within them. It was during the years he worked as Artistic Director of Shakespeare's Globe Theatre that he started studying and cooperating with Peter Dawkins\* –as his teacher and friend. This helped with broadening his knowledge and developing his spiritual interests. He has spoken of being inspired by the writings and views of Dawkins including those on the "Shakespeare Enigma", that include the Kabbalah, Alchemy, different terms for describing the psyche or the soul and the way they change. These have been his primary studies since he was 28 or 29 years old.

<https://www.timeout.com/newyork/theater/q-a-mark-rylance-on-shakespeare-twelfth-night-and-richard-iii>

\* Peter Dawkins is a philosopher, architect, geomancer, clairvoyant and a scholar of Francis Bacon defending the theory that he was the real author of the works of Shakespeare. He states that *"Over the years it has become abundantly clear to me that Shakespeare is not just Shakespeare. That is to say, the plays, poems and sonnets that comprise the Shakespeare canon are far more than what they seem at first. They contain, for instance, an encyclopaedic wisdom and knowledge. They comprise a cornucopia of the wisdom traditions, brought together in a poetic synthesis and magical art. Even the story behind the life of the author Shakespeare has more to it than meets the eye, involving the participation of the Society of the Rosy Cross led by their great initiate and chief, Francis Bacon. I call this the Shakespeare Enigma"*.

Mark Rylance's interest and knowledge of spiritual and esoteric matters, incl. the Kabbalah, the Tree of life and the Western mysticism in general influenced his artistic activities at the Globe. This venue shows today in the ceiling of its Exhibition Hall a Tree of Life image, portrayed with the intent of conveying symbolically the energies existing behind the Shakespearean plays. In some way it is a "signature" of his thoughts and inner developments. I'm sure that many visitors of the Globe must have wondered what that picture means up there. In a visit I paid to it some years ago, before having heard at all of Mark Rylance, I thought that behind such a decoration there had to be someone with qabalistic knowledge. To see the Tree, some old pictures of Shakespeare, quotes written here and there, creates an interesting and special atmosphere, a mixture of beauty and mystery.



*This image of the Tree of Life can be seen on  
the ceiling of the new London Globe Theatre Exhibition Hall*

The principles by which he's been living and working –as far as I've been able to trace– are of much value and can be exemplary, both for many in the profession and for the public. Acting is nowadays so much influenced and dominated by superficiality, inflated egos and the like. He is an example of how someone can enjoy and can be very successful in the artistic arena without caring too much for a reward for the ego.

I'd say he's got quite an integrated personality; his working life has been strenuous, but exempt from any kind of superficial ostentation. He is considered the best actor of his generation, so one can say that this man has worked intensely and that through his acting has perfected himself to quite a degree, serving the world with his art in an increasing measure. It is said that since his acting in "Wolf Hall" –broadcasted by BBC2 early in 2015- *"... he's broken through to a new level of fame with Wolf Hall and maybe, skill as an actor"*.

While the profane see an extraordinary work and "a new level of fame and skill as an actor", those with "eyes to see" will recognize a new spiritual level

In the following YouTube video there is a conversation with Rylance in the Old Vic Theater of London talking about Shakespeare's "Much ado about nothing". He speaks of "soul", of spirituality in the art and of beauty, among other very interesting statements that reflect well his views and interests:

<https://www.youtube.com/watch?v=xMPlqwntrHg>

*"... we hope that our performances have some soul, and by that I mean a relationship between our physical, material lives and our imaginative, spiritual lives... that we live*

*within a wider context than the Ministry of Finance...".* He also says that imagination also "receives" ideas....

His personal life seems to be balanced; he's been in a happy marriage for many years. His wife is also an artist: composer, musical director and playwright, so she's shared with her husband many projects –for instance, they created together a theater company in the 90's, "Phoebus Cart". They say that when a couple is between advanced people, their souls meet to work on something higher than their own small or personal lives, and in my view this is what they seem to be doing to at least some extent.

### **3. A rayological profile of Mark Rylance**

#### **a. Physical-etheric Ray**

He has probably a physical-etheric R3, as though he's neither tall nor strongly built, he exhibits a great activity and I'd say a strong "throat emphasis" -Michael Robbins indicates that is a characteristic for people with this ray on the physical body. Here this is noticeably so because he's an actor, a theatre man above all, so this chakra shows an outstanding activity, although I wouldn't say he's so talkative in his personal life, far from the stage. I believe he has a lot of physical resilience and endurance, as acting, particularly in the theatre, with all that relates to this profession, requires a lot of energy; rehearsals, costume trying, make-up, getting up early and at different times and hours... all in all it's an exhausting activity that requires enough strength and physical stamina. As he is a Capricorn Sun with Mars exalted and Saturn strong in its own sign I think these planets must bring their share too and help this person to carry on undismayed by problems.

He's recognized for being able to turn his physical "instrument" on to any character required in the plays, and I believe this requires a physical nature that is not too delicate, that doesn't have a skin too thin to adapt to the exigent physical requirements for the interpretation of any type of character. In the case of the Shakespearean plays, for example, it requires the use of old, heavy costumes that I guess aren't too comfortable when worn for hours. Another feature of the R3 influence on the physical etheric ray is a rapid brain activity, which I think he has, as there is a lot of learning involved in acting.

He's been praised not only for his linguistic mastery, but also for the physical side of the roles, for which he cares a lot. He has mentioned that he admires the Kabuki actors of the Japanese traditional theatre, who are very expressive, both vocally and physically.

**b. Emotional Ray**

I believe his emotional body is on the 2nd ray. He is a kind type of person, soft-spoken, preferring not to stand out; he prefers remaining in the background, enjoying the pleasure of being there without becoming the focus of attention. In this sense the following is revealing:



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<http://media.gettyimages.com/videos/mark-rylance-talks-about-what-he-is-feeling-after-win-and-what-went-video-id115960869>

In this video he states that he's sad for having won a Tony award in 2011... *"I feel sad, I don't know why, I find winning odd, I don't like it... je, je, I like losing, I quite like being in the list of nominees"*. He usually appears serene, calm and gentle. He's very sensitive and can be easily overwhelmed. It is reported that when Spielberg described him as "the greatest actor, anywhere", he said that *"I obviously warm in the glow of it and a large part of me wants to believe it... but I do think it is important to find out who you are and not what other people want you to be, and not to take anything people say about me – positive or negative – personally, otherwise one is in danger of getting hurt, undone. It's like sitting in the glow of a warm fire but the fuel won't last forever – and someone might take your coat."*

He doesn't seem a reactive type of person, so although he can be hurt, I see him more on the side of "responding, rather than reacting". They say that those with a R2 emotional body tend to have an easy contact with others and are empathic. In his case I detect this influence concerning his public activity, since he's recognized for being an actor who cares for and is able to communicate well with the audiences: *"The audience is paying not to have last night's leftovers repeated but to experience the play as if it's never happened before"*. He cooperates with different humanitarian causes, which shows that he has the compassionate and empathic nature peculiar to R2.

The R2 emotional body has no emotional barriers, allowing therefore an exchange of energy, and it is an exquisitely sensitive, with a very refined substance. The audiences feel the radiance he pours out and he, in his turn, is able to receive back the response of the public. *"He's very open to the vibrations and emotions around him"*.

Mark Rylance also expresses heart-felt attachments, a condition of the R2 emotional body influx that has led him to experience deep emotional pains, as when he had to leave his position as Artistic Director of Shakespeare's Globe Theater. After working there almost 10 years because of differences with the management of the theater he had to leave a place that he had considered a home. More recently the sudden death of his stepdaughter, a young woman of only 28, left him devastated.

**c. Mental ray**

As for the mental ray, I hypothesize he's a R4. The fourth ray is the "Ray of Harmony, Beauty and Art", and its influence seems obvious in the equipment of Mark Rylance, owing to his deep involvement with acting and to the fact that he has learned a great deal thanks to this activity. They say also that those upon the R4 prefer experiential learning and that they tend to adopt an attitude of situational experimentation, which goes very much to the point in the case of actors, of this man in particular.

R4 can make the person feel somehow divided and deeply involved in the alternating polarities of life -Michael Robbins says that of actors immersed in the drama of living.

In connection with this, and as an example, Rylance reports to have had to take a difficult decision when he was first approached by Steven Spielberg 30 years ago to offer him a part in the film "Empire of the Sun". The money was to be a nice amount, but although he first rejected the part, upon a second call of Spielberg he accepted the work. But then, precisely on the same day, the stage director Mike Alfreds called him saying he was about to direct a season at the National Theatre and that Rylance could have "pretty much any part he wanted". He was stumped. He loved working with Alfreds, but Spielberg was Spielberg. He resolved to let the I Ching divining dice decide, asking it "where now?". He comments that for the National Theatre question he got an hexagram meaning "community", and that that solved it for him and chose the theatre. This also demonstrates that he is owner of a very intuitive mind, holistic, inclusive and sensitive to subtle dimensions, all of this characterizing the R4 mind. In his own words, *"It's an*



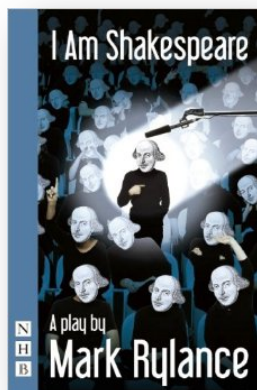
*intuitive exercise to do a Shakespeare play and to go through a Shakespeare play”... and: “ideas come to me that I do not feel are self-generating”.*

They say that when the R4 qualifies the mind, forms are created under the aesthetic impulse, and very frequently for their visual or auditory appeal. The beauty of what is created (and not so much the utility or functionality) is considered of importance. The following comment of Mark Rylance points out to this: *“(...) in my fantasy mind I see a Globe company which is renowned throughout the world for what it does with pure storytelling. So that people come and say: it's not just the building, it's the only place you can hear this kind of work”.*

Mark Rylance has been acting for more than 30 years, so he's had the opportunity to become immersed in a huge variety of characters. This has allowed him to delve deeply in a wide range of emotions and mind-settings, which characterizes the R4 mind, said to be sensitive to emotions and feeling states more than any other. His mind is very receptive, susceptible of receiving inspiration from on high. Michael Robbins says that a current of higher energy flows into the energy system of the people with a R4 mental ray, and that they respond creatively. I think this is obvious in the case of Rylance.

Having so much experience with Shakespeare's extraordinary plays led him to become deeply interested in the meanings behind them. On further contact with his teacher Peter Dawkins, he delved into the real authorship of the plays. Together with Sir Derek Jacobi, another English thespian and others, they raised what they called the “Declaration of Reasonable Doubt”. Below is the link where both men explain their reasons.

<https://youtu.be/7ZNYifQfYiE>



Moreover, Mark Rylance has written a book, “I Am Shakespeare”, which expounds more on their theories about the authorship of the plays.

Rylance often says that he likes “play-acting”, which is an expression also of the R4. The fourth ray mind, says Michael Robbins, often loves mental playfulness and it celebrates its creative freedom in a festival of mental amusement. In Mark Rylance this is very outstanding, as he totally dominates acting, which allows him to improvise, to play. For him, the core of acting is: *“...the enjoyment of play-acting”.*



Another quality of the R4 mind is that it is sensitive to beauty, artistic, musical, poetic and literary. It is the true appreciative mind, often sensitive to “a sense sublime of something far more deeply interfused”, in the words of Michael Robbins. This is Mark Rylance’s mind, in my view; he comments, *“Our job is to make manifest the story, to be it. In a sense, the theatre is such a big star itself ....), that we should take the opportunity to fill it with voice and verse and movement, not interpretation.* The sense of beauty and the sense of the mystical are very close in this type of mind.

**d. Personality ray**

It is very difficult for me to tell the personality from the soul influence in Mark Rylance, as he has been acting all his life and as he himself recognizes, he almost doesn’t know who he really is out of stage. He has perfected his profession to the highest level, and somehow the personality and soul have become symbiotic, very close companions, I’d say. But having to make a choice, let’s take the option of a R7 personality and a R4 soul, but it could well be the other way around.

I base my statement on the fact that although he has four planets in Capricorn, a sign with three ray influences: R1, R3 and R7, he has a distinctive Aquarian quality. The rulers of Aquarius are Saturn and Uranus, whose influence seems to be present in his nature. Some point out to both his “virtuosity” and his “eccentricity” (Saturnian and Uranian qualities respectively)...., and also of a slightly “supernatural” skill, of magic, something related to the R7...:

<https://www.theguardian.com/culture/2015/mar/15/mark-rylance-wolf-hall-interview-the-gunman>

*“The more you talk to Rylance, the more those two big pieces of received wisdom – the virtuosity and the eccentricity – do seem symbiotic (...). Of all the actors I know he is the closest to a modern shaman”.*

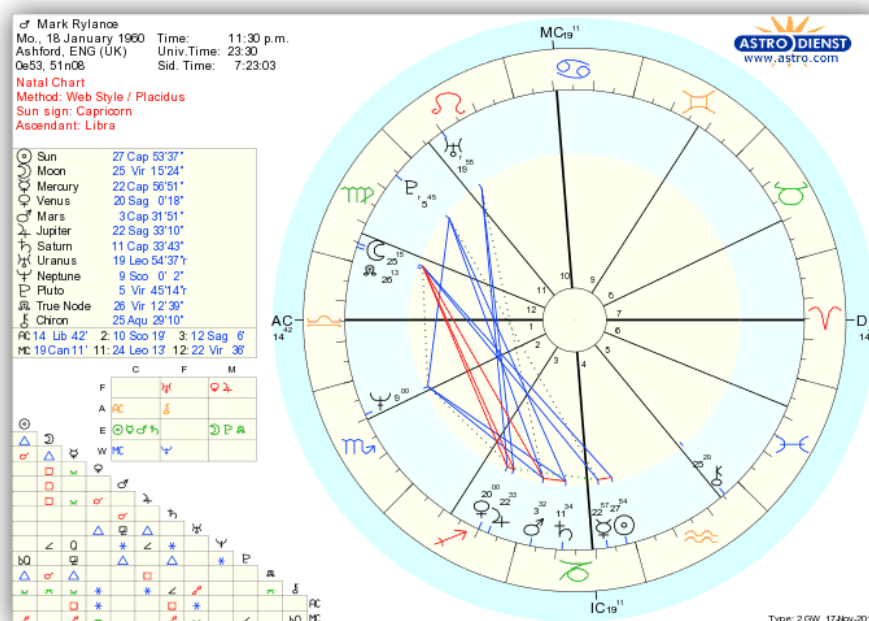
The Uranian influence is noticeable in the high magnetism he exudes when he’s acting and a “supernatural” quality that stands out. : *“(...) the moment Rylance first transformed into Johnny Byron in Jerusalem was “the closest thing to magic I’ve ever seen”. Simon McBurney, an English actor, writer and director says he’s often asked what Rylance’s secret is, “as if they need the answer to a mystery”.*

In his nature there is strength, perseverance, courtesy, extreme care to detail, power to create order out of chaos, to manage detail; he’s a natural ritualist. All of them are qualities defined for a R7 influence. Those that know him say he is an

eccentric – but ascribe much of his odd behavior to his shyness, strong work ethic and humble character, attributes more of a Capricornian personality. He is also known for exhibiting enigmatic public behavior off stage, another Uranian feature.

When he joined the Globe, with his subsequent unconventional views on Shakespeare, he raised eyebrows among fellow drama professionals. Rylance's theory that Francis Bacon had had input into plays attributed to Shakespeare was considered an eccentricity, something not well understood by mainstream opinion. In fact, behind this are his long years of being a student of Peter Dawkins.

He has Uranus, a R7 planet, in the Leo sign of actors and stages. It is trine to Jupiter and Venus in Sagittarius, a sign with an influence on the R4, which indicates a bit this perceived relationship between his soul, Venus in a R4 sign and Uranus, a planet on R7. Also, this trine between Uranus and Jupiter, when active in an advanced person, speaks of an ability to ritualize. The operation of this influence is, however, well supported, by a Capricornian touch that gives him a good foundation in which to move on the physical plane. He has stated, for example, that he's quite a good handyman.



*This is the astral chart of Mark Rylance; time of birth is unknown, so ASC is not confirmed.*

It is said, too, that Rylance's off-stage passion is mirrored in his stage work. He prepares thoroughly the roles, tending to even stay in character between performances. A stage director and friend, Ian Rickson, comments that he's very

spiritual about what he does, in terms of how he approaches a role, which includes transcending who he actually is when he morphs into a character. This proves a distinctive R7 influence, as the R7 is able to reunite Above with Below, or Spirit with Matter. He's able to bring high inspiration to his acting.

<http://www.independent.co.uk/arts-entertainment/theatre-dance/features/the-weird-world-of-mark-rylance-2297079.html>

e. **Soul ray**

As mentioned in earlier paragraphs, Mark Rylance is a disciple in my opinion. Michael Robbins says in "Tapestry of the Gods" that the combination of Ray 4 with Ray 7 makes the very highest type of artist. Sir Lawrence Olivier, a fabulous actor too, was on this ray. The following comments of Steven Spielberg give some more light on his –in my view- R4 soul influence:

*"Legions of young thespians look to Mark as their muse and inspiration. (...) the impact he's had on classical and contemporary theatre is the stuff of legend. A winner of three Tony Awards, two Olivier Awards and now an Oscar, Mark glimpses these honors with gratitude and humility, but his heart belongs to a good story. His soul is pure. He just loves to act".* Steven Spielberg has said that in his 40 long years as a film director he has rarely kept a friendship with his actors. He says this is not the case for Mark Rylance, with whom he feels a deep resonance. Spielberg is also a special soul with a very outstanding vision, so his opinion about Rylance is one to be considered.

They say that the ray of the soul can be noticed when the person is doing the task of his life, and that there is nothing else missed. Mark Rylance, by acting, is undoubtedly expressing the wish of his soul, although the R4, sooner or later, resumes on the R2, so it also might be that what I consider to be an incontestable influence of the R4 it is a R2 in disguise... He seems to express wisdom and love in the fact that he's always been studying, not only the characters he plays but also the spiritual basis of Life, to which his profession has led him. He's also said to be a kind and lovable person, and the companionship with his mentor Peter Dawkins, a teacher on the R2 demonstrates somehow that he vibrates with this energy too.

The birth time of Mark Rylance is unknown, so my statement of his R4 soul influence cannot be supported by the characteristics of the rising sign and its related aspects. However,

- According to the book of Leoni Hodgson “The Journey of the Soul”, Shakespeare is considered to be on the 4R.
- Mark Rylance started performing Shakespeare plays since his very early youth, so in my view he carried his acting ability from earlier lives. It is likely that his soul in this incarnation is seeking a higher perfection in expressing the qualities of the R4 in combination with the influence of the R7 in his equipment, which gives him a visionary quality -he’s considered the best actor of his generation- and also to develop the ability to impact the audience with a particular energy of the highest level. A high-quality interpretation can rise high the emotions of the spectator, allowing for an opening of the heart, the cleansing of low-level thoughtforms, and the making of room for a higher aspiration and inspiration.
- Since he started his cooperation with Peter Dawkins he may never have worked on a Shakespearian play without Dawkins’ ideas in his mind, so we must consider that he performed in the plays as initiatic ritualizations of the truths that are embedded in them. This can lead to a transformative experience for him, of course, as his consciousness develops with the interpretation of them, but also for the audience, no matter how much they are aware of the opportunity. At the least, they are receiving a shower of truths in an entertaining way, a kind of sowing of the actor’s soul through the performance.



Mark Rylance at The Globe

- His work as Artistic Director of Shakespeare’s Globe Theatre for 10 years and his cooperation with Peter Dawkins while he held that office –with the “Wisdom of Shakespeare” events- is in my view an expression of his 4R soul, with an influence of/or tending to the R2. I consider this because he aspires with these events to inspire his audience to think beyond, to teach them

something beautiful, soulful. These are some comments from Mark Rylance in this respect:

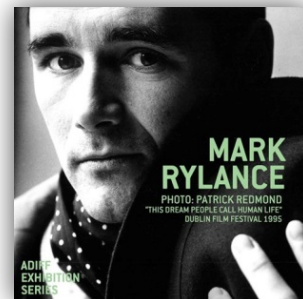
<http://www.sirbacon.org/shakespeareenigma.htm>

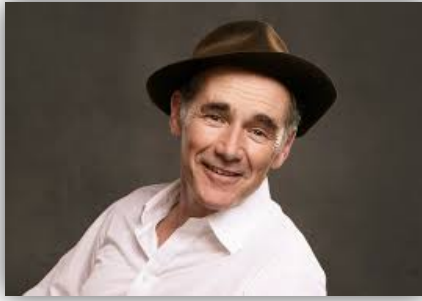
*"When something truly beautiful is made by an inspired human being like Shakespeare, I can't help wondering how he did it and how he wanted it shared. The marriage of heaven and earth, spirit and matter; the soul and psyche of the characters; these are all aspects of Shakespeare's wisdom. In these areas Peter (Dawkins) has always been a unique and profound friend and teacher. I have not approached a Shakespeare play since meeting Peter without his thoughts in my mind".*

- He has a profound ability to create and express exquisite beauty. While in his office at the Globe, he staged plays employing original practices—actors wore Elizabethan costumes, and music was played on early instruments. When it was being built, he took care that the proper gifts were put under the pillars, – tobacco, spirits, flowers”-, to bless the building.
- He is said to be very “mercurial”, to have a very fluidic quality that helps him to flow with the story and the characters he has to interpret. This is an influence of the R4, as Mercury is on this ray. When he met him, a reporter commented how difficult it was to describe this man. He said that he laughs a great deal and at odd moments and that he does a lot of work with his eyes; at other moments ....” *he seems as old and furrowed as a superannuated docker*”. His final statement is that *“his face seems to contain all the faces”*.

<http://www.gq-magazine.co.uk/article/mark-rylance-interview-bbc-wolf-hall-thomas-cromwell>

All the faces...





- He has the capacity to grow spiritually and psychologically through crisis and struggle. This aspect, particularly, was reinforced after the death of his stepdaughter in 2012, which marked him very deeply. Rylance also speaks of having had his life “saved” by playing Hamlet four times a week with the RSC in his earlier years of profession, as it allowed him to express things he felt.
- They say that Rylance’s relationship with audiences is intimate, cajoling, direct and spontaneous. His other stepdaughter Juliet says that she has never seen him more at ease than when he is on stage.
- Mark Rylance found “his voice” by acting –it can be inferred that by acting, he found his soul’s purpose in between the lines.

<http://www.newyorker.com/magazine/2008/05/05/after-hamlet>

*“Although Mark Rylance’s voice—halting, sincere, tremulous, outraged—is regarded as one of the premier instruments in the English theatre today, until he was five years old he could hardly speak. “I couldn’t frame words as a kid, I couldn’t speak difficult consonants. It was hard for people to understand me .... When I began to play Shakespeare, the words were easier for me to speak than my own language. It always made sense to me.”*

- Mark Rylance and his wife Claire van Kampen helped to build the Globe Theater in London, a task that was to benefit the artistic and cultural world. This theater was to become a point of contact with the “occult teachings”, masked as entertainment, for thousands of people, if we are to believe that the Master R was behind the Shakespeare plays and this impulse.
- The 4R is in the “soft line” of the 2, 4, 6 rays, and therefore has some resonance with them. As far as I can see, this man has a profound devotion for his work, a characteristic of the R6, and he’s a lovable person and actor for many -R2 influence-. I found the following video with some pictures showing part of his work. The person who assembled the pics says: *“Some pictures of the most talented and adorable Mark Rylance covering some of his work. He consistently brightens and enriches our leisure lives”*.

<https://www.youtube.com/watch?v=b3wpvfUAn38>

- All in all, some of the features that characterize this ray 4 influence, as like spontaneity and improvisation, quickness of intellect and perception, abundant creativity, ability to entertain, amuse, delight are present in Mark Rylance’s equipment.

#### **4. The active chakra or set of chakras**

- a. I believe the chakra that is outstanding in Mark Rylance, is the creative throat chakra, although I see activity in his heart, ajna and head centres too. I think it is remarkable that he started this life with difficulties with his speech -as mentioned earlier, he was hardly able to speak clearly until he was five or six, although he could overcome this when acting. Nowadays he’s helping children who, like him, have these kinds of problems.

He must be experiencing the 2<sup>nd</sup> transference of energy. As I said earlier, I think he has an integrated personality, so he must be in the period of the 2<sup>nd</sup> initiation. They say that in this phase the ajna centre is potent, and that also the throat is very active, together with a heart center that is awakening. I see all this present in this man; his throat chakra obviously, as his creativity in the field where he’s a great talent and professionalism is a demonstrated fact. They say that the development of the throat chakra helps to develop a measure of contact with the soul through the mental body.

- b. Mark Rylance is an early disciple in my view, someone who started this life with good opportunities to develop early in his life his soul’s task on the 4R. His parents



were both teachers, so he has had a good cultural background since he was a child. The throat chakra is outstanding in his equipment, which is obvious because of his life's profession in the artistic field as an actor, where the voice is such an important instrument. Saturn governs this chakra and Saturn is the exoteric and esoteric ruler of Capricorn, his natal sign.

But not only the throat chakra is active in Rylance, the heart is noticeably developed, too. We know he's been learning and cooperating for many years with Peter Dawkins, the mentioned philosopher and his teacher, a man distinguished above all for the Love aspect in his nature –he's a disciple of the Master R and a clear R2 soul. Furthermore, apart from the fact that he has a happy marriage and a balanced familiar life, Rylance cooperates with several organizations that defend fair causes for the wellbeing of humanity and has been able to achieve an outstanding professional success with integrity. This is the mandate of the esoteric motto of Capricorn: "Lost am I in light supernal, yet on that light I turn my back".

As for the ajna and head centers, I think their activities can be shown by what Rylance has often said about the work of an actor. He must be totally present on stage at every moment, *"as if it if it's never happened before, with all your heart and mind and soul, anything you can muster"*.

- c. R3 and R7 flow through the throat chakra, governed by Saturn. Saturn is well placed in Capricorn, the sign it rules. Mars there also is in the sign of its exaltation. This all points out to an outstanding activity there, to a very strong will (an influence of Mars in this sign). And he has other planets in Capricorn too, like the Sun and Mercury, altogether, a powerful influence. They also say that the activity of this chakra helps the development of the mind to contact the soul consciously. It is said that the influence of the R3 gives the ability to formulate speech and induces a great flow of words. I see that in this man, but only as an instrument to carry out his acting. I don't see this so outstanding in his personal life, off stage or not acting. There he is more silent. And this has been obvious when he has received awards; he is said to deliver strange speeches; he doesn't feel at ease with a public exhibition and recognition. He usually throws "balls out" and diverts the attention either to the other competitors for the award, greeting them and saying that they were at least as good as him, or responding by reciting a poem, for example.

In fact, such an intense influence of Capricorn in his astral chart does not totally explain what's going on in his life as an actor. Saturn and all the emphasis in Capricorn are strange in an actor's chart. This is why I believe he has felt depressed sometimes, as he himself has recognized. In my view, it is like being able to flow with speech and words at certain moments very intensely when he's acting, but as if he were Dr. Jekyll and Mr. Hyde, when taking off the acting "coat", he's left without the shelter of that magical experience.

The ajna chakra is said to be governed by Rays 5 and 4; in this case I see the influence of the R4 because of the intense and extraordinary acting activity, coupled with an originality that can come from the contact with his soul and his head center, governed by Uranus. It is curious that he almost always wears a hat when he's not acting. This seems to me a peculiar sign that there must be activity in that center and he may be in some way unconsciously protecting himself or his chakra, from outer influences.

He also has bright eyes, which gives me the impression of activity in the ajna centre. His gaze is kind and warm.

- d. I think the profound influence of the R3 and R7 has affected him more psychologically, as he says his instinct is to turn on himself and that he has a very self-critical voice that can dominate him, so he has to be careful of it. He does not like to ask for help. He also states he has had to deal with a lot of difficult emotions sometimes, which makes him moody. This can be confusing for others, as he can be unable to speak or explain quite what's going on, and in the past this has led him to fall into depressions, although this used to happen more when he was younger. Maybe this is an effect of that swinging of energy between the sacral chakra and the throat chakra.

The influence of his throat chakra makes him a truthful kind of person; he speaks in truth and is basically honest and sincere. This has caused problems for him as, for example, when he had to leave his position in the Globe because of disagreements with the management board:


*"...he realised he was not naturally suited to being an administrator. Especially, he didn't like dividing his duties between being a brother-actor and being the boss (...) When Rylance left The Globe in 2005 - "very depressed, very tired" - what he had built there could not be destroyed".*

- e. Mark Rylance's love of truth --symbolically expressed by the word spoken and/or written, an action of the throat chakra-, has led him along the symbolic narrow path. This has been the path marked by his outstanding Saturn and the Capricornian conditioning in his chart that has compelled him to be demanding to himself, righteous --or not to be, paraphrasing Shakespeare. This is the path of the disciple. But it is a difficult experience to manage on the physical plane. To achieve the harmony through conflict and create Beauty is the mandate of his soul, and in this respect I think his higher chakras are gaining ascendancy in this life. When he

performs, he's able to receive ideas; he says this is something usual now. So I feel he's developed some part of his Antakharana and has a certain measure of contact with his soul.

Apart from his acting proper, through which he has delighted audiences for long years, he has promoted a love for the arts and transmitted a higher beauty, using energies that can only contribute to a positive transformation of people. In the end, the "energies" are Devas at work. He and Peter Dawkins have served for many years by holding what they called the "Wisdom of Shakespeare Weekend Seminars", an exploration into the meaning, symbolism and teachings embodied by the Shakespeare's plays, in the intent of developing the consciousness of the attendees and teaching how to approach the plays from a different, higher perspective. Once out of the Globe he kept on doing this at least until recently, as far as I have been able to see in the Internet. This demonstrates that in some way he tries to contribute by conveying the beauty and truth he feels, experiences and believes in to the people willing to listen and learn, with an evolutionary and transformational intent.

Bacon-Shakespeare Philosophy at the Globe Education 2002



Wisdom of Shakespeare Weekend Seminars

plays with Peter Dawkins and Mark Rylance.\*

nee performance of the play followed by an evening meal and discussion together.

Tickets for one weekend: £55.00 (groundling); £70 (gallery).  
Tickets for the series: £95.00 (groundling); £120 (gallery).

\* Mark Rylance is the Artistic Director of the Globe Theatre as well as a leading actor.

July 13-14

**Twelfth Night**  
Globe Theatre, London  
Saturday: 10.00 am - 9.00 pm. Twelfth Night matinee performance 2.00-5.00 pm.  
Sunday: 10.00 am - 5.00 pm.

August 24-25

**Midsummer Night's Dream and the Golden Ass**  
Globe Theatre, London

More recently, since the death of his stepdaughter, he has spoken of having heard her voice while performing in a theater in New York in 2014. This experience points out, in my view, that a certain development of the higher chakras is taking place.

## 5. In summary

- a. I hypothesise that Mark Rylance's status is that of an early disciple.
- b. I hypothesise that X's rays are:
  - Physical-Etheric Ray: 3
  - Emotional Ray: 2
  - Mental Ray: 4
  - Personality Ray: 7
  - Soul Ray: 4
- c. The rays which he most ably demonstrated was a combination between Rays 3, 4, and 7– which are the ones he uses for his acting.
- c. His Sun Sign is Capricorn. The negatives he needed to overcome were an initial difficulty, when a child, to articulate the words (a problem related to the R3 influence on the throat chakra). He was, let's say, a late developer, probably an influence of his Saturn (that can delay things). It seems acting, which began in school, was a way to find his voice. And very interestingly, as the development of the throat chakra is linked to the development also of the higher mental plane and a contact with his soul, I believe this early difficulty was in the end a way for his soul to claim an early effort from him. In connection with this, apparently the main problems that he has had to face in his life have been challenges regarding a high auto-exigency (also an influence of Saturn and Mars in my view) that from time to time made him experience some depressions. He has always stated that acting was for him "the therapy", and it seems it was so also when his stepdaughter died in 2012. At that moment he was involved in acting, which he said had been a way to soothe the profound pain he was experiencing and a way to transmute the emotional pain. Being a Capricorn, Cancer (the family) is also very important. It is the element that balances his nature, and Life touched him precisely in this delicate point.

Qualities to develop are learning to socialize a bit more comfortably, to become a bit more open, if he's to comply with the mandate of his R4 soul. He's got quite a Saturnian nature, so he's austere, inward-looking, reserved, rigorous, resistant and reliable. A reporter has said of him: *"Rylance, a man who offstage radiates an almost spectral equanimity...."*. He feels at ease within the walls of his community, family, close friends and companions. He demonstrated his need for this when he abandoned his position as Artistic Director of the Globe Theater. He left it in 2005, after having had to deal with the management of an organization

that required from him something other than his artistic ability, the only side of the matter he was interested in.

In my opinion, all the Capricornian load in his chart points out that in his life he must have been receiving an initiation –Capricorn being the sign of initiation. All the hard work during so many years, all the emotional tests, his developing a contact with his soul, etc., has made him deserve a “promotion”. In this sense I believe that from 2012 onwards, particularly, since the death of his stepdaughter, he has stepped on to a new level, having coincided this sad event with new opportunities that are leading him on a broader “world stage”. He has had the opportunity of working with Steven Spielberg two times recently so far, received an Oscar award and there is more cooperation with him in view. This is, I think, a clear opportunity of service for him –if he keeps on doing his usual brilliant R4 task with humility and talent for the advancing of humanity-, and also a test... Danger and opportunity come together in our lives very often. He is being offered an outstanding position in the “stage of the world”, where, as Francis Bacon (Master R) used to say, we are all actors. 2012 was a tough year for him and offered an opportunity for growth at a high price. I don’t know if it can be said that the R4 influence manifested in the life of this person through a “Scorpio-like” death, being Scorpio a R4 sign, but perhaps it could be so.

- d. In 2012 I had the opportunity to attend the “Midsummer 2012 Baptism of Light”, an event organized by Peter Dawkins where I encountered Mark Rylance. Something I can’t put my finger on made me notice him among the many participants at that lecture. I think that, subconsciously, I detected something special in this person, although he was practically unknown to me at that time. I watched him as he got up from his seat a couple of times to check the temperature of the room; he was wearing a hat indoors and looked a bit odd; he seemed to be a very sensitive individual. I realized then that he was the person that appeared with Peter Dawkins in a picture I had seen in his website (below). For some reason, during the next few years I was reminded of him, as he lost his stepdaughter and then received an Oscar as Best Supporting Actor for his performance in Steven Spielberg’s “Bridge of the Spies”. Since then he has been appearing more in the news, so I felt guided to make him the topic of my paper. Although I believe it must be because I have something to learn from his experience -I feel some kind of inner connection-, it is still difficult for me to explain.



*Peter Dawkins and Mark Rylance, "Wisdom of Shakespeare" at the Shakespeare Globe London (1997-2005)*

In the mentioned event Peter Dawkins said that *"...a huge outpouring of creative energy from the heart of the Galaxy would be taking place"* in the period of June 20-24 of 2012, but then I couldn't figure out how such a thing could be traced. But the examination of the life of Rylance for the purpose of this paper and the study of his rays has shed some light on this respect, apart from helping me to understand a bit better the operation of the rays.

Mark Rylance, a very talented artist and a spiritual student too, is in my view a R4 soul and one of the likely "receivers" of that huge outpouring of creative energy coming from the heart of the Galaxy, if we are to believe in such an occurrence. I understand that this, however, can only take place if the person in question is pure enough, as if the R4 soul influence is still in its inception days on the Earth, its heralds are sure to experience their difficulties and tests. They must have a broad view and be signposts or lights in the world too for as many people as possible with their art.

As for Mark Rylance, to the extent it can be seen at a distance, the main tests have had to do with the limitations imposed by the strong Capricornian influence in his personality nature (R3-R7) which in due course must have lead him to a kind of capstone (or paraphrasing it "capr-stone"), an initiatic process that culminated, so to say, with the karmic experience of the death of his stepdaughter –an Scorpionic event, bringing the Scorpio R4 influence and opening new gateways.

Since this moment onwards, as reported in point 2 of this document *"... he's broken through to a new level of fame with Wolf Hall –broadcast early in 2015 on BBC2 in the UK- and maybe, in his skill as an actor"*. What I can't know is whether he's aware of this inner change or not.

From a different perspective, one of the days when I was writing this it came to my mind that RYLANCE = RELIANCE. This thought made me realize that yes, he could be one among the ones through whom the Spiritual Hierarchy intends to pour a R4 soul influence.

As for my experience in writing this, it has been a mixture of enjoyment and challenge. I see all the work that is ahead with the rays and how interesting it is to engage in this kind of research, how helpful can it be when mastered. What lies ahead concerning this is so vast that I cannot imagine being able to understand it well in this life, even if I devote all my energies and understanding to it. But it is the next step; this is esoteric psychology and the basis of the next dispensation for humanity.

On the other hand, it has given me an opportunity to “follow” the veiled steps of the work of the Spiritual Hierarchy. My writing this paper as a result of the Morya Federation School’s teaching ties in some way the influences of two –or three- Masters of the Wisdom: that of the Tibetan Master and the Master M (considering this Master has to be connected to the work of the Morya Federation School, as it bears His name), with that of the Master R (an influence that is in the life of Mark Rylance as a result of his connection with Peter Dawkins, his teacher or guru). In a much lower level, this has reached me internally, as I believe the attention I have paid to Mark Rylance does not stem only out of my recognition of his gifts as a very good actor, but as a possible link of the chain of the Hierarchy, an outpost of higher energies, higher views, higher values, so much needed for our present world day. But well, all this is very difficult to prove and will probably stay in the realm of the possibilities for a while.

Mark Rylance is maybe just a link of the chain, but he’s possibly one that has something to do with my own experience, obviously not as an actor –a talent I don’t have-, but as a disciple, if I can consider myself to be one, which is to be seen. He was born in 1960, on the same year as me, and had problems with speaking when he was a child. I also developed some kind of speaking problems during my teen years, purely out of insecurity, and this has been a real challenge for me to overcome, as I haven’t been sure of myself because of this reason for many years. My voice, although it has improved, has been too low, especially if I have to speak in public. Scorpio is a R4 sign, it is my personality sign, and as in Mark Rylance’s case, Saturn is prominent in my astral chart too, in the same sign, Capricorn. So I can understand some of the traits of his personality, his commitment to do a good job, his doubts as regards to being able to reach the level that he expects from himself, his challenges to reach a higher truth, the weight of all this.



If anything portrays the lives of Masters and disciples it is an intense and incessant work. I have seen and understood through the analysis of Mark Rylance's rays and planets, that the same things that test us are what give us opportunities to develop further and to serve.

<https://www.youtube.com/watch?v=AeFycUUAAdsg>



María Rosa Valdevell  
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