

Ben Jonson: My Shakespeare Rise!

Background

Concept of Man

(Einar Pálsson)

The world was created on a small island off the south coast of Iceland. The name of the island is Þrídrangr (Triple Rock). ... Numerology resides in the world. Men safeguard that numerology in letters which are called runes. One of the runes is called MAN. It is potent in nature, one and triunite. In it reside the concepts of Beam, Hand and Man. The meaning of these concepts is strange to modern minds – especially that of the last one. MAN is “tree”, he is “fire” and he is “penis” – a horse penis. It is no ordinary penis, it is the giver of life, symbol of Cosmic Fertility. Thus, MAN is at once giver of life to men and giver of life to the world. He symbolizes Creation. (Hypothesis # 1, *Baksvið Njálu*, ‘Background to Njála’, Reykjavík, 1969, p. 80; my translation.)

Triangle 3:4:5

(Einar Pálsson)

Icelandic literature of the Middle Ages can not be cited as proof that the Germanic peoples had a society or a mythology which was largely different from, and independent of, the civilizations of Greece, Rome and the Middle East. On the contrary: Icelandic sources – the two “Eddas” included – indicate that the societies of Nordic countries during the so-called Viking Period were based on ancient knowledge hitherto not attributed to them by Germanic scholars.

This, to many, is hard to digest. I had originally intended to write a book in English on the ancient numerology of pagan Iceland. A book that were to include all the necessary ingredients would, however, demand a format rather few would be expected to read. Published material on the subject is already ten volumes – a short-cut was needed. The way out was to select one specific item as a theme or *leitmotif* and to follow it through to indicate the possibilities of the material in question. This item is the famous “Pythagorean”* triangle 3:4:5. It is hoped that this triangle and the use to which it was put by the settlers of Iceland in the late 9th century will clarify many issues now confronting scholars in European culture. Owing to circumstances the material may, of course, sometimes seem a bit compact; a fact I am afraid can hardly be helped. For this as well as for other shortcomings I beg the reader’s indulgence. (*The Sacred Triangle of Pagan Iceland*, 1993, p. 16)

* At this stage a warning should be given: it has to be remembered that Pythagoras can not have been the “author” of triangle 3:4:5 or indeed the initiator of many of the numerical speculations ascribed to him. They have now been found in relics which are thousands of years older than the Greek philosopher. (*Op. cit.*, p. 32)

The Cosmos of Rangárhverfi

(Einar Pálsson)

The triangle 3:4:5 was a part thereof. Icelandic symbolism indicates that this Cosmos was an earthly sanctuary (216,000 feet in diameter) devoted to the gods and representing a projection on the ground of the sacred area of the heavens. (*Op. cit.*, p. 20)

On Triangle 3:4:5

(Einar Pálsson)

It denoted “Foundation of the Universe” (p. 41)

“It was the corner stone of the concept of justice.” (p. 41)

“...numbers [related to 3:4:5] were basic as symbols of gestation and birth. What happened at the Primeval Hill was evidently that everything was “born”; the world was created, it was new birth. [...] [Related] words deal with the union of the sexes and human birth. And man as microcosm was likened to the Universe as a macrocosm. That is what was created on the Primeval Hill.” (p. 51)

On Triangle 3:4:5 – cont.

“Records tell us that Aristotle confirmed Plato’s statement that the number 216 is “the origin of change”. If that was indeed so, it is not difficult to see that it coincides with the triangle 3:4:5 as an emanation from the Primeval Hill. Everything changes on that Hill; a new world is symbolically created, new time and new space. The triangle 3:4:5 cubed makes 216 M; its place at the Primeval Hill is perfectly chosen. From that place of origins a new world of 216 M emerges, the Universe 216 diameters of the sun across.” (p. 53)

“Strange as it will seem to modern man, the Icelandic material indicates clearly that the triangle 3:4:5 was a basic ingredient of man’s soul. Man was a little universe, he mirrored the physical universe. He was an embodiment of the Zodiac, the four elements Water, Air, Fire and Earth as well as time. When he was created a world was created. Several interwoven threads indicate that triangle 3:4:5 was the corner stone of man’s mental makeup. That cornerstone was based on the segment of the sky known as Capricorn in medieval cosmology. The triangle 3:4:5 was created the moment man’s soul was created – at Yuletide, during the darkest hour of the shortest day of the year. It seems that the place on the horizon (the segment of Capricorn) was thought of as the Womb of Time. [...]

“To judge by other interrelationships the triangle 3:4:5 was the spiritual indicator of man’s soul. There were three constants in the physical universe: the Pole Star (North), the star Sirius (South) and the sign of Capricorn, the sign of the winter solstice. These three constants were the points of the triangle 3:4:5. By analogy a man’s soul had the same constants: the little universe was a replica of the Universe itself. Thus a man will have had a spiritual Pole star, a spiritual South star and a spiritual Capricorn to relate himself to the world. These were the points of the Universe by which man oriented himself.

“At the moment of conception an axis of 216 M is shot through (the womb) the circle of man’s universe. That axis is created simultaneously with the triangle 3:4:5. The creation of a body is the creation of volume; perfect volume is the Cube $6 \times 6 \times 6 = 216$. That same number is engendered through the creation of the triangle 3:4:5 cubed; the creation of a body of $27 + 64 + 125 = 216$.

“Conception, man’s body, man’s soul and the Universe were all one – and the Pythagorean triangle was the cornerstone of the whole edifice.” (pp. 59-61)

Triangle 3:4:5
And Saga-Shakespeare Myth

(Summary)

| | | |
|--|---|----------------------|
| Monad | = | 1 |
| Triangle 3:4:5 | = | 345 |
| Resurrection (3:4:5 raised to third power, $27 + 64 + 125$) | = | 216 |
| | | |
| Penis | = | 2801 |
| Vagina | = | 2414 |
| Mons Veneris | = | 6783 |
| | | |
| Sweet Swan of Avon | = | 10805 |
| Old World No More | | |
| - Rúm (Space in Icelandic) | = | -2312 |
| - Tími | = | -2315 = 18738 |

Man’s Race Through Life

(See Appendix, p. 9)

| | | |
|--------------------|---|---------------------|
| <u>Alpha</u> | | |
| Leo | = | 1392 |
| Regulus | = | 4672 |
| Þrídrangr | = | 5003 |
| | | |
| <u>Omega</u> | | |
| O RARE BEN JOHNSON | = | 7671 = 18738 |

Ben Jonson
As Archetypal Stratfordian

(Posted on Internet, April 28, 2005)

“Ben Jonson is Shake-Speare - as in "My Shakespeare rise!" - *alias* Penis as symbol of Cosmic Creative Power, that 'rises, shakes, and dies' in a Virgin's Well on Mons Veneris at The End of Ben Jonson's Race Through Life.”

My Shakespeare Rise!

(*First Folio*, 1623)

| | |
|---|-------------------------|
| To the memory of my beloved, | = 11150 |
| The AVTHOR | = 5329 |
| MR. WILLIAM SHAKESPEARE | = 10685 |
| AND | = 867 |
| what he hath left us. | = 9407 |
| | |
| To draw no envy (Shakespeare) on thy name, | = 17316 |
| Am I thus ample to thy Booke, and Fame: | = 13629 |
| While I confesse thy writings to be such, | = 20670 |
| As neither Man, nor Muse, can praise too much. | = 19164 |
| 'Tis true, and all mens suffrage. But these wayes | = 21369 |
| Were not the paths I meant unto thy praise; | = 20516 |
| For seeliest Ignorance on these may light, | = 17686 |
| Which, when it sounds at best, but eccho's right; | = 23213 |
| Or blinde Affection, which doth ne're advance | = 17565 |
| The truth, but gropes, and urgeth all by chance; | = 19375 |
| Or crafty Malice, might pretend this praise, | = 18692 |
| And thinke to ruine, where it seem'd to raise. | = 19456 |
| These are, as some infamous Baud, or Whore, | = 18294 |
| Should praise a Matron: - What could hurt her more? | = 23199 |
| But thou art prooffe against them, and indeed | = 18170 |
| Above th'ill fortune of them, or the need. | = 16465 |
| I, therefore, will begin. Soule of the Age! | = 16324 |
| The applause! delight! the wonder of our Stage! | = 20370 |
| My Shakespeare, rise! I will not lodge thee by | = 18434 |
| Chaucer or Spenser, or bid Beaumont lye | = 16611 |
| A little further, to make thee a roome: | = 15597 |
| Thou art a Monument, without a tombe, | = 17952 |
| And art alive still, while thy Booke doth live, | = 19673 |
| And we have wits to read, and praise to give. | = 19194 |
| That I not mixe thee so, my braine excuses, - | = 18259 |
| I meane with great, but disproportion'd Muses; | = 22232 |
| For if I thought my judgement were of yeeres, | = 19760 |
| I should commit thee surely with thy peeres, | = 21584 |
| And tell, how farre thou didst our Lily out-shine, | = 23104 |
| Or sporting Kid, or Marlowes mighty line. | = 19727 = <u>611038</u> |

My Shakespeare Rise! – cont.

| | |
|---|--------------------------|
| Carryover: | =611038 |
| And though thou hadst small Latine, and lesse Greeke, | = 21016 |
| From thence to honour thee, I would not seeke | = 21296 |
| For names; but call forth thund'ring Æschilus, | = 20635 |
| Euripides, and Sophocles to us, | = 14527 |
| Paccuvius, Accius, him of Cordova dead, | = 15939 |
| To life againe, to heare thy Buskin tread | = 15425 |
| And shake a Stage: Or, when thy Sockes were on, | = 19665 |
| Leave thee alone for the comparison | = 14842 |
| Of all that insolent Greece or haughtie Rome | = 18781 |
| sent forth, or since did from their ashes come. | = 20033 |
| Triumph, my Britaine, thou hast one to showe | = 21540 |
| To whom all Scenes of Europe homage owe. | = 18910 |
| He was not of an age, but for all time! | = 14789 |
| And all the Muses still were in their prime, | = 19879 |
| When, like Apollo, he came forth to warme | = 17867 |
| Our eares, or like a Mercury to charme! | = 16143 |
| Nature her selfe was proud of his designes, | = 19768 |
| And joy'd to weare the dressing of his lines! | = 18609 |
| Which were so richly spun, and woven so fit, | = 22712 |
| As, since, she will vouchsafe no other Wit. | = 20715 |
| The merry Greeke, tart Aristophanes, | = 16006 |
| Neat Terence, witty Plautus, now not please; | = 22701 |
| But antiquated, and deserted lye, | = 12944 |
| As they were not of Natures family. | = 15906 |
| Yet must I not give Nature all; Thy Art, | = 17575 |
| My gentle Shakespeare, must enjoy a part: | = 16885 = <u>1086146</u> |
| For though the Poets matter, Nature be, | = 17709 |
| His Art doth give the fashion. And, that he, | = 16202 |
| Who casts to write a living line, must sweat | = 24373 |
| (such as thine are) and strike the second heat | = 18045 |
| Upon the Muses anvile: turne the same, | = 17403 |
| (And himselfe with it) that he thinkes to frame; | = 19618 |
| Or, for the lawrell, he may gaine a scorne, | = 16266 |
| For a good Poet's made, as well as borne. | = 15633 |
| And such wert thou. Looke how the fathers face | = 21914 |
| Lives in his issue, even so, the race | = 15715 |
| Of Shakespeares minde and manners brightly shines | = 20651 |
| In his well torned and true-filed lines: | = 17328 |
| In each of which, he seemes to shake a Lance, | = 15712 |
| As brandish't at the eyes of Ignorance. | = 14757 = <u>1337472</u> |

My Shakespeare Rise! – cont.

| | |
|---|------------|
| Carryover: | =1337472 |
| Sweet Swan of Avon! what a sight it were | = 21616 |
| To see thee in our waters yet appeare, | = 17318 |
| And make those flights upon the bankes of Thames, | = 19678 |
| That so did take Eliza and our James! | = 14184 |
| But stay, I see thee in the Hemisphere | = 15161 |
| Advanc'd, and made a Constellation there! | = 14530 |
| Shine forth, thou Starre of Poets, and with rage | = 22500 |
| Or influence, chide or cheere the drooping Stage; | = 19541 |
| Which, since thy flight fro hence, hath mourn'd like night, | = 24007 |
| And despaire day, but for thy Volumes light. | = 18824 |
| BEN: IONSON. | = 4692 |

Ben Jonson**As Mythical MAN-Beast of Seventh Day**

(Posted on Internet, April 30, 2005)

“The imagery concerns Ben Jonson’s overcoming his Mr. W. H. rear-end self *alias* Shake-Speare, – 4951, with Ben’s success in that respect being 'documented' through his burial STANDING UPRIGHT in a 2x2 grave in Westminster Abbey, his Shake-Speare having 'risen, shaken, and died' in a 'well' on a Virgin's Mons Veneris on St Peter's Daye.”

Ben Jonson

| | |
|--|--------------------------|
| MAN-Beast of Seventh Day | = 7 |
| <u>‘Overcomes Himself’</u> | |
| Shake-Speare [‘Rises, Shakes, and Dies’] | = -4951 = 1524579 |

**Ben Jonson’s Race Through Life –
‘A Poore Players Houre Vpon The Stage’***(Macbeth, Act V, Sc. v – First Folio)*

| | |
|--|-------------------------|
| <i>Enter Macbeth, Seyton, & Souldiers, with,</i> | = 18403 |
| <i>Drum and Colours.</i> | = 8343 |
| <u>Macbeth</u> | |
| Hang out our Banners on the outward walls, | = 21757 |
| The Cry is still, they come: our Castles strength | = 23086 |
| Will laugh a Siedge to scorne: Heere let them lye, | = 19926 |
| Till Famine and the Ague eate them vp: | = 13600 |
| Were they not forc'd with those that should be ours, | = 25999 |
| We might haue met them darefull, beard to beard, | = 18203 |
| And beate them backward home. What is that noyse? | = 20078 |
| <i>A Cry within of Women.</i> | = 11226 |
| <u>Seyton</u> | |
| It is the cry of women, my good Lord. | = 15780 = <u>196401</u> |

Ben Jonson's Race Through Life –
'A Poore Players Houre Vpon The Stage' – cont.

| | |
|---|-------------------------|
| Carryover: | =196401 |
| <u>Macbeth</u> | |
| I haue almost forgot the taste of Feares: | = 17369 |
| The time ha's beene, my sences would haue cool'd | = 18952 |
| To heare a Night-shrieke, and my Fell of haire | = 15646 |
| Would at a dismall Treatise rowze, and stirre | = 22673 |
| As life were in't. I haue supt full with horrors, | = 23924 |
| Direnesse familiar to my slaughterous thoughts | = 23242 |
| Cannot once start me. Wherefore was that cry? | = 21957 |
| <u>Seyton</u> | |
| The Queene (my Lord) is dead. | = 9748 |
| <u>Macbeth</u> | |
| She should haue dy'de heereafter; | = 12050 |
| There would haue beene a time for such a word: | = 20111 |
| To morrow, and to morrow, and to morrow, | = 22689 |
| Creepes in this petty pace from day to day, | = 17099 |
| To the last Syllable of Recorded time: | = 15476 |
| And all our yesterdayes, haue lighted Fooles | = 17611 |
| The way to dusty death. Out, out, breefe Candle, | = 19767 |
| Life's but a walking Shadow, a poore Player, | = 18629 |
| That struts and frets his houre vpon the Stage, | = 23287 |
| And then is heard no more. It is a Tale | = 13957 |
| Told by an Ideot, full of sound and fury | = 15789 |
| Signifying nothing. | = 8516 |
| | |
| <u>'The Ripest Of [Ben Jonson's] Studies'</u> | |
| <i>(Epigrammes, 1616 - Dedication)</i> | |
| To The Great Example Of Honor And Vertve, | = 17752 |
| The Most Noble | = 6625 |
| William, Earle of Pembroke, L. Chamberlayne, | = 15805 |
| &c. [c = 100 in '&c'] | = 100 |
| | |
| My Lord. | = 3177 |
| While you cannot change your merit, | = 16522 |
| I dare not change your title: | = 11802 |
| It was that made it, and not I. | = 12370 |
| Vnder which name, I here offer to your Lo: | = 17687 |
| the ripest of my studies, my <i>Epigrammes</i> ; | = 17687 |
| which, though they carry danger in the sound, | = 19735 |
| doe not therefore seeke your shelter: | = 16695 |
| For, when I made them, | = 8399 |
| I had nothing in my conscience, | = 11829 |
| to expressing of which I did need a cypher. | = 17746 = <u>748824</u> |

Ben Jonson's Race Through Life –
'A Poore Players Houre Vpon The Stage' – cont.

| | |
|---|--------------------------|
| Carryover: | =748824 |
| But, if I be falne into those times, wherein, | = 18345 |
| for the likenesse of vice, and facts, | = 14205 |
| euery one thinks anothers ill deeds obiected to him; | = 21707 |
| and that in their ignorant and guiltie mouthes, | = 20514 |
| the common voyce is (for their securitie) | = 18864 |
| Beware the Poet, | = 7385 |
| confessing, therein, so much loue to their diseases, | = 23308 |
| as they would rather make a partie for them, | = 18752 |
| then be either rid, or told of them: | = 13719 |
| I must expect, at your Lo: hand, | = 13522 |
| the protection of truth, and libertie, | = 17342 |
| while you are constant to your owne goodnesse. | = 24129 |
| In thankes whereof, | = 9004 |
| I returne you the honor of leading forth | = 17970 |
| so many good, and great names | = 10580 |
| (as my verses mention on the better part) | = 18365 |
| to their remembrance with posteritie. | = 18807 |
| Amongst whom, if I haue prayesd, | = 13576 |
| vnfortunately, any one, that doth not deserue; | = 20608 |
| or, if all answere not, in all numbers, | = 16333 |
| the pictures I haue made of them: | = 13034 |
| I hope it will be forgiuen me, | = 12427 |
| that they are no ill pieces, | = 10940 |
| though they be not like the persons. | = 15943 |
| But I foresee a neerer fate to my booke, then this: | = 19615 |
| that the vices therein will be own'd before the vertues | = 26225 |
| (though, there, I haue auoyded all particulars, | = 18719 |
| as I haue done names) | = 7010 |
| and that some will be so readie to discredit me, | = 19689 |
| as they will haue the impudence to belye themselues. | = 22557 |
| For, if I meant them not, it is so. | = 13682 |
| Nor, can I hope otherwise. | = 11968 |
| For, why should they remit any thing of their riot, | = 23198 |
| their pride, their selfe-loue, and other inherent graces, | = 23216 |
| to consider truth or vertue; | = 15427 |
| but, with the trade of the world, | = 15987 |
| lend their long eares against men they loue not: | = 19671 |
| and hold their dear <i>Mountebanke</i> , or <i>Iester</i> , | = 15713 |
| in farre better condition, then all the studie, | = 19716 |
| or studiers of <i>humanitie</i> . | = 12299 = <u>1422895</u> |

Ben Jonson's Race Through Life –
'A Poore Players Houre Vpon The Stage' – cont.

| | |
|---|-----------------------------|
| Carryover: | =1422895 |
| For such, I would rather know them by their visards, | = 25583 |
| still, then they should publish their faces, | = 19563 |
| at their perill, in my <i>Theater</i> , where <i>Cato</i> , | = 18123 |
| if he liu'd, might enter without scandall. | = 18224 |
| Your Lo: most faithfull honorer, | = 15499 |
| Ben. Ionson. | = 4692 = 1524579 |

Appendix

Scialetheia Et In Arcadia Ego
(Posted on Internet, July 9, 2005)

An allusion to the CORE theme of ancient creation myth is inscribed on a marble monument erected at Shugborough Hall in Staffordshire in mid-18th century. It depicts a MIRROR image of Nicolas Poussin's mid-17th century painting 'Les Bergers d'Arcadie' or 'The Shepherds of Arcadia', where the shepherds stand by a sepulchre, with one of them pointing to the inscription 'Et in Arcadia Ego', 5497.

On the monument's pedestal are inscribed the letters D.O.U.O.S.V.A.V.V M, 6852, with the first and last letters D and M placed below and to the left/right of the other letters. "The inscription has never been deciphered," advise the authors of a best-selling book on related issues (1996).

In 2004, Britain's premier code-breaking agency at Bletchley Park invited proposed solutions to the Shugborough Hall cipher puzzle from the general public. A total of 48 entries were received – what follows is a (non-submitted) 49th proposed solution.

With 'Et in Arcadia Ego' as MIRROR image Above of 'Scialetheia' Below, the Cipher Sum of letters/words inscribed and implied as determined by the Saga-Shakespear Cipher Key (placed on record in enciphered form by Snorri Sturluson in 13th century Iceland and discovered and extracted by me in the 1970s) is $6852 + 4600 + 5497 = 16949$.

This Cipher Value would relate the CORE theme of the Shakespeare version of ancient creation myth to its presumptive pre-historic origins as reflected in the Cipher Sum $1392 + 4672 + 5002 - 1000 + 6783 + 100 = 16949$, where

1392 = Leo;

4672 = Regulus;

5002 = Stonehenge;

"...when the anonymous men of prehistory laid out Stonehenge, the sun went near the star Regulus, in Leo, at the time of summer solstice." (Owen Gingerich, 'The Basic Astronomy of Stonehenge', in *Astronomy of the Ancients*, MIT Press, 1981, p. 121.)

- 1000 = Darkness;

6783 = Mons Veneris;

"It is now a commonplace of criticism that [Edmund] Spenser describes the 'stately mount' rising in the middle of the Garden of Adonis in terms which identify it with the anatomical mons Veneris. [...] The mount in Spenser's garden represents, then, the centre of the little world of man as well as the fruitful and generative centre of the poem's external world." (Michael Baybak, Paul Delany, and A. Kent Hieatt, 'Placement 'in the midst' in The Fairie Queene, in 'Silent Poetry - Essays in numerological analysis', ed. by Alastair Fowler, 1970, pp. 142-143.)

100 = The End

Appendix**Scialetheia Et In Arcadia Ego – cont.**

Briefly, the imagery concerns transmundane [Regulus in Leo] Light of the World 'penetrating' Mother Earth's 'maidenhead' [Stonehenge] at Midsummer's Dawn and, by lighting on a Stone Column located on the line of sight between the point of entry and an Altar at the Center, causes a Shadow ('Scialetheia' or 'A Shadow of Truth') to fall upon the Altar.

This Alpha 'event' is prelude to Omega at Light of the World's Second Coming One [Great Platonic] Year later, when the Equinoctial Points have moved a full circle around the Zodiac.

The imagery concerns what was known as 'the passage of Jesus' as reflected in the medieval warning: 'Time Jesum transeuntem et non revertentem (Cipher Value 21288), or 'Dread the passage of Jesus for he does not return' - a phrase "which has terrified more than one soul," according to Joseph Campbell.

As here construed, this is also the theme conveyed by the imagery of Poussin's 'Les Bergers d'Arcadie', 7582 as in $7582 + 3635 + 6677 + 3394 = 21288$, where

3635 = Emmanuel;

6677 = God With Us; and

3394 = Jesus.

As in Matt. 1:23-25:

Behold, a virgin shall be with child, and shall bring forth a son, and they shall call his name Emmanuel, which being interpreted is, God with us. Then Joseph being raised from sleep did as the angel of the Lord had bidden him, and took unto him his wife: And knew her not till she had brought forth her firstborn son: and he called his name JESUS.

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