

**William Shakespeare**  
**The French Connection**

**Introduction**

The Shakespeare Opus and the King James Bible (1611) represent the crowning achievement of a tradition of ‘hidden poetry’ whose roots extend back to the Four Augustan Poets of 1<sup>st</sup> century B.C. Rome. Literary works in the tradition represent variations on the unvarying core themes of ancient creation myth much as musical compositions do with respect to the tone scale.

The literary tradition itself appears to have been an outgrowth of the Mithraic Mysteries, whose influence in Europe was co-extensive with that of the Church of Rome until the 4<sup>th</sup> century. As such, and its roots in pagan imagery notwithstanding, Mithraism has been described as ‘the road not taken’ by Christianity in the first centuries of its existence.

The teachings of Mithraism have long been shrouded in mystery, which modern scholars ascribe to the *supposed* fact that, for some reason, the followers of Mithraism have left no written record thereof. After many years of research into related issues, the present writer is persuaded that this is incorrect – that Mithraic doctrines have been extensively documented through the centuries.

Albeit documented in ‘hidden poetry’ where *open* allusions serve to signal the presence within the text of *mythical imagery* couched in number symbolic form (gematria). This can be brought to light through the application to the text of an appropriate *KEY* as in the case of ancient Hebrew and Greek gematria – the underlying supposition is that the gift of *poetry* is divine in origin.

In his preface to *Edda*, Snorri Sturluson (d. 1241), Iceland’s great sage and literary master, wrote of everyday human understanding as follows (my translation): “But they understood all things by *earthly understanding* because they had not been given *spiritual wisdom*.” In the context of the Mithraic Mysteries, the *giver* of ‘spiritual wisdom’ is Pagan Monad *alias* Hebrew/Christian God.

In the imagery of myth, *earthly understanding* and *spiritual wisdom* are identified with polar opposites in the human psyche – Anus as the ‘seat’ of the Lower Emotions and MAN’s Head, whose female counterpart is ‘Well’ on Mons Veneris *alias* ‘the muses’ spring’. MAN is The World in Time and Space *alias* life-giving Cosmic Creative Power *alias* Penis. (See p. 2)

Also, the ‘foundation’ of MAN in this context is Triangle 3:4:5, and MAN’s ‘resurrection’, at which MAN ‘rises, shakes, and dies’ in Virgin’s Well on Mons Veneris, is symbolized by the sides of Triangle 3:4:5 raised to the third power,  $27 + 64 + 125 = 216$ . That is the Quest of MAN *alias* Monad, whose Female attributes are identified with Anus/Whore and Vagina/Virgin.

When first encountered, the imagery of ancient creation myth must strike modern readers as both complex and crude, yet the drama conveyed by means thereof is the familiar one of Man’s Fall and Resurrection. While other aspects of the imagery will be reflected in the following pages, the above details must suffice as background for illustrating Shakespeare’s French Connection.

Concept Of MAN

The world was created on a small island off the south coast of Iceland. The name of the island is Þrúdrangr (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.** (Einar Pálsson, Hypothesis # 1, *Baksvið Njálu*, ‘Background to Njála’, Reykjavík, 1969, p. 80; my translation.)

MAN Alias The World  
As Carrier Of Numerology

The above extract from the first of eleven books published by the late Einar Pálsson (d. 1986), a good friend of the writer and Iceland’s foremost student of the imagery of Iceland’s 9th century Settlement Myth and 13th century Saga Myth, in his series entitled *Rætur íslenzkrar menningar* (‘Roots of Icelandic Culture’), sheds light on the rationale behind Hebrew and Greek gematria.

For *if* Microcosmic Man *is* The World of ancient creation myth, *then* Man – more specifically, Man’s *intuitive or poetic faculty* viewed as the ‘seat’ of what Snorri Sturluson termed *spiritual wisdom* – must also be carrier of the numerology which the ancients held to reside in the world. Hence, it would seem, the italicized parts of the closing lines of Ovid’s *Metamorphoses* below.

Iamque opus exegi, quod nec Iovis ira nec ignis	= 20809
nec poterit ferrum nec edax abolere vetustas.	= 20812
Cum volet, illa dies, quae nil nisi corporis huius	= 23327
ius habet, incerti spatium mihi finiat aevi:	= 18460
parte tamen meliore mei super alta perennis	= 19235
astra ferar, nomenque erit indelebile nostrum,	= 20738
quaque patet domitis Romana potentia terris,	= 22001
ore legar populi, perque omnia saecula fama,	= 17657
siquid habent veri vatum praesagia, vivam.	= 18369 = <b>181408</b>

And now the measure of *my song* is done: The work has reached its end; *the book is mine*, None shall unwrite these words: nor angry Jove, Nor war, nor fire, nor flood, Nor venomous time that eats our lives away. Then let that morning come, as come it will, When *this disguise I carry shall be no more*, And all the treacherous years of life undone, And yet my name shall rise to heavenly music, The deathless music of the circling stars. As long as Rome is the Eternal City These lines shall echo from the lips of men, As long as *poetry speaks truth on earth*, That *immortality is mine to wear*. (Transl. by Horace Gregory, *Ovid – The Metamorphoses*, Mentor Books, 1960, p. 441)

As here construed, Francis Bacon, 5385, was cast as Immortal Poet’s ‘disguise’ in Shakespeare Myth, as in  $181408 + 5385 = \mathbf{186793}$ . In turn, this Cipher Value is mirrored in the Cipher Sum  $2307 + 1241 + 6085 + 13159 + 164001 = \mathbf{186793}$ , which relates the imagery of disguise-no-more to (a) Saga Myth, (b) The Shugborough Monument, and (c) Shakespeare’s *Booke/First Folio*.

For in Saga Myth September 23, 1241 (autumnal equinox), as in 2307 and 1241 was the ‘date’ of Snorri Sturluson’s ‘murder most foule’, which was viewed as Alpha to a future Omega known as Ártíð Snorra fólgsnarjarls, 13159 (‘Anniversary of the death of Snorri hidden earl’, where ‘earl’ is slang for Penis). In the context, O.U.O.S.V.A.V.V. = 6085 = duration from Alpha to Omega.

**MAN *Alias* The World**  
**As Carrier Of Numerology – cont.**

Finally, the residual Cipher Value of 164001 is that of Ben Jonson’s poem which was placed on the page opposite the author’s picture in the 1623 *First Folio* of William Shakespeare’s plays.

To the Reader.	= 5506
This Figure, that thou here seest put,	= 18235
It was for gentle Shakespeare cut;	= 16030
Wherein the Graver had a strife	= 13614
with Nature, to out-doo the life:	= 15814
O, could he but have drawne his wit	= 16422
As well in brasse, as he hath hit	= 13172
His face; the Print would then surpasse	= 19454
All that was ever writ in brasse.	= 16560
But, since he cannot, Reader, looke	= 13299
Not on his Picture, but his Booke.	= 15354
B. I.	= 541 = <b>164001</b>

**Augustan-Saga-Shakespeare Authors**  
**As Carriers Of Numerology**

*If* Ben Jonson’s introductory poem is properly regarded as part of ‘hidden poetry’ on core themes of ancient creation myth, *then* the question arises whether the late “Mr. William Shakespeare” of the dedication of Jonson’s famous *First Folio* commendatory poem is properly construed as an unequivocal reference to Will Shakspere of Stratford, as most Shakespeare scholars insist?

The brief answer is No! For, in the context of such ‘hidden poetry’, “Mr. William Shakespeare” is a *singular* form of reference to Eight renowned Augustan-Saga-Shakespeare Authors viewed as *one* Immortal Poet personified, through whose minds and pens “Our Ever-living Poet” of the Dedication of Shakespeare’s *Sonnets* is held to write “poetry [which] speaks truth on earth.”

In the ‘vocabulary’ of Augustan-Saga-Shakespeare Myth, the Immortal Poet is Monad, 1, whose ‘incarnation’ at the level of man is symbolized by Spirit *alias* ION, the title character of Plato’s book, embedded in Triangle 3:4:5 viewed as MAN’s ‘foundation’ (see p. 1). As here construed, Plato’s ION denotes Man’s Intuitive Faculty as ‘seat’ of the ‘gift’ of *Spiritual Wisdom* (see p. 2).

It is through ION that the Giver *alias* Monad places on record the *immortal* ‘wordes’ of which Jesus spoke to his disciples in Matt. 24:35-36 as follows (*King James Bible*, 1611):

Matt. 24:35

Heauen and earth shall passe away,	= 13309
but my wordes shall not passe away.	= 17433

Matt. 24:36

But of that day and houre knoweth no man,	= 17368
no, not the Angels of heauen, but my Father onely.	= 18918 = <b>67028</b>

**Augustan-Saga-Shakespeare Authors**  
**As Carriers Of Numerology – cont.**  
Immortal Poet's Incarnation

Monad	=	1
ION	=	1654
Triangle 3:4:5	=	345
<u>Augustan</u>		
Quintus Horatius Flaccus	=	14209
Publius Virgilius Maro	=	12337
Sextus Propertius	=	11999
Publius Ovidius Naso	=	11249
<u>Saga</u>		
Snorri Sturluson	=	11359
Sturla Þórðarson	=	9814
<u>Shakespeare Authors</u>		
Francis Bacon	=	5385
Edward Oxenford	=	7936
<u>Alias</u>		
Mr. William Shakespeare	=	10685
<u>Immortal Poet's</u> <u>Truth-Speaking-Poetry</u>		
The Wordes of Jesus (p. 3)	=	67028 = <b>164001</b>

**How We Know**  
**That Shakespeare Wrote Shakespeare**

In a paper entitled *How We Know That Shakespeare Wrote Shakespeare: The Historical Facts*, Shakespeare scholars Tom Reedy and David Kathman cite, *inter alia*, Ben Jonson's prefatory words to his *First Folio* commendatory poem, "To the memory of my beloved, The Author Mr. William Shakespeare" as evidence that Stratfordian Will Shakspeare 'wrote Shakespeare'.

They then go on to cite four lines towards the poem's end -

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

- and comment: "Here not only does Jonson tie the author to William Shakespeare of Stratford-upon-Avon, but he puts him in James I's court." In the imagery of myth, 'dying' Sweet Swan of Avon's 'flight' consummates 'sexual union' of Monad's Male/King and Female/Queen aspects – an act of Monad's metamorphosis into EK or "I" in 13<sup>th</sup> century Icelandic. (See p. 6)

Sweet Swan of Avon	=	10805
Sexual union – union of two 'fives'	=	10
EK	=	677 = <b>84288</b>

**How We Know**  
**That Will Shakspere Didn't Write Shakespeare**

Scholars who venture unknowingly and unprepared into the field of 'hidden poetry' in search of evidence to support what *seems* to be the case make fools of themselves – in the specific instance at hand, familiarity with the imagery of myth *and* the numerological aspects of 'hidden poetry' in the Shakespeare Opus stands the *apparent* meaning of Ben Jonson's lines on its head.

Augustan

Quintus Horatius Flaccus	= 14209
Publius Virgilius Maro	= 12337
Sextus Propertius	= 11999
Publius Ovidius Naso	= 11249

Saga

Snorri Sturluson	= 11359
Sturla Þórðarson	= 9814

Shakespeare Authors

Francis Bacon	= 5385
Edward Oxenford	= 7936 = <b>84288</b>

**Prince Hamlet**

**Archetypal Carrier Of Numerology**

In the *First Folio*, the *first* dialogue between usurper King Claudius and Prince Hamlet in Act I, Sc. ii sets the stage for, and places in the context of Augustan-Saga-Shakespeare creation myth, the tragedy that is about to unfold – the dialogue and associated Cipher Values are as follows:

King

But now my Cousin *Hamlet*, and my Sonne,? = 17432

Hamlet

A little more then kin, and lesse then kinde. = 16981

King

How is it that the Clouds still hang on you? = 20966

Hamlet

Not so my Lord, I am too much i' th' Sun. = 16622 = **72001**

Alias Jesus

As indicated by the Four *Pagan* and Four *Christian* Poets who make up the group of Augustan-Saga-Shakespeare Authors – and detailed by Einar Pálsson – the advent of Christ did *not* change the framework within which men thought about life's mysteries. Instead, the story of Jesus was that of *everyman* – a spark of divinity come to life in the 'seat' of Man's Lower Emotion.

Jesus As Archetype

The Wordes of Jesus (p. 3) = 67028

Alias Everyman

Anus = -2487

Mons Veneris = 6783

EK = 677 = **72001**

**Background**  
**Prince Hamlet**  
**The Once And Future King**  
 (Giorgio de Santillana)

This is meant to be only an essay. It is a first reconnaissance of a realm well-nigh unexplored and uncharted. From whichever way one enters it, one is caught in the same bewildering circular complexity, as in a labyrinth, for it has no deductive order in the abstract sense, but instead resembles an organism tightly closed in itself, or even better, a monumental “Art of the Fugue.”

The figure of Hamlet as a favorable starting point came by chance. Many other avenues offered themselves, rich in strange symbols and beckoning with great images, but the choice went to Hamlet because he led the mind on a truly inductive quest through a familiar landscape – and one which has the merit of its literary setting. Here is a character deeply present to our awareness, in whom ambiguities and uncertainties, tormented self-questioning and dispassionate insight give a presentiment of the modern mind. His personal drama was that he had to be a hero, but still try to avoid the role Destiny assigned him. His lucid intellect remained above the conflict of motives – in other words, his was and is a truly contemporary consciousness. And yet this character whom the poet made one of us, the first unhappy intellectual, concealed a past as a legendary being, his features predetermined, preshaped by long-standing myth. There was a numinous aura around him, and many clues led up to him. But it was a surprise to find behind the mask an ancient and all-embracing cosmic power – the original master of the dreamed-of first age of the world.

Yet in all his guises he remained strangely himself. The original Amlóði, as his name was in Icelandic legend, shows the same characteristics of melancholy and high intellect. He, too, is a son dedicated to avenge his father, a speaker of cryptic but inescapable truths, an elusive carrier of Fate who must yield once his mission is accomplished and sink once more into concealment in the depths of time to which he belongs: Lord of the Golden Age, the Once and Future King. [...]

Amlóði was identified, in the crude and vivid imagery of the Norse, by the ownership of a fabled mill which, in his own time, ground out peace and plenty. Later, in decaying times, it ground out salt; and now finally, having landed at the bottom of the sea, it is grinding rock and sand, creating a vast whirlpool, the Maelstrom (i.e. the grinding stream, from the [Icelandic] verb *mala*, “to grind”), which is supposed to be a way to the land of the dead. This imagery stands, as the evidence develops, for an astronomical process, the secular shifting of the sun through the signs of the zodiac which determines world-ages, each numbering thousands of years. Each age brings a World Era, a Twilight of the Gods. Great structures collapse; pillars topple which supported the great fabric; floods and cataclysms herald the shaping of a new world. (*Hamlet's Mill – An Essay on Myth and the Frame of Time*, 1969; Second Paperback Edition, David R. Godine, Publisher, Boston, 1983, pp. 1-2.)

**Prince Hamlet**  
**Gnostic, Hebrew, And Christian Archetype**

The *first* words addressed to Prince Hamlet by his mother, Queen Gertrude, follow immediately upon the dialogue between King Claudius and the Prince in Act II, Sc. ii (see p. 5). As detailed on the next page, Queen Gertrude's words convey in the form of numerological ‘hidden poetry’ Prince Hamlet's universal dimensions hitherto undreamed of by orthodox Shakespeare scholars.

**Queen**

Good <i>Hamlet</i> cast thy nightly colour off,	= 17401
And let thine eye looke like a Friend on Denmarke.	= 17021
Do not for euer with thy veyled lids	= 16984
Seeke for thy Noble Father in the dust;	= 15816
Thou know'st 'tis common, all that liues must dye,	= 24535
Passing through Nature, to Eternity.	= 17985 = <b>109742</b>

### Prince Hamlet

#### Gnostic, Hebrew, And Christian Archetype – cont.

For the Cipher Value of Queen Gertrude's words is mirrored in the Cipher Sum  $7864 - 1000 + 35850 + 67028 = 109742$ , where (a) 7864 = Jesus Patibilis (see below), (b) – 1000 Darkness, (c) 35850 = Ten Sefiroth of Kabbalah whereby Monad/En Sof is manifested as EK (see below), and (d) 67028 = The Wordes of Jesus (p. 3).

#### Background

##### The Gnostic Jesus

...Jesus is here the god with the mission of revelation to *man*, a more specialized hypostasis or emanation of the Messenger, whose mission was to the captive Light in general and preceded the creation of man. That it is he who makes Adam eat from the Tree of Knowledge explains the Christian accusation that the Manichaeans equated Christ with the serpent in Paradise. Of the content of this revelation, the doctrine concerning "his own self cast into all things" requires comment. It expresses the other aspect of this divine figure: in addition to being the source of all revelatory activity in the history of mankind, he is the personification of all the Light mixed into matter; that is, he is the suffering form of Primal Man. This original and profound interpretation of the figure of Christ was an important article of the Manichaean creed and is known as the doctrine of the *Jesus patibilis*, the "passible Jesus" who "hangs from every tree," "is served up bound in every dish," "every day is born, suffers, and dies." He is dispersed in all creation, but his most genuine realm and embodiment seems to be the vegetable world, that is, the most passive and the only innocent form of life. Yet at the same time with the active aspect of his nature he is transmudane Nous who, coming from above, liberates this captive substance and continually until the end of the world collects it, *i.e.*, *himself*, out of the physical dispersal. (Hans Jonas, *The Gnostic Religion – The Message of the Alien God and the Beginnings of Christianity*, Second Edition, revised, Beacon Press, Boston, 1963, pp. 228-229)

#### 'The God Of The Mystics'

##### The Kabbalah

The most influential Kabbalistic text was *The Zohar*, which was probably written in about 1275 by the Spanish mystic Moses of Leon. As a young man, he had studied Maimonides but had gradually felt that attraction of mysticism and the esoteric tradition of Kabbalah. *The Zohar* (The Book of Splendour) is a sort of mystical novel, which depicts the third-century Talmudist Simeon ben Yohai wandering around Palestine with his son Eliezar, talking to his disciples about God, nature and human life. There is no clear structure and no systematic development of theme or ideas. Such an approach would be alien to the spirit of *The Zohar*, whose God resists any neat system of thought. Like Ibn-al-Arabi, Moses of Leon believed that God gives each mystic a unique and personal revelation, so there is no limit to the way the Torah can be interpreted: as the Kabbalist progresses, layer upon layer of significance is revealed. *The Zohar* shows the mysterious emanation of the ten *sefiroth* as a process whereby the impersonal En Sof becomes a personality. In the three highest *sefiroth* – Kether, Hokhmah and Binah – when, as it were, En Sof has only just "decided" to express himself, the divine reality is called "he." As "he" descends through the middle *sefiroth* – Hesed, Din, Tifereth, Netsakh, Hod and Yesod – "he" becomes "you." Finally, when God becomes present in the world in the Shekinah, "he" calls himself "I." It is at this point, where God has, as it were, become an individual and his self-expression is complete, that man can begin his mystical journey. Once the mystic has acquired an understanding of his own deepest self, he becomes aware of the Presence of God within him and can then ascend to the more impersonal higher spheres, transcending the limits of personality and egotism. It is a return to the unimaginable Source of our being and the hidden world of sense impression is simply the last and outer-most shell of the divine reality. (Karen Armstrong, *A History of God*, Ballantine Books, New York, 1993, p. 247)

##### The Ten Sefiroth

(*Op. cit.*, p. 246)

En Sof (Without End)	=	2638
Kether (Crown)	=	3025
Hokhmah (Wisdom)	=	2852
Binah (Intelligence)	=	1559
Hesed (Love or Mercy)	=	1953
Din (Power)	=	1219 = <u>13246</u>

**Background – cont.****The Ten Sefiroth**

Carryover:	= 13246
Tifereth (Beauty)	= 4209
a.k.a. Rakhmim (Compassion)	= 3301
Netsakh (Lasting Endurance)	= 3514
Hod (Majesty)	= 1261
Yesod (Foundation)	= 2434
Malkuth (Kingdom)	= 3816
a.k.a. Shekinah	= 3392
Ek (“I” in 13 <sup>th</sup> century Icelandic)	= 677 = <b>35850</b>

**I Madam,**

“I” is the first word spoken by Prince Hamlet in the third and final segment of the introductory exchanges between the King, the Queen, and the Prince in Act II, Sc. ii. This is here construed to signal Prince Hamlet’s *awakening* to En Sof’s manifestation as EK within his Psyche, which serves as point of departure for what Karen Armstrong terms “man’s mystical journey”.

**Hamlet**

I madam, it is common. = 7971

**Queen**

If it be; = 2402

Why seemes it so particular with thee? = 19719

**Hamlet**

Seemes Madam? Nay, it is: I know not Seemes. = 17380 = **47472**

**It Is Common**

Finally, when God becomes present in the world in the Shekinah, “he” calls himself “I.”  
It is at this point, where God has, as it were, become an individual and his self-expression is complete,  
that man can begin his mystical journey.

In turn, “man’s mystical journey” is construed to denote the coming to terms by Man’s Psyche with the turning-upside-down of its familiar world-view on the Psyche’s awakening to EK as its own *self*. It is a *spiritual* journey, whose success is predicated on EK’s “transcending the limits of personality and egotism” – a journey which the ancients likened to Spirit’s Crucifixion.

**Psyche Awakened**

Monad	= 1
ION	= 1654
Triangle 3:4:5	= 345
He	= -604
The Ten Sefiroth (see above)	= 35850

**Man’s Mystical Journey****Symbols of the Cross**

East - Darkness	= -1000
South - The Holy Ghost	= 108
West - Graal	= 1796
North - Will I Am! Shake Speare!	= 9322 = <b>47472</b>

**Salomon's House**  
**'That Within, Which Passeth Show'**

Francis Bacon's *New Atlantis* is here construed as a parable on Man's *spiritual journey* from the outer world of appearances (what *seemes*) to an inner world of *being* – a world of which Prince Hamlet speaks in advising the Queen: "I haue that Within, which passeth show; These but the Trappings, and the Suites of woe." *Alias* Salomon's House of Bacon's *New Atlantis*:

Hamlet

'Tis not alone my Inky Cloake (good Mother)	= 17048
Nor Customary suites of solemne Blacke,	= 18496
Nor windy suspiration of forc'd breath,	= 18834
No, nor the fruitfull Riuer in the Eye,	= 17097
Nor the dejected hauiour of the Visage,	= 16129
Together with all Formes, Moods, shewes of Griefe,	= 23381
That can denote me truly. These indeed Seeme,	= 17284
For they are actions that a man might play:	= 16663
But I haue that Within, which passeth show;	= 22379
These, but the Trappings, and the Suites of woe.	= 22006

That Which Passeth Show

Salomon's House = -7909 = **181408**

**Francis Bacon's New Atlantis**  
**And Shakespeare Myth**

Bacon's choice of *Salomon's House* as label for "that Within, which passeth show" attests to the non-sectarian world-view of authors in the Augustan-Saga-Shakespeare tradition – a tradition in which the pre-historic imagery of Pagan Myths was viewed as timeless framework for learned reflection on the Psyche's evolution at the level of both Individual and Microcosmic Man.

In Shakespeare Myth, actor/player Will Shakspere, about whom next to nothing is known *except* for the 'documentation' of his baptism and burial in what purports to be a true *copy* of original 'records' of Stratford's Holy Trinity Church, was cast as Archetypal Individual and Microcosmic Man, whose 'houre vpon the stage' is prelude to the *End of the World of Appearances*.

Shakespeare Myth begins with Spirit's Incarnation at the level of Archetypal Man whereby transmundane Light of the World makes its entry onto the Stage of Appearances – that which *seems* – partaking in "actions that a man might play" before its transformation by metamorphosis by play's end into Flaming Sword *alias* Mr. William Shakespeare (see pp. 3-4).

Monad	= 1
ION	= 1654
Triangle 3:4:5	= 345
Light of the World	= 1000
Flaming Sword	= 4000
Mr. William Shakespeare	= 10685 = <u>17685</u>

**Francis Bacon's New Atlantis**  
**And Shakespeare Myth – cont.**

Carryover: = 17685

**Master And Pupil At Play's End**

(New Atlantis, omega paragraph)

And when he had said this he stood up; and I, as I had been taught, knelt down; and he laid his right hand upon my head, and said, "God bless thee, my son, and God bless this relation which I have made. I give thee leave to publish it, for the good of other nations; for we are here in God's bosom, a land unknown."

God bless thee, my son, = 8697

and God bless this relation which I have made. = 18183

I give thee leave to publish it, = 12969

for the good of other nations; = 13231

for we here are in God's bosom, a land unknown. = 19748

And so he left me; having assigned a value of about two thousand ducats for a bounty to me and my fellows. For they give great largesses, where they come, upon all occasions.

**The Master Of Salomon's House**

(Stratford, Holy Trinity Church)

IUDICIO PYLIUM, GENIO SOCRATEM, ARTE MARONEM = 19365

TERRA TEGIT, POPULUS MÆRET, OLYMPUS HABET = 20204

With the judgment of Nestor, the genius of Socrates, the art of Virgil,  
earth covers him, the people mourn him, Olympus has him.

**World Of Appearances RIP**

(\* = meaningless scribble)

GOOD FRENDE FOR IESVS SAKE FORBEARE, = 14036

TO DIGG \*\*E DVST ENCLOASED \*\*ARE: = 11058

BLESE BE Y MAN Y SPARES \*\*ES STONES = 13243

AND CVRST BE HE Y MOVES MY BONES. = 12989 = **181408**

**The French Connection**

The Rennes-le-Château Mystery came to my attention in the early 1990s when, on a visit to Iceland from the U.S., a nephew of mine, who knew of my work on Saga-Shakespeare Myth since the mid-1970s, brought me his copy of *The Holy Blood and the Holy Grail* by Michael Baigent, Richard Leigh, and Henry Lincoln and suggested that I read it.

As I did so, it soon became clear to me that aspects of the RLC Mystery and the mode of its presentation to the public were strongly reminiscent of like aspects of the Shakespeare Mystery of Elizabethan England – a mystery, whose very existence is denied by orthodox scholars just as some serious students of the RLC Mystery debunk it as transparent hoax.

In both cases, absence from the record of plausible explanations for the alleged mysteries has lent an air of *a priori* credibility to such arguments. In my own case, the writings of a friend, the late Einar Pálsson, on 'The Roots Of Icelandic Culture' had made me sceptical of the like argumentation in the case of the Saga literature of 13<sup>th</sup> century Iceland.

**The French Connection – cont.**

It is only now, more than ten years after my first encounter with the Rennes-le-Château Mystery, that I have worked my way through the thicket of obscuring *silence* with respect to the point of it all – an earth-shattering demonstration of the Immortal Poet’s *active* presence in the world – and find myself in a position to place the Rennes-le-Château Mystery in context as detailed below.

And, as in the case of the companion document of February 20, 2005 entitled ‘Prince Hamlet – *Scialetheia et in Arcadia Ego*’, the following pieces of ‘hidden poetry’ on ‘William Shakespeare - The French Connection’ are presented with minimal commentary in the interest of brevity.

**William Shakespeare**  
**Poussin**  
**And The Two RLC Cipher Notes**

Our Ever-living Poet

TO THE.ONLIE.BEGETTER.OF.	= 10233
THESE.INSUING.SONNETS,	= 11550
Mr. W.H., ALL HAPPINESSE	= 9775
AND.THAT.ETERNITIE.	= 7932
PROMISED.	= 4480
BY.	= 541
OUR EVER-LIVING POET.	= 10347
WISHETH.	= 5122
THE WELL-WISHING.	= 9575
ADVENTURER.IN	= 6780
SETTING.FORTH.	= 7354
T.T.	= 1846

Poussin  
And The Two RLC Cipher Notes

Scialetheia	= 4600
Darkness	= -1000
A DAGOBERT II ROI ET A SION EST CE TRESOR	= 16199
ET IL EST LA MORT.	= 7650
 D.O.U.O.S.V.A.V.V.M.	 = 6852
 BERGERE PAS DE TENTATION	 = 10165
QUE POUSSIN TENIERS GARDENT LA CLEF	= 16322
PAX DCLXXXI	= 2455
PAR LA CROIX ET CE CHEVAL DE DIEU	= 12214
J’ACHEVE CE DAEMON DE GARDIEN A MIDI	= 10511
POMMES BLEUES.	= 6472
Dies Irae	= 3321
<i>Et in Arcadia Ego</i>	= 5497 = <b>186793</b>

Light Of The WorldAsNautonnier Of Prieuré De Sion

Light of the World	=	1000
Nautonnier	=	5786
Prieuré de Sion	=	7158
Flaming Sword	=	4000

In Hebrew Myth, a “cycle” of 26 generations is held to have concluded with the ‘founding’ of the Jewish Nation through Moses’ encounter with God on Mount Sinai. A new “cycle” is held to have begun – in Christian Myth, this would be the “cycle” of Christ *alias* Light of the World whose “cycle” concludes with Light’s World-Ending transformation into Flaming Sword. Christ is *active* in the world – hence the 26 Nautonniers of Prieuré de Sion.

Twenty-six Nautonniers*(Dossiers secrets)*

Jean de Gisors	=	5771
Marie de Saint-Clair	=	7700
Guillaume de Gisors	=	8975
Edouard de Bar	=	4644
Jeanne de Bar	=	3555
Jean de Saint-Clair	=	6906
Blanche d'Evreux	=	6733
Nicolas Flamel	=	5712
Rene d'Anjou	=	4747
Iolande de Bar	=	4147
Sandro Filipepi	=	6902
Leonard de Vinci	=	6350
Connetable de Bourbon	=	8663
Ferdinand de Gonzague	=	8096
Louis de Nevers	=	7578
Robert Fludd	=	5757
J. Valentin Andrea	=	6654
Robert Boyle	=	5502
Isaac Newton	=	6763
Charles Radclyffe	=	6642
Charles de Lorraine	=	7901
Maximilian de Lorraine	=	9150
Charles Nodier	=	6275
Victor Hugo	=	6537
Claude Debussy	=	6163
Jean Cocteau	=	5026 = <b>186793</b>

**Why Victor Hugo?****The Advent Of Christ**(Virgil, 1<sup>st</sup> century B.C.)

MAGNUS AB INTEGRO SAECLORUM NASCITUR ORDO\* = 20087

Voici Qui Recommence Le Grand Ordre Des Siècles

'Dead' Monad = -1

Triangle 3:4:5 ('Foundation' of Microcosmic Man's Psyche) = 345

*Les Misérables* = 6357

A DAGOBERT II ROI ET A SION EST CE TRESOR = 16199

ET IL EST LA MORT. = 7650

BERGERE PAS DE TENTATION = 10165

QUE POUSSIN TENIERS GARDENT LA CLEF = 16322

PAX DCLXXXI = 2455

PAR LA CROIX ET CE CHEVAL DE DIEU = 12214

J'ACHEVE CE DAEMON DE GARDIEN A MIDI = 10511

POMMES BLEUES. = 6472

Resurrection (3:4:5 raised to the third power, 27 + 64 + 125) = 216

Jean Valjean [in 'dusty death'] = -4116

**The Final Chapter***(Les Misérables)*

In the Père-Lachaise cemetery, in the neighborhood of the potters' field, far from the elegant quarter of that city of sepulchers, far from all those fantastic tombs that display in presence of eternity the hideous fashions of death, in a deserted corner, beside an old wall, beneath a great yew on which the bindweed climbs, among the dog-grass and the mosses, there is a stone. This stone is exempt no more than the rest from the leprosy of time, from the mold, the lichen, and the birds' droppings. The air turns it black, the water green. It is near no path, and people do not like to go in that direction, because the grass is high, and they would wet their feet. All around there is a rustling of wild oats. In spring, the linnets come to sing in the tree.

This stone is entirely blank. The only thought in cutting it was of the essentials of the grave, and there was no other care than to make this stone long enough and narrow enough to cover a man.

No name can be read there.

Only many years ago, a hand wrote on it in pencil these four lines, which have gradually become illegible under the rain and the dust, and are probably gone by now:

Il dort. Quoique le sort fût pour lui bien étrange. = 23994

Il vivait. Il mourut quand il n'eut plus son ange. = 22982

La chose simplement d'elle-même arriva, = 15117

Comme la nuit se fait lorsque le jour s'en va. = 19824 = **186793**

He is asleep. Though his mettle was sorely tried,

He lived, and when he lost his angel, died.

It happened calmly, on its own,

The way night comes when day is done.

**Victor Hugo's Love Poem**  
**And Ben Jonson's First Folio Poem**

Victor Hugo's intimate familiarity with the imagery of Augustan-Saga-Shakespeare Myth was reflected in his book *Han d'Islande*. In the Saga tradition of 13<sup>th</sup> century Iceland, the *end of myth* has a 'date' certain *alias* 'Ártíð Snorra fólgsnarjarls', 13159 – 'Anniversary of the death of Snorri hidden earl', where 'earl' is Icelandic slang for 'Penis' *alias* instrument of Cosmic Creative Power, which 'falls' and 'dies' on 'begetting' Microcosmic MAN-Beast.

The phrase links what historians construe as *actual* rather than *mythical* 'murder' of the great sage and Edda author Snorri Sturluson on the night of September 23, 1241 – autumnal equinox. In ancient creation myth, as construed in this respect by the present writer, the Seventh *Day* of Creation was *defined* as One Platonic Great Year of 25920 calendar years, during which the equinoctial points describe one whole circle around the Zodiac.

In Shakespeare Myth, the 1593 Dedication of *Venus and Adonis*, William Shakespeare's *first* published work, states the author's concern that "the first heire of [his] inuention" *alias* MAN-Beast, may "proue deformed", in which case Shakespeare vows to undertake "grauer labour" to make amends. In the context of Saga-Shakespeare Myth viewed as a *unified* opus, the Dedication's Cipher Value of 378541 is that of Alpha to the Saga Myth Omega of 13159.

In Book Twelve, Ch. VI of *Les Misérables*, Victor Hugo presents a Love Poem, prefaced by the following text: intr

In these hours of waiting what did they do? This we have to tell, for this is history.

While the men were making cartridges and the women lint, while a large pot, full of melted pewter and lead destined for the bullet mold was smoking over a hot stove, while the lookouts were watching the barricades with weapons in hand, while Enjolras, whom nothing could distract, was watching the lookouts, Combeferre, Courfeyrac, Jean Prouvaire, Feuilly, Bossuet, Joly, Bahorel, a few others besides, sought each other out and got together, as in the most peaceful days of their student conversations, and in a corner of this bistro turned into a pillbox, within two steps of the redoubt they had thrown up, their carbines primed and loaded resting on the backs of their chairs, these gallant young men, so near their last hour, began to recite a love poem.

What poem? Here it is:

Victor Hugo's *historic* Love Poem's Cipher Value of 1137823, which includes a reference to "le divin Shakspeare" and whose final verse reflects the world-ending imagery of Saga-Shakespeare Myth, relates the Myth's Alpha and Omega to the Cipher Sum  $378541 + 1137823 + 13159 = 1529523$ . In turn, this is the Cipher Value of Ben Jonson's *First Folio* commendatory ode to William Shakespeare, whose last lines also reflect mythical world-ending imagery.

The Dedication of *Venus and Adonis*, Hugo's *Love Poem*, and Jonson's Commendatory Ode are shown below.

*Venus and Adonis*  
(Dedication, 1593)

TO THE RIGHT HONORABLE	= 9987
Henrie Vvriothesity, Earle of Southampton,	= 20084
and Baron of Titchfield.	= 8814
Right Honourable, I know not how I shall offend	= 21943
in dedicating my vnpolisht lines to your Lordship,	= 23463
nor how the worlde vvill censure mee for choosing	= 25442
so strong a proppe to support so vveake a burthen,	= 25266
onelye if your Honour seeme but pleased,	= 17161
I account my selfe highly praised,	= 13387 = <u>165547</u>

**Victor Hugo's Love Poem**  
**And Ben Jonson's First Folio Poem – cont.**  
Venus and Adonis

Carryover:	=165547
and vowe to take aduantage of all idle houres,	= 18634
till I haue honoured you vvith some grauer labour.	= 23217
But if the first heire of my inuention proue deformed,	= 23437
I shall be sorie it had so noble a god-father:	= 15796
and neuer after eare so barren a land,	= 12970
for feare it yeeld me still so bad a haruest,	= 16690
I leaue it to your Honourable suruey,	= 17417
and your Honor to your hearts content,	= 18884
vvhich I wish may alvvaies ansvere your ovvne vvish,	= 27199
and the vvorlds hopefull expectation.	= 17766
Your Honors in all dutie,	= 11662
William Shakespeare	= 9322 = <b>378541</b>

Victor Hugo's Love Poem  
*(Les Misérables, Bk. 12, Ch. V)*

Vous rappelez-vous notre douce vie,	= 18536
Lorsque nous étions si jeunes tous deux.	= 22067
Et que nous n'avions au coeur d'autre envie	= 20060
Que d'être bien mis et d'être amoureux.	= 16389
Lorsqu'en ajoutant votre âge à mon âge,	= 16669
Nous ne comptions pas à deux quarante ans,	= 19767
Et que, dans notre humble et petit ménage,	= 17075
Tout, même l'hiver, nous était printemps?	= 19714
Beaux jours! Manuel était fier et sage,	= 16004
Paris s'asseyait à de saints banquets,	= 16565
Foy lançait la foudre, et votre corsage	= 16315
Avait une épingle où je me piquais.	= 14404
Tout vous contemplait. Avocat sans causes,	= 21940
Quand je vous menais au Prado dîner,	= 15178
Vous étiez jolie au point que les roses	= 19952
Me faisaient l'effet de se retourner.	= 14717
Je les entendais dire: Est-elle belle!	= 13207
Comme elle sent bon! quels cheveux à flots!	= 18731
Sous son mantelet elle cache une aile;	= 15531
Son bonnet charmant est à peine éclos.	= 16006 = <u>348827</u>

**Victor Hugo's Love Poem**  
**And Ben Jonson's First Folio Poem – cont.**  
Victor Hugo's Love Poem

Carryover:	=348827
J'errais avec toi, pressant ton bras souple.	= 20463
Les passants croyaient que l'amour charmé	= 19195
Avait marié, dans notre heureux couple,	= 17538
Le doux mois d'avril au beau mois de mai.	= 15508
Nous vivions cachés, contents, porte close,	= 21687
Dévorant l'amour, bon fruit défendu;	= 15454
Ma bouche n'avait pas dit une chose	= 13985
Que déjà ton coeur avait répondu.	= 14735
La Sorbonne était l'endroit bucolique	= 17073
Où je t'adorais du soir au matin.	= 13888
C'est ainsi qu'une âme amoureuse applique	= 18853
La carte du Tendre au pays latin.	= 12832
O place Maubert! O place Dauphine!	= 12374
Quand, dans le taudis frais et printanier,	= 17760
Tu tirais ton bas sur ta jambe fine,	= 15225
Je voyais un astre au fond du grenier.	= 15892
J'ai fort lu Platon, mais rien ne m'en reste	= 17688
Mieux que Malebranche et que Lamennais;	= 16065
Tu me démontrais la bonté céleste	= 14533
Avec une fleur que tu me donnais.	= 14238
Je t'obéissais, tu m'étais soumise.	= 15746
O grenier doré! te lacer! te voir!	= 13243
Aller et venir dès l'aube en chemise,	= 13433
Mirant ton front jeune à ton vieux miroir!	= 20650
Et qui donc pourrait perdre la mémoire	= 17582
De ces temps d'aurore et de firmament,	= 15087
De rubans, de fleurs, de gaze et de moire,	= 14466
Où l'amour bégaye un argot charmant?	= 14699
Nos jardins étaient un pot de tulipe;	= 16877
Tu masquais la vitre avec un jupon;	= 16922
Je prenais le bol de terre de pipe,	= 12306
Et je te donnais la tasse en japon.	= 13172 = <u>857996</u>

**Victor Hugo's Love Poem**  
**And Ben Jonson's *First Folio* Poem – cont.**  
Victor Hugo's Love Poem

Carryover:	=857996
Et ces grands malheurs qui nous faisaient rire!	= 21432
Ton manchon brûlé, ton boa perdu!	= 13915
Et ce cher portrait du divin Shakspeare	= 17521
Qu'un soir pour souper nous avons vendu!	= 22530
J'étais mendiant, et toi charitable;	= 13671
Je baisais au vol tes bras frais et ronds.	= 17467
Dante in-folio nous servait de table	= 15232
Pour manger gaîment un cent de marrons.	= 17278
Le première fois qu'en mon joyeux bouge	= 17244
Je pris un baiser à ta lèvre en feu,	= 13613
Quand tu t'en allas décoiffée et rouge,	= 15375
Je restais tout pâle et je crus en Dieu!	= 17401
Te rappelles-tu nos bonheurs sans nombre,	= 19249
Et tous ces fichus changés en chiffons?	= 17190
Oh! que de soupirs, de nos coeurs pleins d'ombre,	= 21244
Se sont envolés dans les cieux profonds!	= 19465 = <b>1137823</b>

**Translation**

Do you remember our sweet life  
 When were so young, we two,  
 And had in our hearts no other desire  
 Than to be well dressed and be in love.

When by adding your age to mine,  
 We couldn't reach forty years between us,  
 And, in our humble little home,  
 Everything, even in winter, seemed spring?

Beautiful days! Manuel was proud and wise,  
 Paris sat down to incredible banquets,  
 Foy was waxing eloquent, and your blouse  
 Had a pin that pricked me.

Everyone gazed at you. A lawyer without a case,  
 When I took you to The Prado for dinner,  
 You were so pretty that the roses  
 Seemed to turn away.

I heard them say: Isn't she beautiful!  
 How lovely she smells! What flowing hair!  
 Under her cape she's hiding wings;  
 Her charming hat has scarcely bloomed.

**Victor Hugo's Love Poem**  
**And Ben Jonson's *First Folio* Poem – cont.**  
Translation

I wandered with you, squeezing your lissome arm.  
 People passing thought that charmed love  
 Had married in us, the happy couple,  
 The sweet month of April with the handsome month of May.

We lived hidden away, happy, the door closed,  
 Devouring love, good forbidden fruit;  
 My mouth had not said one thing  
 When already your heart had answered.

The Sorbonne was the bucolic spot  
 Where I adored you from dusk to dawn.  
 That is how a loving soul applies  
 The map of Tenderness to the Quartier Latin.

O Place Maubert! O Place Dauphine!  
 When, in the meager springlike room,  
 You drew your stocking up over your slim leg,  
 I saw a star in a garret nook.

I've read a lot of Plato, but remember nothing  
 Better than Malebranche and Lammenais;  
 You showed me celestial kindness  
 With the flower you gave me.

I obeyed you, you were in my power.  
 O gilded garret! To lace you up! To see you  
 Coming and going from daybreak in a chemise,  
 Gazing at your young forehead in your old mirror!

And who could ever lose the memory  
 Of those times of dawn and sky,  
 Of ribbons, of flowers, of muslin and watered silk,  
 When love stammers a charmed argot?

Our gardens were a pot of tulips;  
 You screened the window with your slip;  
 I would take the pipe clay bowl,  
 And I gave you the porcelain cup.

And those great calamities that made us laugh!  
 Your muff burnt, your boa lost!  
 And that beloved portrait of the divine Shakespeare  
 That we sold one evening for our supper!

I was a beggar, and you charitable;  
 I gave fleeting kisses to your cool round arms.  
 Dante in-folio was our table  
 For gaily consuming a hundred chestnuts.

**Victor Hugo's Love Poem**  
**And Ben Jonson's First Folio Poem – cont.**  
Translation

The first time, in my joyful hovel,  
 I stole a kiss from your fiery lips,  
 When you went off disheveled and pink,  
 I stayed there pale and believed in God!

Do you remember our countless joys,  
 And all those shawls turned to rags?  
 Oh! From our shadow-filled hearts what sighs  
 Flew off into the limitless skies!

**Ben Jonson's Commendatory Ode**  
 (*First Folio*, 1623)

To the memory of my beloved,	= 11150
The AVTHOR	= 5329
MR. WILLIAM SHAKESPEARE	= 10685
AND what he hath left us.	= 10274
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 = <u>504631</u>

**Victor Hugo's Love Poem**  
**And Ben Jonson's First Folio Poem – cont.**  
Ben Jonson's Commendatory Ode

Carryover:	=504631
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
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
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 = <u>1231395</u>

**Victor Hugo's Love Poem**  
**And Ben Jonson's *First Folio* Poem – cont.**  
**Ben Jonson's Commendatory Ode**

Carryover:	=1231395
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
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 despaires day, but for thy Volumes light.	= 18824
 BEN: IONSON.	 = 4692 = <b>1529523</b>

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