

The Once And Future King
Hamlet And Shakespeare

Overview

A large-scale, precise mathematical structure is embedded in the Shakespeare Opus such that the Cipher Value of Prince Hamlet's To-Be-Or-Not-To-Be scence in the *First Folio*, **878864**, is mirrored in those of the Dedications of *Venus and Adonis*, 378541, and *The Rape of Lucrece*, 296777, and a residual Cipher Value of 203546 as in $378541 + 296777 + \underline{203546} = \mathbf{878864}$.

The residual Cipher Value itself is the sum of the three memorial inscriptions in Stratford's Holy Trinity Church plus AMEN, as in $111239 + 51326 + 39569 + 1412 = \mathbf{203546}$. In turn, this latter Cipher Value 'anchors' a precise smaller-scale mathematical structure whose components derive from the imagery of Ancient Creation Myth reflected in the inner structure of Shakespeare Myth.

This structure identifies Prince Hamlet with Jesus Crucified and may be summarized as follows:

Prince Hamlet's Mission

(Act I, Sc. v – *First Folio*)

Oh all you host of heauen! Oh earth; what els?	= 18729
And shall I couple hell? Oh fie: hold my heart;	= 15857
And you my sinnewes, grow not instant old;	= 21200
But beare me stiffely up:	= 9827

Prince Hamlet *Alias* Crucified King

(King James Bible, 1611)

THIS IS JESUS THE KING OF THE JEWS (Matt. 27:37)	= 16549
THE KING OF THE JEWS (Mark 15:26)	= 9214
THIS IS THE KING OF THE JEWS (Luke 23:38)	= 13155
JESUS OF NAZARETH THE KING OF THE JEWS (John 19:19)	= 17710

Microcosmic MAN-Beast

Alias Prince Hamlet's Hell/Sepulchre Of Jesus

(Shugborough Hall Monument)

Triangle 3:4:5 (Foundation of Microcosmic MAN-Beast's Psyche)	= 345
<i>Scialetheia</i> (A Shadow of Truth)	= 4600
D.O.U.O.S.V.A.V.V.M.	= 6852
Resurrection (3:4:5 raised to the third power, $27 + 64 + 125$)	= 216
<i>Et in Arcadia Ego</i> (And I in Arcadia)	= 5497

Mission Accomplished

(*First Folio*)

The Workes of William Shakespeare,	= 16746
Containing all his Comedies, Histories, and Tragedies:	= 22079
Truely set forth, according to their first Originall.	= 24970 = 203546

Overview - cont

Prince Hamlet's identification with Jesus Crucified is rooted in ancient creation myth as reflected in Old and New Testament imagery as well as in the Mithraic Mysteries, which the Church of Rome viewed as 'heretical'. The 'heretical' aspect of Shakespeare Myth was highlighted by Ben Jonson's Dedication of his *First Folio* commendatory ode to 'Mr William Shakespeare', **10685**.

Who's There?

Sol Invictus	=	7645
Light of the World	=	1000
Jesus	=	3394
		<u>MAN-Beast</u>
Brownsword	=	-4000
Hamlet	=	2646 = 10685

Prince Hamlet was earlier identified as *The Once and Future King* of Christian Myth by Giorgio de Santillana in a work entitled *Hamlet's Mill – An Essay Investigating the Origins of Human Knowledge and its Transmission through Myth*. See Appendix for de Santillana's introduction – as noted there, the concept of a Once And Future King is a core aspect of a near-universal myth.

**The Large-Scale
Mathematical Structure - I**

(*Hamlet*, Act III, Sc. i – *First Folio*)

<i>Enter Hamlet.</i>	=	5415
<u>Hamlet</u>		
To be, or not to be, that is the Question:	=	18050
Whether 'tis Nobler in the minde to suffer	=	19549
The Slings and Arrowes of outragious Fortune,	=	23467
Or to take Armes against a Sea of troubles,	=	17893
And by opposing end them: to dye, to sleepe	=	16211
No more; and by a sleepe, to say we end	=	13853
The Heart-ake, and the thousand Naturall shockes	=	20133
That Flesh is heyre too? 'Tis a consummation	=	19800
Deuoutly to be wish'd. To dye to sleepe,	=	17421
To sleepe, perchance to Dreame; I, there's the rub,	=	19236
For in that sleepe of death, what dreames may come,	=	19794
When we haue shuffle'd off this mortall coile,	=	21218
Must giue vs pawse. There's the respect	=	20087
That makes Calamity of so long life:	=	13898
For who would beare the Whips and Scornes of time,	=	24656
The Oppressors wrong, the poore mans Contumely,	=	24952
The pangs of dispriz'd Loue, the Lawes delay,	=	18734
The insolence of Office, and the Spurnes	=	16768
That patient merit of the vnworthy takes,	=	20720
When he himselfe might his Quietus make	=	17879
With a bare Bodkin? Who would these Fardles beare	=	21696 = <u>411430</u>

The Large-Scale
Mathematical Structure – I – cont.

Carryover:	=411430
To grunt and sweat vnder a weary life,	= 17807
But that the dread of something after death,	= 17426
The vndiscovered Countrey, from whose Borne	= 21935
No Traueller returnes, Puzels the will,	= 20927
And makes vs rather beare those illes we haue,	= 19000
Then flye to others that we know not of.	= 20119
Thus Conscience does make Cowards of vs all,	= 20260
And thus the Natiue hew of Resolution	= 18787
Is sicklied o're, with the pale cast of Thought,	= 21086
And enterprizes of great pith and moment,	= 17836
With this regard their Currants turne away,	= 22968
And loose the name of Action. Soft you now,	= 18723
The faire Ophelia? Nimph, in thy Orizons	= 16746
Be all my sinnes remembered.	= 9726
<u>Ophelia</u>	
Good my Lord,	= 5047
How does your Honor for this many a day?	= 17675
<u>Hamlet</u>	
I humbly thanke you: well, well, well.	= 17391
<u>Ophelia</u>	
My Lord, I haue Remembrances of yours,	= 15437
That I haue longed long to re-deliver.	= 14927
I pray you now, receiue them.	= 12985
<u>Hamlet</u>	
No, no, I neuer gaue you ought.	= 12520
<u>Ophelia</u>	
My honor'd Lord, I know right well you did,	= 19402
And with them words of so sweet breath compos'd,	= 24384
As made the things more rich, then perfume left:	= 19172
Take these againe, for to the Noble minde	= 14959
Rich gifts wax poore, when giuers proue vnkinde.	= 24436
There my Lord.	= 5753 = 878864

The Large-Scale
Mathematical Structure - II
Venus and Adonis

TO THE RIGHT HONORABLE	=	9987
Henrie Vvriothsley, 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
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 answeere your ovvne vvish,	=	27199
and the vvorlds hopefull expectation.	=	17766
Your Honors in all dutie,	=	11662
William Shakespeare	=	9322 = 378541
 <u>The Rape of Lucrece</u>		
TO THE RIGHT HONOVABLE, HENRY	=	13355
VVriothsley, Earle of Southhampton,	=	17813
and Baron of Titchfield.	=	8814
The loue I dedicate to your Lordship is without end:	=	24594
whereof this Pamphlet without beginning	=	20833
is but a superfluous Moity.	=	14177
The warrant I haue of your Honourable disposition,	=	24299
not the worth of my vntutord Lines	=	18910
makes it assured of acceptance.	=	12693
VVhat I haue done is yours, what I haue to doe is yours,	=	25164
being part in all I haue, deuoted yours.	=	15478
VVere my worth greater, my duety would shew greater,	=	27009
meane time, as it is, it is bound to your Lordship;	=	21612
To whom I wish long life still lengthned with all happinesse.	=	29538
Your Lordships in all duety.	=	13166
William Shakespeare.	=	9322 = 296777

The Large-Scale
Mathematical Structure – II – cont.

The Three Memorial Inscriptions
In Stratford's Holy Trinity Church

(- = meaningless scribble)

STAY PASSENGER WHY GOEST --OU BY SO FAST	= 18650
READ IF --OU CANST WHOM ENVIOUS DEA-- HA-- PLAST	= 18782
WI--IN --IS MONU---- SHAKSPEARE: WI-- WHOME	= 18108
QUICK NATURE DIDE WHOSE NA-- DO-- DECK Y TOMBE	= 17538
FAR MORE ---N COST: SIEH ALL Y HE HA-- WRITT	= 16401
LEAVES LIVING ART BUT PAGE TO SERVE HIS WITT.	= 21760 = (111239)
GOOD FREND FOR IESVS SAKE FORBEARE,	= 14036
TO DIGG --E DVST ENCLOSED --ARE:	= 11058
BLESE BE Y MAN Y SPARES --ES STONES	= 13243
AND CVRST BE HE Y MOVES MY BONES.	= 12989 = (51326)
IUDICIO PYLIUM, GENIO SOCRATEM, ARTE MARONEM	= 19365
TERRA TEGIT, POPULUS MÆRET, OLYMPUS HABET	= 20204 =(39569)
With the judgment of Nestor, the genius of Socrates, the art of Virgil, earth covers him, the people mourn him, Olympus has him.	
AMEN	= 1412 = 203546

FILE: The Once And Future King

Appendix
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.

This essay will follow the figure farther and farther afield, from the Northland to Rome, from there to Finland, Iran, and India; he will appear again unmistakably in Polynesian legend. Many other Dominions and Powers will materialize to frame him within the proper order.

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.)