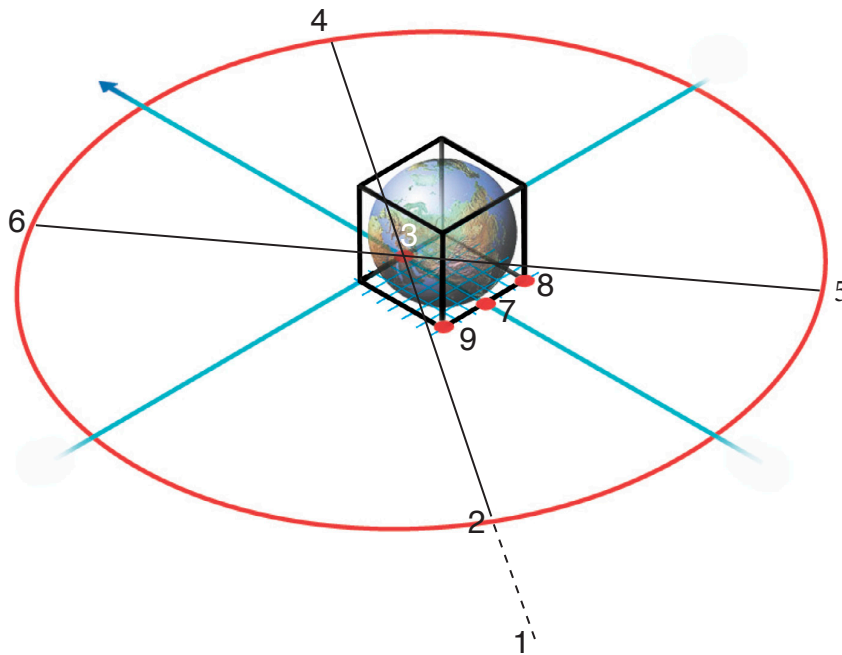


Stableness and Persistence

Pétur Halldórsson

For the context of this paper, it is appropriate that modern day physics predict that a particular kind of “field” permeated space to create mass. In it there had to be an undiscovered “God particle”, – the Higgs boson. It is clear that this tiny boson’s existence is very difficult to demonstrate. It only exists for a tiny fraction of a second before breaking up into other particles so fast that it cannot be directly detected and can only be perceived by the results of its immediate decay. The existence of this elusive particle is fundamental to our understanding of the shape of the world.

On the 9th marker of the Cosmic image of Paris, Porte de St. Cloud is preserved the Meter, the unit of measurement bestowed on mankind by the creative force which resides in the mind, operating like the force which turns Earth on its axis and driving man on a quest for stableness and persistence on the surface of the Earth. The cosmic order manifested in this unit dwells in the form of a Cube.



Research into the conceptual background of the Sagas told in 13th century Icelandic manuscripts has revealed a prehistoric image of creation marked in the land by Iceland's 9th century settlers with exquisite geometric and mathematical precision.

According to recent research by the Icelandic scholar, Einar Pálsson and Pétur Halldórsson, the principal reference points of the measure involved were the motions of the heavenly bodies and the cardinal directions. In fact, man's image of creation was a projection on the terrain of the Zodiac, anchored to prominent landmarks on the ground and the Sun's annual path around the Zodiac. The image of creation was at once sacred and a practical sun watch. The ancient approach is akin to a yardstick, which applies not only to the ancient sun watch in Iceland, for recent research establishes that the like reference frame was used in antiquity in all parts of the globe. The ideas outlined in Petur Halldorsson's books are the mature product of work and reflection of over 30 years of research bringing to light a "blueprint" up on which cultural areas were built. "I suggest that such an image of creation initiated the famous Stoneage constructions in Europe and underlies most, if not all, cultivated areas of the world. Thus; Jelling, Denmark - St.Denis, France - the Vatican, Rome - The Tower of London and Glastonbury, Avebury and Stonehenge, and last but not least, Bergþórshvoll, Iceland,² to name but a few, are rooted on a grid, suggesting their location is according to a measured plan that predates them.

It was during the upper Paleolithic, around 2.6 million to 12000 years ago, that humans began to engage in religious and spiritual behavior such as in a ritual of burial.

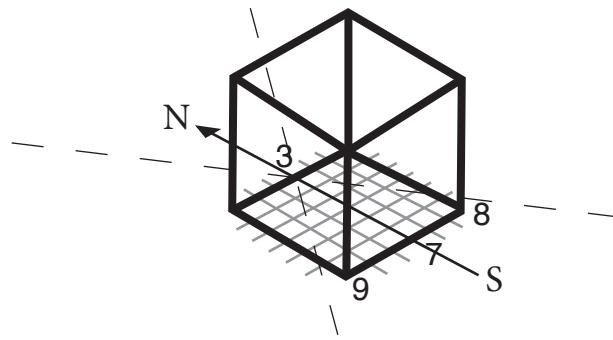
Orientation and time reckoning conceived the geometric measure of the image of creation (Cosmic Image). As they became firmly tied to key landmarks with all units of measurement modeled on the proportions of the human body – the act became a religious ritual. Correct measures of time and space, death and rebirth became principal concerns which subsequently fused with esthetics and thoughts which stir in the psyche and gradually assumed divine attributes.

Cubus Perfectus

The square as a center of a Cosmic Image was oriented to the cardinal directions, and paced south from the Cosmic Image center (3) to a given point on the edge of the horizon, a distance equivalent to 18250 feet. Consequently the like distance was proceeded in same direction to a given point which then had come into sight on the edge of the horizon, 18250 feet to (7), thus establishing a $2 \times 18250 = 36500$ feet north – south alignment fixed on the Pole star and Sirius, the south star. Then a measure was commenced in each direction, 18250 feet east towards the rising Sun on spring equinoxes (8), and 18250 feet west to where the Sun would set (9), establishing $2 \times 18250 = 36500$ feet east – west. Thus a squared cycle, 36500 feet in diameter was construed which gave north, south, east, west. The square thus oriented was at right angles to Earth's longitudes, and circumscribing the horizon, with the north-south axis thoroughly marked as its center line standing like an axle through the horizon.

According to the geometry allowed to represent the size of earth; seconds, minutes, degrees, etc., the squared center area of a Cosmic Image is 6 minutes each side. Such a square, hypothetically multiplied and lined up to form a continuous chain around the Earth yields a total of 3600 squares. In the context the cube as a basic geometric form is a manifestation of the number 216, its square $6' \times 6'$, cubed; $6 \times 6 \times 6$, yields 216. Each side of the cube has four 90° angles multiplied together yield 2160. Thus the cubed square of the center of a Cosmic Image hypothetically links the number of a cycle, 360, to 216.

Myths and legends were a living reality to the early Icelandic settlers. Its "grammar" and its attendant



ideology was based on a comprehensive World Picture, which in turn was based on the forces of nature and ancient geometry closely connected to the Mediterranean regions. Sacral kingship is an integral part of the whole complex.

One of the oldest Icelandic treatise is a small skin book called *Algorismus*, written at the turn of the 13th century. *Algorismus* was about numbers in relation to psychological ideas.

Section 17. of *Algorismus* reads as follows: “Every squared number has two measures, that is breadth and length. But cubicus numerus (the volume number) has three measures, that is breadth, length and height; therefore wise men hold that every visible body is put together from these numbers, for it always has these three measures. Inasmuch as eternal wisdom and one god desired to create the world in visible and bodily form, he placed fire and earth as the two outermost main creatures, because nothing in nature could be visible without them, for fire gives light and motion, but earth stableness and persistence.” In *Algorismus* the Cube is called Earth, which is said to give “stableness and persistence.”

The horizon squared

Since the dawn of recorded history the symbolic imagery of religion in most countries has mirrored the same set of basic ideas regarding proportions. In an English manuscript from the time of Athelstan king of England whose rule overlapped with the age of settlement in Iceland in 874, the laws pertaining the king’s holy verge dictate that it should be measured from a center; 3 miles, 3 furlongs, 3 acres, 9 feet, 9 hands, 9 barley corns, the sum of which is equivalent to 3 minutes of earth’s circumference. An area with 3 minute radius has a 6 minute diameter, which is an area of same size as the paced center of a Cosmic Image. Athelstan king of England’s holy verge was the Cube 216 – a symbolic Earth. The royal surveyors inherited their numerological knowledge from Athelstan’s grandfather, king Alfred. But the proportion measured so precisely was much older, it accorded with the ancient Egyptian measurements whereby Earth was divided into belts of 6 minutes each.³ This geodetic survey appears to have been an archaic heritage perhaps as old as man’s first attempt to stake a claim to his surroundings.

Thus the carefully measured center area was both a square and a circle. When measured as the Center of the Cosmic Image, the square was everywhere at right angles to Earth’s longitudes, with the North-South axis around which the Earth was held to revolve in ancient science thoroughly marked as its center line, standing like an axle through Man’s horizon. In the evolution of religious ideas the center of the base line (7) was a decisive point. Alignment from there to the Pole star served to orient the mind north and south. That is where the concept of a “gate into the world beyond” was held to be, according to Icelandic myth.⁴

Much later when temples were erected on those spots, they were usually constructed in symmetric fashion north-south, east-west with gardens in their immediate surroundings extending the notion in symbolic form far into the distance as may be seen in many manors in Europe. The symmetry is akin to numerological concepts in Kabbalah which aims to connect man’s finite world to infinite God. The squared circle as the center of the Cosmic Image, appears to have been a sacred ground. It was

specifically stated in 9th century law of England that utmost care had to be taken in traveling inside it, and that within it no one could lift a wepon in anger, that was deemed as crime against the king.

The subjective Cube

Nordic scholars are well aware of the consistency of the number 27 in relation to a “concept of first”. the number 27 is conspicuous as the number of descendants in Nordic Kings’ lineage, evident in many Nordic sagas where in all cases great care was taken that descendants numbered 27. In like manner the first Man in Edda’s House is called Askur. Askur Yggdrasill was the world tree around which the nine worlds revolved. It had three roots proposing direct harmony with 27, as a “root of lineage”.

In our attempt to glimpse the notion of the entity god created in the begining, we move to the Holy Land where archaic Hebrew numerals articulate an interesting shape. According to the numerals of the Hebrew gematrical alphabet, the first verse of Genesis: “In the beginning God created heavens and earth” are: In the beginning = 913, created = 203, God = 86. (aleph-tau) cannot be construed on its own, it is an object marker, = 401, the heavens = 395. (wau-aleph-tau) combines, and, with another object marker = 407, the earth = 296, addet up are; 2701.”

The Hebrew alphabets’, 37 and 73 are the numbers that were allowed to stand for Earth (37) and Heaven (73). When multiplied (37 x 73) they yield 2701 ⁵ as the notion (volume) of what God created first.

The original concept of the cube appears in the Kabbalah’ numerological explanations of creation as “a symbol for the almighty, derived from a single point where 6 points of the circumference represent 6 days of creation, the point in the center is the day of rest. Six internal lines link the 6 points to the center. That cube has in fact 8 angles but only 7 are visible because the eighth faces the eye and unites the visible central point with the eighth point, which lies behind it. The 6 outer points represent the visible form of the divine power, the seventh, the central point, is a symbol of the divine. The 8th, the invisible original point, is necessary to complete the form of the cube which can only be understood spiritually.” ⁶ When the eye beholds the cube’s three-dimensional form, it perceives the moment of perfect creation.

In terms of a Cosmic Image the proportion assimilated to the area within the horizon of man standing on the ground, – an area within 6 x 6 minute square,⁷ 1:60 of a degree of Earth’s circumference, 6’ or 36500 feet.



The notion of creation as 3, cubed, is a metaphor deeply rooted in the psyche. The forementioned Icelandic treatise, Algorismus, alleges; “wise men hold that every visible body is put together from these 3 numbers” ...giving creation “stablness and persistence”. Stablness and persistence of Creation within the court of king Athelstan was so important that its measure, which extended over 5 km, was to be precise within the length of a corn of barley, 6mm. King Athelstan’s measure was made by diverse units of measure, but which held the same proportion as the diameter of an area of 6 minutes of earth circumerence 36500 feet each side. In this context it is interesting that the respective composites

of Athelstan's units of measure entailed the number 27 x 2: 3 miles, 3 furlongs, 3 acres (27), 9 feet, 9 hands, 9 barley corns (27).

The discrepancy between 2700 and 2701 (and 72:73 and 360:365, mentioned below) is infinitely small, one can say, as elusive as the difference of what was held to be on earth and what was held to be in heaven. A problem of proportion which has plagued mankind since before our era, represented by the enigma of the "Pythagorean comma, perhaps the most primordial issue expressed in the study of number and harmony, namely, how to integrate the first two numbers, 2 and 3, within a harmonic set of relations. The discrepancy expressing a source of disharmony in the world whose roots can never be adjusted because it arose with their incompatibility."⁸ A problem perhaps played out in total surrender of the intellect in the New Years sermon called Saturnalia, when the last and lost 5 days of a year, were played out in a five day orgy that took place during the last 5 days of the year when man could behave like he was mindless – when the circle 360 was held to be a year of 365 days.

Both measures that construct a Cosmic Image; its diameter of 216000 feet, and the center area square of 36500 feet, suggest a 5 foot pace was used as a basic rule: 216000 feet = 5 feet x 43200, and 36500 feet = 5 feet x 7300, and 36000 = 5 feet x 7200. The careful measure of the base of the Cube of the center with diverse units of measure arriving at same proportion emphasizes the importance of recognizing the environment and to understand the passage of time. The measure had to be accurate because when it was used for orientation or as an almanac, the cube became the decider of the divine versus the earthly.

If we had in our hand a hypothetical "Mechanic Manual of a Human Being", it would state explicitly that a healthy man's utmost mobility was 216000 feet in 12 hours, and the diameter of his horizon was 36500 feet.

Multiplication of forms obtained by taming virgin land by geometric measure, construes a Cosmic Image. Its main proportions make the revolutionary (ludicrous) claim that they are a replica of; Earth, and the solar systems biosphere respectively. Embedded in them are; man's utmost attainment, Time, and the proportional comparison of man versus earth. Their careful measure in antiquity brings to consciousness the proportion of man and the size of the world: Thus the metaphor, The Cosmic Image is a mirror of the Universe, has to be made.

The shape of the cube of the center was cognate with a proportion which perfectly accommodated the horizon, later to be articulated as what god created first, and that it was an entity carefully measured down to a corn of barley. Perhaps the intrinsic yearning involved in this sophisticated play of dice was a prelude to what later became a "decider of the subjective and the objective". Icelandic myth seems to disclose a pagan funeral rite where in a ritual of death man dies into Helgafell (7) on the center axis of a Cosmic Image, for him to be buried at its sacred center, 6 minutes of earth circumference to the north (3). It reinforces the belief that when man started counting he was not simply counting, he was learning about space, seeking synchronicity with nature's effortless principles and earth's rotation and to the movement of the starry sky.

The Hebrews revered the flow of Time by reading the Tora in sequences asking to the matrix of the numerical allegory of a Cosmic Image and its holy center.⁹ The allegory of Hebrew scriptures intuited a path to the Cave of the The Church of Nativity (7), where myth says the first basilica was completed in the year 333. At this exact location within a Cosmic Image, alignments, orientation, cardinal directions, time and the notion of earth as Matter, were sanctified. That is the "quantification of divine versus object" which occurred at this spot. It seems to be the constitution of the Cube of the center of

a Cosmic Image, to fuse the physical and the godly seamlessly together, what Algorismus calls Cubus Perfectus, that gives “stablens and persistence.”

Man - Earth covendant

Finally Jesus appeared, mankind had craved this outcome after a passionate search for millanias. Until then the universe had been guarded by many deities.

As mentioned above, the hexagonal number of 4 is 37, which means, Earth, in Hebrew. When Earth was multiplied by Heaven it stood for the shape of the entity god created first. When the eye beholds the moment of perfect creation, the cube pops up from the hexagon creating the image of the World in exact proportion. 37 mirrored 73 like man mirrored his god in the image of the man, Jesus. A saviour was born and all gracious powers united in his cloak; Jesus delivered man from earth matrixes. When man acquired monotheism the Cosmic Image was moved inside a church and all check marks and proportions that hitherto had resided in nature became notions of the mind and succumbed to the will of man.

The above mentioned Algorismus holds some important informations about the philosophy of numbers in Nordic culture. Another manuscript, one of the oldest manuscripts in Iceland; AM 382 4to, is a Latin Panegyric for Saint Þorlákur Þórhallson bishop in Skálholt in the 12th century.

The manuscript AM 382 4to, is remarkable for its design. It puts the cube on its first page, unlike Algorismus which appears to have put it on its last, and lost page. The Cube of AM 382 4to, is in the form of a Panegyric designed as a square 72 x 72 on the upper left side of the page, with broad spaces below and to the right, the poem is beautifully written as a column of 24 lines divided in two parts, 14 and 10 lines each, setting the guidelines for the layout of the manuscript. The first 14 lines are composed of 72 positive adjectives about Þorlákur and carefully designed so that the column is in the shape of a rectangle. Thus the 72 adjectives form a perfect rectangled square, suggesting the notion of 72 72 72, as in 6 6 6, stands for the number 216 in the arithmetic of the Hebrew.

The Cube – the object of the devine

Myth attaches Þorlakur to the cube of the Icelandic Cosmic Image through Helgafell (7), closely assimilating his persona to the unconscious orthodoxy of a cube's concept as the “decider of the divine and the object.” Þorlákur was the driving force behind the implementation of the tithelaw in Iceland, establishing the church as an independent entity and an owner of its realestate. Thus Þorlakur fills the rank of many characters in history who converted the “subject”, or godly, into earthly things, – or the devine into objective. All those characters have in common to have been attached directly to a notion of the geometric measure which gave stableness and persistence within the principle of a Cosmic Image, the notion of “Matter” versus the “Divine”, – the Cube 216:

There was a man named Starkad in Njássaga, who took the land of Þríhyrningur, Mt. Triangle (8), as the first settler. His sons: Thorgeir, Bork and Thorkell were bad-tempered, hard-hearted and unkind. They coveted people's “matterial possessions.”

A man circumscribed in a squared cycle was perhaps the graphical rendering of these ideas by Leonardo da Vinci's Vetruvian Man.

Others where more prominent players in myth, some busy scrounging wealth from kings or bishops and distributing it back to the people, such as William Fits Osbern and Robin Hood in England who took money from the authorities and distributed it for the good of the people. William was hanged at Marble Arch, Robin hood's Bower is marker 8 in Somerset's Cosmic Image.

Gucello Storm in Noale (9), had the task of administering the church property in the Po delta of north Italy.

Same idea was symbolized by the dispute between San Lorenzo and the pope in third century Rome. Lorenzo was a deacon in the first Christian church of the city and a Treasurer of the Church. He became one of the first seven Christian saints, Lorenzo died a martyr's death for distributing church money to the poor. The iron grid on which he was burned, a rectangular grid with six squares became his symbol. The square 6 x 6 x 6 symbolized Earth/Matter, in the old religion. In the company of Lorenzo the grid transformed into a symbol of the earthly assets of the church, a symbol of "stability and persistence" guarded by Saint Lorenzo and the place of his martyrdom, the church of San Lorenzo fuori le Mura (7), is the "Helgafell" within Rome's Cosmic Image.

This ideal was perhaps best pronounced in the dispute between Jesus and the authorities of the Holy Land. Jesus was born in a cave in Bethlehem where now stands the Church of Nativity (7), dedicated to the congregation of the Mother of God. From the hilltop above it there are 36500 feet, as the crow flies, north to the fortress of the Tribe of Benjamin, Gibeah (3) or with a small tilt, magnetic north, to Har HaMenuchot (3), the Mount of Rest, cemetery in Jerusalem. According to the proportional harmony of these hilltops within the principle of a Cosmic Image, they stand for the main demarcations of the Cube 216 of the Israelites, with the Church of the Nativity being its symbolic "Helgafell" (7), the birth place of Jesus Christ, son of God in the image of man. The geometric measure which gave "stability and persistence" within the principle of a Cosmic Image, – the leading decider of the personification of the divine.¹⁰

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