

Magnum Opus: the search for the Heart (Cardo) or real Self.

by Peter Welsford.

INTRODUCTION

Shugborough Hall, Lichfield

The enigma of Shugborough Hall originally surfaced in 1982, grabbing the attention of the same very large public as had been originally alerted, through the publication of *The Holy Blood & Holy Grail* by Henry Lincoln and others ~ the first international best-seller to introduce seriously, the mystery of Rennes le-Chateau the little village in the South of France ~ as a direct result of the discovery of the strange parchments in that church by Saunière, the French Catholic priest.

There is a brief reference in that book to ‘the imposing marble bas-relief’ in the grounds of Shugborough and a full page photograph (p.158), showing the engraving of a copy of the ancient Nicholas Poussin painting in the marble, bearing the following caption:

“‘The Shepherds’ Monument, Shugborough Hall, Staffs. This is an eighteenth century copy of Poussin’s ‘Les Bergers d’Arcadia’ reversed, mirror fashion. The inscription has never been deciphered’. Yet carrying the mysterious motif with its: *Et In Arcadia Ego*, ~ written on the tomb, ~ the same as had been seen on the ground, near Rennes le-Chateau.

For those unfamiliar with this saga ~it is briefly stated in the book that ‘formerly a bishop’s residence, Shugborough (close to Lichfield Cathedral) was purchased by the Ansons in 1697 (the Lichfield line having become extinct, it was bought in the early nineteenth century by the Anson family: now the present Earls of Lichfield.)’

When a member of that family died in 1762, it was reported that an elegiac poem was read aloud in Parliament having these first and last lines, in a stanza of the poem: *Upon that storied marble cast thine eye ... But reason’s finger pointing at the tomb!*

[Erdeswick, A survey of Staffordshire, p.189]

In a later version of the Holy Grail quest, researched once again by Henry Lincoln, there was published in his book: *The Holy Place* (1991) ~ precise details as to the working up of a decode of the parchments including a ‘Vulgate’ Latin version of St John’s Gospel, found by Saunière in 1891, which he used in his search for ‘treasure.’ As to whether he really discovered a valuable treasure trove in the vicinity or alternatively, a ‘spiritual’ and symbolic “secret” instead, ~ as has been suggested many times, ~ we may never know.

Although Lincoln's significant decode was sufficient for its purpose, there was one short sentence involved which, although he said it acted as a 'key' to the encryption, nevertheless and in itself, provided further decoding material which he may have overlooked.

Readers interested in the finer details are referred firstly to page 27 in Lincoln's book and then to an article in the Montague Keen Foundation website (go to: 'montague keen') top left 'news' and click on the heading: *De-coding Mysterious Signs, Symbols and Crests – The Cardo*.

The direct link that corresponds here is the phrase: AD GENESARETH, 'To Genesareth'.

Lake Genesareth or Tiberius, the Sea of Galilee, which figures so significantly in the New Testament, implies the parable of the 153 'fishes' and the *vesica pisces* diagram.

The phrase: AD GENESARETH happens to be an anagram of A HARD GENE SET and now, we can see how all these symbols 'finger-post' us to the Lichfield encryption.

Shugborough Hall, Lichfield ~ A decode of The Shepherd Monument.

The following appeared on BBC News on 17th March 2006

and in [The Times](#) on March 18, 2006

Holy Grail 'clue' at stately home

A CODE etched on a marble monument in the grounds of a Staffordshire stately home is a secret message that the Holy Grail is buried near by, a Canadian codebreaker claimed yesterday. One or both of the stones thought to make up the Holy Grail are "very likely" to be buried in the Shugborough estate, near Stafford, according to Louis Buff Parry.

His two-year study of a mysterious code inscribed on the estate's Shepherd Monument comes after research by code experts from Bletchley Park, in Buckinghamshire, in 2003. They claimed that the code was a message from a 18th-century Christian sect.

Mr Buff Parry believes that a Holy Grail stone was captured in France and brought back to Shugborough in 1746 by Admiral George Anson.

Mr Buff Parry said it is a message the Grail is buried nearby.

The marble tablet is in the grounds of the Shugborough estate, near Stafford, and was owned by the Anson family, ancestors of the current Earl of Lichfield.

It was commissioned in 1748 by the then earl, Thomas Anson, and features a carved image of a Nicholas Poussin painting with the letters D OUOSVAVV M inscribed below.

Mr Buff Parry believes a Holy Grail stone was captured in France and brought back to Shugborough in 1746 by Admiral George Anson. Shortly afterwards the family commissioned the tablet which they encoded with the stone's location.

Mr Buff Parry believes the D and M stands for 1500 in Roman Numerals and refers to the 1,500th verse of Genesis.

The lack of a full stop after the final V means that part of the code should be read from right to left, spelling VVA – a word which means bloom or offshoot in Hebrew.

Other letters refer to the name Joseph, leading to the phrase The Bloom of Joseph as in Genesis verse 1,494. He said that in the bible that phrase means **the stone the builders forgot**.

He said: "I believe it is very likely that at least one of the stones will be eventually found here."

Richard Kemp, general manager of the estate, said Mr Buff Parry had managed to pin point the search for the Holy Grail from all over the world down to the estate.

"I think this new development will act as a platform for others to work from," he said.

This is the Message in Code:

O. U. O. S. V. A. V-V	
D.	M.

Where is "it*" buried? We may well ask?

An interpretation of the 'Gematria' letter/number count, follows:

Let us now consider instead, the coded letters in terms of the letter/number counts of 'gematria', as spelt out in: *'The Burial of Francis Bacon and His mother in the Lichfield*

Chapter House, the book by Walter Arensberg (1924), using the same ancient cipher method as previously established in *Cryptomenytices of Selenus*, alias Trithemius.

Note: A=1, and B=2 etc., I (=9) and J equate, U (=20) and V equate and VV = W =21.

AD (=5) + GENESARETH (= 98) = 103 “to the sea of Tiberius”, in Henry Lincoln’s decode of the parchments, ~ see his book: ‘The Holy Place’:

AD =’TO’ + A Hard Gene Set (103*) = 103
ET IN ARCADIA EGO = A Sepulchre (=103).

*103 = A Secret Flame = A (1) Sepulchre (102) = 103.

***The quest for The Holy Grail is the eternal search for Truth, Manly P. Hall.**

I first came across this treatise by Walter Arensberg when sorting out books in Thomas Bokenham’s study (‘Bokie’ was a past Chairman of The Francis Bacon Society) shortly after he died. It was in this booklet there was a full description of the *Cryptomenytices* letter/number count method which Arensberg had used in arriving at his conclusion that the burial place of Francis Bacon, would be found in Lichfield Cathedral.

‘Bokie’ as he was known, had already introduced the Society to the *Cryptomenytices* letter/number count which he used in some of his own published works, and I was fully familiar as Editor with many of his articles in *Baconiana*, the Society’s Journal.

The fact that Arensberg’s work had been perhaps unfairly, vilified by Col. And Mrs William Friedman, American crypto-analysts in their book: *The Shakespearean Ciphers Examined* (1957), was later refuted in several critiques, published as a *download*, on the Bacon Society website: (www.baconsocietyinc.org, see: Emblems and Cipher), setting out a detailed description of his conclusions.

Walter Conrad Arensberg who was a scholar and patron of the arts to whom Colonel Friedman devoted a whole chapter in his book, firstly discovered in Dante's writings a system called 'the compound anagrammatic acrostic' in 1922.

‘Col. Friedman had quoted Arensberg as saying: 'The numerical key-cipher employed by Bacon and by members of the Rosicrucian Fraternity is a method of representing a text by a number which is represented by another text.' Friedman writes: 'This is about the most comprehensible sentence in the book.' But he goes on to rubbish other approaches of Arensberg who, by this time, has died and is therefore unable to reply to Friedman's refutations’.

Arensberg had in fact asserted that: 'The conclusive evidence that William Shakespeare is the pseudonym of Francis Bacon is incorporated in the original editions of the Shakespeare plays and poems. This evidence consists of cryptograms in which the name of the poet is signed as Francis Bacon.'

Arensberg (in his book) focuses in particular on the play *Cymbeline* by Shakespeare and *The Advancement of Learning (Novum Organum)* by Bacon.

He finds an anagram in *Cymbeline* (Act II, Scene IV, lines 78 - 95): 'o, C, An, C, f.s. ni, Bra', read as FRANCIS BACON'. See footnote *

In fact, certain fresh laws (or axioms) have to be conformed to, in order to ensure total authenticity. Had these new encryptions been available and investigated by Friedman in his day, it would certainly have been possible for him to come to a different verdict.

THE BURIAL OF FRANCIS BACON. There are several identifiable symbols referred to by Arensberg in his treatise, including 'Aeneas' as expressed by Virgil the poet, 'The Golden Bough' and 'The Ring of Francis Bacon' for example, which he interpreted as pointing to the whereabouts of the grave he had found encoded within the play *Cymbeline*, having certain 'value for unit' correspondences.

All these numerous symbols 'finger-posted' Lichfield Cathedral as Bacon's final resting place.

Reverting back to the Shugborough Monument encryption: A first reading of part of the top line: O U O = 14 + 20 + 14 = 48, is a count of: ACORN, then S (=18) + V (=20) + A (=1) = 39, = **A KEY** = GERM = OMEGA = 39. DUM (4+20+12) = count of GOLD.

Remarkably, 39 is the count of the word CARDO (Heart), pointing 'towards the high peak', notably Cardou, replicated in the background to Poussin's painting of the tomb '*Et In Arcadia Ego*', to be seen in The Louvre, Paris ~ with the reverse image engraved on the Shugborough stone monument where Pech Cardou, on the horizon ~ 'acted like a Gunsight': to a Portal ~ originally identified by David Wood (Genisis 1985).*

Adding in the first D (=4) to OU, in the top line (34) = 38 = KEY.

The letters following the word: KEY total 86 and each of 4 'KEYS' decode, as follows:

MAGIC GOLDEN SEED = SET BRANCH = A RING GERM = A GOLDEN MEAN.

NOTE: DUOMO = 32 and the first 5 letters beginning with D are: DOUOS, adding to 70.

38 = KEY and 32 = THE = ONE = MAGIC = SEED. (38 + 32) = 70, "fingerposting" ~

70 = A STONE (1 + 69 = 38 + 32), here confirmed as: THE KEY.

STONE is an anagram of TONES or energies (harmonic frequencies), of a terrestrial and ethereal (or *celestial*) nature, where *Proserpina* or *Spirit in The Wisdom of the Ancients* by Francis Bacon is also mentioned (see below), in the introduction to Arensberg's book.

In it he relates The Philosopher's Stone and '*The Stones too hard to come by*' (p.16) to a line from Cymbeline (Shakspeare) corresponding to the Masonic symbolism of the stone that was rejected in the building of the Temple, which became 'the corner stone'.

Hence, ~ it is now quite clear that in our search for Truth, 'The Key' to the Grail is 'A Stone', where the final decode of The Shugborough Monument lies within the Code: ~

D O U O S V A V-V M = 4 + 14 + 20 (= 38), + 14 + 18 + 20 + 1 + 21 + 12 (86) = 124:

THE GOLDEN KEY = PROSERPINA, each the count of: 124 = A GOLDEN STONE.

THE BOOK OF REVELATIONS ~ AN INTERPRETATION

Can there be some connection or a significant correspondence between 'A Golden Stone' and 'The Book of Revelations', first intuited by St John following his revelations whilst on the island of Patmos, in Greece? Having recalled the work of a certain Hugh Randall-Stevens I had come across and studied in past years ~ I believed there might be.

Randall-Stevens a contemporary of Walter Arensberg, produced in the early twenties a remarkable set of inspirational writings complete with drawings: published as *The Book of TRUTH* (or the voice of Osiris). A heart specialist in Harley Street vouched for the authenticity of the drawings of Egyptian artefacts and Pharaohs he had witnessed, including the script, ~ and confirmed that he had no talent in this direction, whatsoever.

The last drawing in the book (number 67) is titled: *THE REOPENING OF THE SACRED VESSEL OF TRUTH* (November 1925) and the previous drawing (66) is named: *THE HEART OF DIVINE LIFE, LOVE AND WISDOM*.

The numbers: 66 in gematria = APOLLO and 67 = BRUIT = SECRET = MOSES.

Later in 1927 through inspirational dictation, there was conveyed to Randall Stevens the undistorted essence of what had been called "Revelations". By comparing the early part of this script 'line for line' with the King James version of *The Book of Revelations* in the Bible, it became quite clear that all references to the EL's ('the El-ohim') had been excised, at the time of the gathering of the bishops, at the Council of Nicea.

In particular, for example the verse: "He that can understand My sayings let him declare it, for unto him will I reveal the Cosmic Truth and I will render unto each one his birth-*stone* whereon his rightful name shall be engraven."

To be compared with the authorised version: Rev. 2.17., which reads as follows:

“To him that overcometh will I give to eat of the hidden manna, and I will give him a white *stone*, and in the *stone* a new name written, which no man knoweth saving he that receiveth it.”

Hence, by virtue of the original dictation, the white stone can in fact become the birth-stone and may transform to the GOLDEN STONE ~ for those, to whom the Cosmic Truth will be revealed, which implies an understanding of:

THE PHILOSOPHERS STONE

Be ye scrupulous in following the texts; and as to him that openeth the door for disobedience have nothing to do with him or his philosophy. [OAH SPE, Ch.V.12.]

The word: STONE also implies in Hebrew, the BEN-BEN Stone, and the number count (gematria) of BEN-BEN = 40 = A GERM, whilst: the BA-BA Stone (Ba Ba, Black Sheep?) has a count of: 3-3 = 33, = AEON = EYE so, conforming to the 33rd degree of the freemasons.

Derivations of the Hebrew: *BEN-BEN STONE* (Bayt final Nun) ~ correspond to the ‘*Book of the Arc of BON*’ ~ a chapter from *OAH SPE*, the title of the ancient Kosmon Bible, ~ intuited through an American medium: J.B. Newborough (1828-1891).

‘*The Book of the ARC OF BON*’ ~ being a history of Capilya, Moses and Chine, the three great leaders-forth of the faithists, reveals that of MOSES (= 67 = Bruit = *Secret*) in Egypt as a codex in the time of Lika (=31 = MEAN) ~ a son of Jehovih.

In this Book, being a full record of the chronicles of Jehovih, surprisingly there is disclosed the overthrow of the doctrines of Moses (p.642): by reference to the omission of any mention of the EL’s found in the original Revelations, already referred to and highlighted by Randall-Stevens through his inspirational dictation, ~ it is remarkable to find that in ‘the song of God’ after the deliverance of the Israelites, in *OAH SPE* (Chapter XIX) Moses, in this chapter alone, refers to: ‘EL-OIH, Almighty, Thou my God’, and not to Jehovih.

Codex: ‘THE ARC OF BON’ = 32 + 21 + 20 + 29 = 102, where:

102 = A GOLD NOUS = A GOLDEN ACORN = SECRET FLAME

= BRANCH WORD = A MAGIC ABCDarium = A MAGIC STONE.

Inserting the five missing vowels in turn between two Hebrew letters: Bayt and the final Nun, the words BAN, BEN, BIN, BON and BUN, gives a total count of **124** ~

THE GOLDEN KEY = **124** = **A GOLDEN STONE** ~ [See Shugborough].

A man to know a thing of his own knowledge hath the greatest of all wisdom. To be as thou art, a philosopher in time of death, is evidence of a great soul. Few have attained to this. [OAH SPE, Ch. X.23.]

Note: A full description with diagrams of: The Egyptian BEMBINE TABLE of Isis having many interpretations, is provided in Manly Hall's book: The Secret Teachings of All Ages, with a number count of $48 + 38 = 86 = \text{KEY ACORN}$.

Manly P.Hall, a lifelong researcher into the mysteries of ancient initiation, says the Great Pyramid was dedicated to the god Hermes, the personification of Universal Wisdom; it was not only a temple of initiation but a repository for the secret truths which he called the foundation of all arts and sciences. (See: *Knights of The Golden Stone*).

According to Hall, The Talmud (Judaism's holiest book, taking precedence even, over The Old Testament) contains a legend concerning the remarkable stone called the Shamir with which King Solomon trued the stones for the temple, involving the King of the Shedd's. From this episode there may be deduced the following decode, in gematria:

SHAMIR = NOUS (65) = RING IDEA. **SHEDD** = A KEY (39) = A **MIR** = A GERM,

The time will come, says Hall, when the secret wisdom shall again be the dominating religious and philosophical urge of the world: "Out of the cold ashes of lifeless creeds, shall rise phoenix-like the ancient Mysteries . . . the unfolding of man's spiritual nature is as much an exact science as astronomy, medicine and jurisprudence". (See: *Secrets of The Great Pyramid*, by Peter Tompkins).

Final Note: **ELIXIR** = A READYMADE (=73) = **A PSYCHE**.

CONCLUSION

It may be that far more questions arise from this interpretation than there are answers! To whom was the information hidden in the Rennes le-Chateau environ first known and how was it put there in the first place, before the discovery and de-coding of the parchments? Did Saunière find out the true secrets of such symbolism and realize that they were far more important than hidden treasure and the amassing of earthly wealth?. Not according to Patrice Chaplin in: City of Secrets and now in her latest book "**The Portal**" (an initiates journey into the Secret of Rennes le-Chateau).

It seems the implication is that a higher consciousness of secret, spiritual knowledge was known in Egypt at the time of the pharaohs and transmitted across Europe, throughout the centuries. Is this in fact "**The Portal**" I ask myself, targeted in line with the reverse image on the Shugborough Stone monument ~ where Peche Cardou on the horizon, acted like a Gunsight?

Was a possible link between France and England provided by an underlying stream of Rosicrucianism headed up by such grand Masters as Dr. Robert Fludd, Robert Boyle and secreted by Nicholas Poussin, for example, in his paintings? Latest references by another researcher Maxwell N. Field to a Carthusian emblem (1239), The Star of David, Chamechaude (acting like a gun sight), the ‘pivotal’ Hautecombe Abbey and a House of Savoy connection ~ with those of other researchers to the ‘Coume-Sourde stone’ enigma disclosing **A Golden Triangle**: which has an inherent Templar and Freemasonry involvement, ~ opens up fresh intriguing light on the relevance of ‘The Cardo’ (Heart), depicted behind the tomb, the main physical clue to *Arcadia*.

So one of the ‘stones’ as predicted by Mr Buff Parry has actually been ‘found’ as so revealed now, near Shugborough Hall! And apart from the Shugborough engraving in the grounds which symbolically replicates Poussin’s painting, there is a stained glass window in Lichfield Cathedral identified by Walter Arensberg, depicting an emblem of the Rose and the Cross, which positively affirms the Rosicrucian link.

According to Arensberg, he himself had decoded a critical mass of information convincing him that Francis Bacon undoubtedly was buried in the nearby Cathedral, where there were to be seen two ‘stones’ (there is a photograph of them on the floor of the Chapter House) which he said were: symbolically, the stones the builders rejected, the ‘stones’ much later referred to by Mr Buff Parry in his decode of the monument.

Arensberg’s attempts to convince the authorities at that time that the tomb should be opened as reported in his book, perhaps not surprisingly had drawn a complete blank. Strangely enough, at the beginning of his work there appeared the following extract from sayings by Bacon, where yet again, these ancients symbols may very well: ‘speak for themselves’:

So Proserpina remained Queen of the under world: where a great and new privilege was granted in honour of her; for whereas they who went down into the under world were not permitted to go back, a singular exception was made in favour of any one who should bring a certain golden branch as a present to Proserpina; such present entitling the bearer to go and return. It was a single branch growing by itself in a vast and dark wood; neither had it a stock of its own, but grew like mistletoe upon a tree of a different kind; and as soon as it was plucked off, another came in its place.

I am satisfied that the ancients regarded the conservation, and to a certain extent the restoration of natural bodies as a thing not desperate, but rather as abstruse and out of the way. And this is what I take them in the passage before us to mean, by placing this branch in the midst of the innumerable other branches of a vast and thick wood. They represented it as golden; because gold is the emblem of duration; and grafted, because the effect in question is to be looked for as the result of art, not of any medicine or method which is simple or natural.

[From Proserpina; or *Spirit*, in *The Wisdom of the Ancients* (‘Faithful Sayings concerning Inner Things’) originally published 1597, from *Sermones Fideles* by Francis Bacon, according to Archbishop Tenison ~ and see below].

In other words: **'If you want to hide a tree, ~ plant a wood'!**

NOTE: How **Proserpina = The Golden Key (124) = A GOLDEN STONE.**

Now moving forward, to today's more scientific view of these matters in terms of critical mass, objectively speaking, it could well be said that there have been various attempts in the distant past to change the course of history but so far, without any success.

'The spotlight of consciousness is a sunlight by itself'.

Are we witnessing: **THE REOPENING OF THE SACRED VESSEL OF TRUTH?**

We need a para-psychological dimension that can throw definite floodlights on the new horizons of science. The word Density (mass) is an anagram of Destiny! For example:

Look at the *'critical mass'* of all Energies generated by the fundamental religions!

However, ~ given the total Energy since identified in *critical Mass*: i.e Einstein's formula ($E = Mc^2$) but allowing for the necessary time within a universal, 'spiritual' Energy of a celestial nature to create *morphic fields*, thus providing a *holistic* tapestry within a *hologram* through which universal consciousness can operate, then scientifically, could not such *'super-consciousness's' through our portals'* bring about a real change in the world, ~ before it is too late?

An Addendum: A reviewer of this particular thesis namely Mark Finnan, the author of Oak Island Secrets, acquired a copy of the 3 dvd's titled **Lapis Exillis**, a Gavin Wince film, which he brought over from Canada for a Talk he gave (June 2010) in The Garden Room, Canonbury Tower, Islington, London, where Francis Bacon once lived for about ten years.

LAPIS EXILLIS (*The Stone is the Grail*) is an exciting and illuminating documentary presentation of Buff Parry's decode, based originally on interpretations from Genesis and the Old Testament, requiring elaborate Hebrew letter encryptions and taking viewers on a long journey across France, New York, Shugborough and Rosslyn in Scotland.

'Louis Buff Parry' is said here to be **'the Real Da Vinci Code Breaker'**.

Since the self same 'stones the builders rejected' can be seen to be symbolic – i.e they have multiple meanings, - it may be said that the two versions of the Shugborough Monument encryptions here presented are not in any conflict. More likely to a serious interpreter when reviewing both treatises, they can be perceived not only to corroborate each other but also, as actually running parallel courses ~ since they are complementary. Further examples of the same gematria, number/letter count of LAPIS EXILLIS is:

- 54 (=LAPIS) + 85 (=EXILLIS) = 139 where:
- 36 =GOLD=ALPHA
- 103=SHAKESPEARE,=NOUS KEY = THE FLAME KEY= SEPULCHRE

- 139=**A SECRET PLACE.**

In turn these encryptions may be seen as befitting to: **The Shugborough Monument.**

But in terms of the future, by reverting back to the quotation from **Proserpina (=124) or,**

Spirit, in the Wisdom of the Ancients (‘Faithful Sayings concerning Inner Things’) originally published 1597, translated by Dr. Hacket (late Bishop of Lichfield), Mr Benjamin Jonson (the distinguished poet) and some others from *Sermones Fideles* by Francis Bacon, according to Archbishop Tenison.

A GOLDEN STONE (=124) or THE GOLDEN KEY (=124), a letter/number count of ‘124’ same as **Proserpina (=124)** – yet perhaps even more important –

THE GOLDEN BOUGH, several times alluded to in **Proserpina, above,** and see further references found in the works of Sir James Frazer), has the same numerical count as that of: **A SECRET STONE** – symbol of the essence of Buff Parry’s encryptions, i.e: ‘137’ – the 33rd Prime number, same as the highest degree in the masons.

Remarkably this particular number relates to the mysterious **Fine Structure Constant** in quantum physics (~1/137) the number Prof. Richard Feynman wrote: ‘*all good physicists write on their walls and worry about!*’

Pointing us forward and therefore fingerposting us to *celestial* as distinct from terrestrial planes and ultimately towards *superstrings* in the higher dimensions of *quantum physics.*

Meanwhile as Francis Bacon said: **Time Brings Forth The Hidden Truth.**

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***Footnote.** Although this original decode by Arensberg is initially flawed as it is composed of a random selection of letters, nevertheless he found it a useful ‘fingerpost’, pointing him to the play *Cymbeline*, by Shakspere ~ which he went on to decode extensively by the anagrammatic acrostic method, as presented in his book.

On the other hand, in: “The Self-named William Shakespeare” (1929) by Alfred Mudie, there is described *the secret signature of Bacon* to be found in “**Jupiter’s Label**”, also appearing in *Cymbeline*, where the letters necessary to conform to a regular as distinct from a random coding, can be seen as ‘sequential’ ~ i.e. in a consistent order or sequence.

This method was reported in an article under The Cryptographers Corner in *Baconiana* the in-house Journal of The Francis Bacon Society (Vol. 24 No. 92, January 1939).

Mudie provides other examples for instance, in the first label or bookplate “To The Reader” (1623) and the Stratford Monument “Stay Passenger ...”, conforming to the same rules.

Thus by applying a legitimate method to “**Jupiter’s Label**”, Mudie finds the following names firstly, “**Francis St Albans**” (see below) and secondly, “Saint Albans, Saint Albans”, *the signature of Bacon, ~ secretly hidden in Cymbeline*, thus indirectly and independently validating Arensbergs initial decryption four years or so after the event.

“**Jupiter’s Label**”, appearing in *Cymbeline*:

When as a lions whelp, shall to himselfe unknown,
Without seeking finde, and bee embraced by a peece of
Tender Ayre: And when from a stately Cedar shall be lopt
Branches, which being dead many years, shall after
Revive, bee jointed to the old Stocke, and freshly grow,
Then shall Posthumus end his miseries, Britaine be
Fortunate, and flourish in Peace and Plentie.

Result ~ **Francis St. Albans.**

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