

The Mystery of Oak Island – Part 3: Swan Secrets



The Rosy Cross wisdom and plan associated with Oak Island, Nova Scotia, New Atlantis, Francis Bacon, John Dee, Shakespeare and Philalethes.

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Hermetic Wisdom: As Above so Below

An important step in understanding the mystery of Oak Island is to recognise that one of the more ancient and traditional sciences is knowledge of the stars, including the movements of the Sun, Moon and planets against the stellar backdrop, and of the landscape and seas. Navigation across land and sea depended largely on this dual science or knowledge of heaven and earth. In addition, such in-depth observation and intuitive insight gave rise to the recognition of certain patterns inherent in nature, including the landscape and human beings, which could also be associated with the stars. Thus what the Greeks called the zodiac, meaning ‘wheel of life’, was developed, this being an image or idea of what in Vedic tradition is called a chakra (‘wheel of life’) projected onto the sky, wherein the ecliptic (Sun’s path) forms the circumference and the Occult Pole forms the centre of the circle or ‘wheel’. In this way what is observed as existing in nature (i.e. chakras) is reflected in the heavens and, vice versa, the real movements of the celestial objects translate back onto the earth in the way they affect us and all life. Time and the measurement of time is naturally part of this. Hence came about one of the key teachings of what is known as the Hermetic Gnosis or Wisdom knowledge, which can be briefly summarised thus: “As above so below, as below so above, for the doing of the Great Work.”

There is, of course, far more to it than what I have just described; but for the purposes of the mystery we are at present examining it is sufficient to know that the projection onto the sky of what is found to exist in nature and, vice versa, the projection of the sky back onto the earth, was a well-known (in certain circles) and vitally important traditional science, and most definitely known to John Dee, Francis Bacon and many others of the Tudor and, later, Jacobean court, and also to others abroad. Mankind had many thousands of years to develop this science, which is said to derive from the Golden Age of Atlantis when the great initiate, Enoch, otherwise known as Atlas, Thoth or Hermes, was the philosopher-priest-king. But, like all sciences, it is and has always been undergoing constant development, with the same kind of cycles of growth, flowering, fruiting, death and rebirth as nature.

Francis Bacon used this science in the way described above, but most of all he also used it in the deeper sense, wherein the physical form is a symbol or metaphor for the metaphysical form. There are three main ways in which this is done. One way is when the physical celestial sphere is used as a metaphor for the mind whilst the world of nature is the outer physical form—a relationship that corresponds to what is otherwise termed soul and body. The second way is when the celestial sphere is a metaphor for the spiritual world with its immortal archetypes of wisdom (i.e. the intelligences, angels, gods and goddesses), whilst the outer forms of nature represent the psyche or natural soul—a relationship that corresponds to spirit and soul (psyche). The third way is to do with the soul or mind, which is dual, having a spiritual soul (the enlightened soul) and a natural soul (the psyche)—a duality otherwise known as the higher self and lower self, or the immortal and mortal, Son of God and son of man, as represented in the myth of the Gemini.

For instance, as in Freemasonry and Biblical teachings, Solomon's Temple is representative of the spiritual or enlightened human soul, the land of Israel is symbolic of the natural soul or psyche, and Jerusalem, where Solomon's Temple is located, signifies the heart of Israel, the heart of the person. Within Solomon's Temple is the spiritual Presence (*Shekhinah*) or Holy Spirit bearing the Word or Wisdom of God, whilst that same universal Spirit is also associated with the heavens and heavens-of-heavens. Furthermore, all this can be understood not just in the individual but also in the group sense—the group psyche, the group heart, the group soul. Then there is the national psyche/heart/soul and the world psyche/heart/soul, etc.

The Visible and Intellectual Globes

Francis Bacon stated his aim very succinctly: -

I am not raising a capitol or pyramid to the pride of man, but laying a foundation in the human understanding for a holy temple after the model of the world. That model therefore I follow. For whatever deserves to exist deserves also to be known, for knowledge is the image of existence; and things mean and splendid exist alike.¹

Bacon states that the world is the model for a holy temple to be built in the human mind: that is to say, the world is the model or example of divine wisdom (which created the world) that will enlighten the mind, thereby creating a temple of light. In Bacon's symbolism, the world also represents the universe, as a microcosm of the macrocosm, both of which contain and manifest the same laws—the laws of nature, the laws of the universe. These laws are the laws

of God, the wisdom of God, which create and form nature, and dwell in nature as a divine or spiritual Presence.

The world is also a synonym for Nature as a whole—divine, human and natural nature. The nature of God Bacon identifies as goodness or love: “the work that God works from beginning to end.” He refers to this as the summary law of nature from which all other laws derive. But it is one thing to understand this, another to know it. As Bacon points out, to know it, we have to practice it. By practising it we gradually build the temple of light, the temple of knowledge, in our understanding, which is our mind or soul.

Bacon uses Solomon’s Temple as his archetype for the temple in the mind, but more particularly the rebuilt temple known as the second temple, the one that was “instaurated” by Prince Zerubbabel.

Bacon refers to the mind as the ‘Intellectual World’, in contradistinction to the ‘Visible World’ (i.e. Nature), both of which can be seen portrayed as globes on the title-page of the 1640 edition of Bacon’s *Advancement and Proficiency of Learning*. The ‘Visible World’ (or Globe) is shown on the picture’s right-hand or ‘Sun’ side, whilst the ‘Intellectual World’ (or Globe) is shown on the picture’s left-hand or ‘Moon’ side; for the right-hand side and Sun denote the wisdom or light, whilst the left-hand side and Moon represent the mind or intelligence that reflects the wisdom light and ultimately comes to know and embody it.

Then, just as we need a compass to help us navigate the world and find new lands, new cultures, so we need an intellectual compass to help us discover new laws and new arts and sciences. We can also use the Sun and stars as a navigational aid, as was done from the most ancient times, but Bacon emphasises that we also need the help of “the needle” (compass) in order to navigate further afield than the ancients were able to do.



"Having thus coasted past the ancient arts, the next point is to equip the intellect for passing beyond."

"Take an example from history. In olden days, when men directed their course at sea by observation of the stars, they merely skirted the shores of the old continent or ventured to traverse small landlocked seas. They had to await the discovery of a more reliable guide, the needle, before they crossed the ocean and opened up the regions of the New World. Similarly, men's discoveries in the arts and sciences up till now are such as could be made by intuition, experience, observation, thought; they concerned only things accessible to the senses. But, before men can voyage to remote and hidden regions of nature, they must first be provided with some better and management of the human mind. Such a discovery would, without a doubt, be the noblest, the truly masculine birth of time."

“Passing beyond” refers metaphorically to passing the Pillars of Hercules and sailing beyond them, as symbolised by passing the Straits of Gibraltar and sailing across the Atlantic Ocean to discover new lands (i.e. America, or Atlantis). The Pillars of Hercules, or Pillars of Atlas, also known as the Great Pillars, refer in terms of the mind to the great gateway leading from ancient knowledge to new and greater knowledge, as also from ordinary consciousness to illumined consciousness. This symbolism is also portrayed in sacred architecture, wherein the Great Pillars stand at the gateway to the Temple of Solomon, or indeed any temple, abbey church or cathedral, in one form or another. Jesus referred to this change in consciousness as moving from the Old to the New Covenant, quoting a prophecy by Jeremiah (Jeremiah 31:31–34). St Paul explains it thus (Hebrews 8:6-13): -

But now Jesus has obtained a superior ministry, since the covenant that he mediates is also better and is enacted on better promises. For if that first covenant had been faultless, there would have been no occasion to look for a second.

For he finds fault with them when he says: "Behold, the days are coming, declares the Lord, when I will establish a new covenant with the house of Israel and with the house of Judah, not like the covenant that I made with their fathers on the day when I took them by the hand to bring them out of the land of Egypt. For they did not continue in my covenant, and so I showed no concern for them, declares the Lord.

For this is the covenant that I will make with the house of Israel after those days, declares the Lord: I will put my laws into their minds, and write them on their hearts, and I will be their God, and they shall be my people. And they shall not teach, each one his neighbour and each one his brother, saying, 'Know the Lord,' for they shall all know me, from the least of them to the greatest. For I will be merciful toward their iniquities, and I will remember their sins no more."

In speaking of a new covenant, he makes the first one obsolete. And what is becoming obsolete and growing old is ready to vanish away.²

As Bacon points out, to know God one has to know love, for God is love, and to know love we have to practice love. This builds the temple of light in which we may serve and know God, being one with God, one with Love.

The ship sailing beyond the Pillars of Hercules is shown in the title page of the 1640 *Advancement and Proficiency of Learning*, together with the Latin motto, “Multi pertransibunt & augebitur Scientia,” meaning “Many shall pass through and knowledge increased”. The ship is symbolic of ourselves. Bacon’s compass is what he termed his gift to us—his New Method, some of which is published as the *Novum Organum*, some of which he hid for us to find. Symbolism and cryptography are two of the ways he veiled the hidden parts of his compass.

Bacon did not ignore the wisdom of the ancients either, but used whatever he found was worthy and had stood the test of time. This ancient wisdom is symbolised by the Sun and stars and the zodiac design that lies hidden behind them. These are to be found above and below, in heaven and on earth, as the Hermetic maxim tells us. The key is to find how they are or may be married together, which marriage is known as the Great Work. Such a science might

today be known as geocosmology, a science of heaven and earth. Landscape zodiacs are the result of such a marriage of heaven and earth. As mentioned before, this is an ancient science, utilised from prehistoric times but particularly used by the Celts and Ancient Egyptians in ways that we can still see today. Both John Dee and Francis Bacon were knowledgeable in this science, which includes local landscape zodiacs, national landscapes, and even the whole world. In the British tradition, the British landscape zodiac is the real Round Table of King Arthur and his queen, Guinevere ('the White Lady', i.e. virgin pure), reflecting the archetypes in heaven.

To project heaven on earth and know where you were navigating to, and what that area of the world corresponds to in terms of the symbolism associated with the stars, was of key import. And this is where Oak Island and Nova Scotia show up in their importance, as well as helping to explain why Queen Elizabeth I of England was likened to the Virgin Queen, who in the sky is represented by the constellation of Cassiopeia, the Enthroned Queen (i.e. equivalent to Isis, the Egyptian goddess-queen).

A supernova in Cassiopeia appeared dramatically in the sky from 1572 to 1574 and was taken as a sign of the birth of a child to the Virgin Queen, or the appearance of a great light in that part of the world representing the Virgin Queen, Cassiopeia. At that time the part of the world corresponding to Cassiopeia was the British Isles—England in particular—and an earthly queen always equates in tradition as personifying the land.

The Rosicrucian apologist Michael Maier is alleged to have stated, in a manuscript residing at the University of Leiden (or Leipzig), that the Society or Fraternity of the Golden and Rosy Cross had been founded c.1570 by members of a group whose origins lay in a 'community' founded in 1510, in London, by Heinrich Cornelius Agrippa von Nettesheim.³ The alleged manuscript is now lost (if indeed it ever existed), but in support of what it is purported to say is the fact that Robert Fludd wrote, in his *Tractatus Apoligetica* (1617), that the "new star" of 1572 marked the beginning of the Rosicrucian work, which then continued to be prepared in secret until the 1603-4 planetary conjunctions and appearance of 'new stars' in Cygnus and Ophiuchus, which was a sign to the Fraternity for them to emerge from their period of secrecy, expand their membership and begin the restoration of the world. In his *Silentium Post Clamores* (1617), Maier states that the Brothers R.C. were a school or philosophical society that existed to advance inspired arts and sciences, including alchemy, and to discover the mysteries hidden in nature. He explains that they and other such groups in Europe were a continuation or revival of ancient societies such as that of the Ancient Egyptians, the Orphic and Eleusinian mysteries, the Pythagoreans, the Samothracian Cabiri, the Magi of Persia, the Brahmins of India and Gymnosophists of Ethiopia.

1572 was also when the Queen's Accession Day Tournaments were begun, with the English Tudor queen promoted as the Virgin Queen or Faerie Queen, presiding over the Arthurian Round Table of the Red Cross knights and their ladies. Besides the red cross being the emblem of King Arthur, the Red Cross knight is also patterned on England's saint, St George, whose symbols are the red cross and the rose. Red is the heraldic colour signifying the metal gold, emblematic of the sun. The red or gold cross signifies the sun's radiant light.

Interestingly, 1572 was also marked by Queen Elizabeth's first visit to Gorhambury, the country family home at St Albans of Sir Nicholas and Lady Ann Bacon and their sons Anthony and Francis. The importance of Gorhambury in this scheme will be discussed later on.

The Swan Pointer and Celestial Compass and Square

I first came across the Oak Island link with Cygnus and the celestial map when I met the American researcher and alchemist Betty McKaig in the 1970s. At that time Betty was following the fifty years of research work already done by the Baconian scholar and pioneer of cancer genetics, Dr. Leonell C. Strong, whose biography she was writing.

Through Dr Strong's and her own researches she found that the various alchemical writings of both Eugenius and Eirenaeus Philalethes linked with the *Fame and Confession of the Fraternity of R.C.*, the *Manes Verulamiani* written in commemoration of Francis Bacon, Mackey's *Manual of the Lodge*, and Albert Pike's *Morals and Dogma of the Ancient and Accepted Scottish Rite of Freemasonry*. This led her to discover, amongst many other things, a map of the stars that describes a highly significant pattern laid out across the heavens. As she reported: -

In the tests of the 17th century alchemist styling himself Eirenaeus Philalethes (*i.e.* the peaceful lover of the truth), there were a number of discontinuous sequences couched in a mythological matrix featuring those classical deities so dear to Bacon's heart. These suggested a star map to be constructed by joining certain celestial bodies in a kind of game to connect the dots.

The starting point was indicated as "an occult pole, hidden in the belly of the Dragon.⁴ A point in the constellation Draco, unmarked by any star (and therefore hidden) did indeed turn out to be an occult or hidden pole, the pole of the ecliptic of Zodiacal circle, 23 1/2 degrees from the central pole marked by Polaris."

Many lines from Shakespeare and other masque works by and for Bacon were found to link in the most teasing way with the Star Map development, via key words belonging to the alchemical texts.

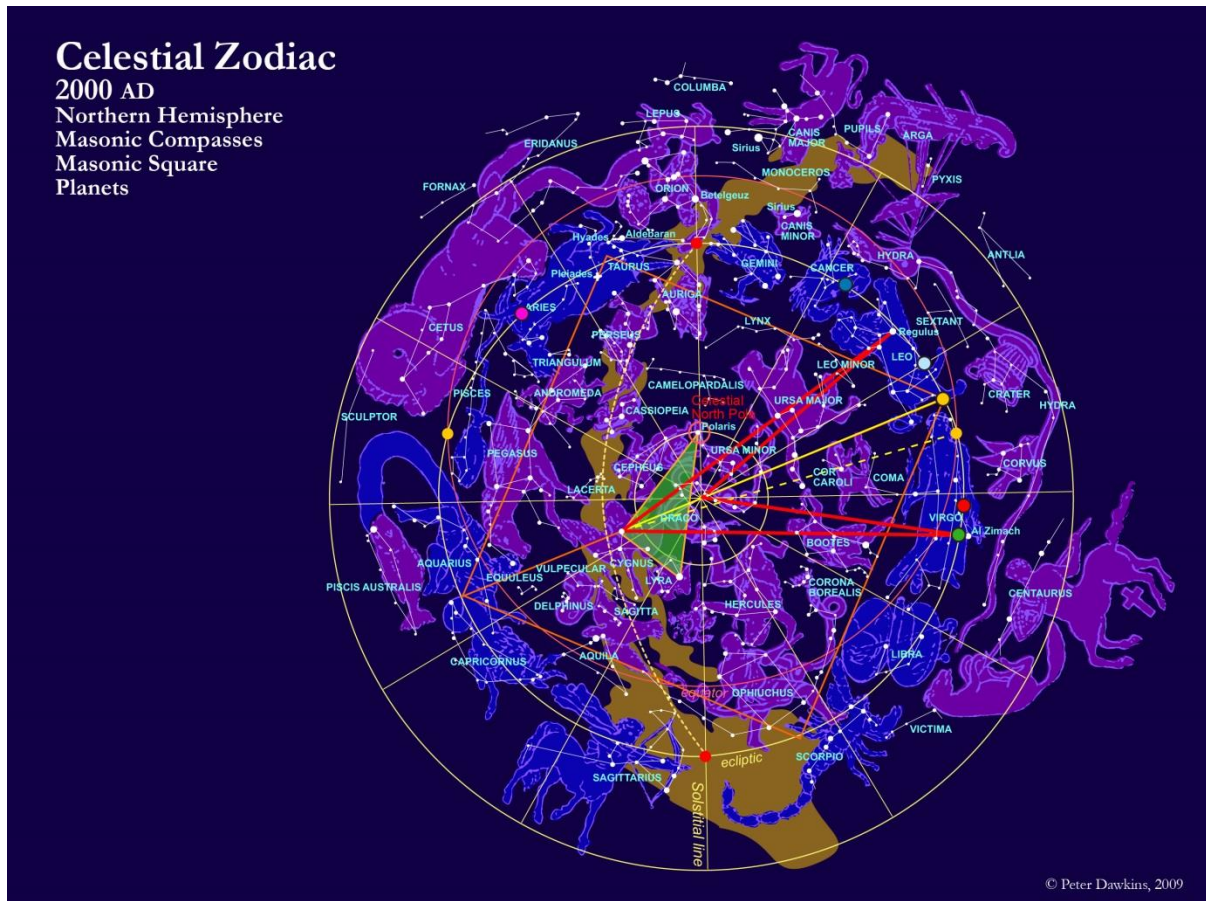
A number of intriguing links are to be found in various parts of the *Fama*, but attention is here riveted to a singular passage from Cygnus, the enigmatic Swan: -

"Yea, the Lord God hath already sent before certain messengers which should testify his will, to wit, some new stars which do appear and are seen in the firmament in Serpentario and Cygno, which signify and give themselves known to every one, that they are powerful Signacula of great weighty matters."

I spent many years corresponding with Betty and we met a number of times, sometimes in England and sometimes in America. She shared with me much of her research as it took place, asking for comments and feed-back from my own on-going researches. I was also fortunate enough to several times witness some of her alchemical experiments in the laboratory of her private home in America, for she resolved to do the alchemical work to (a) prove that she had deciphered the various texts correctly, and (b) to hopefully produce the Philosopher's Medicine, the goal of the alchemy. She very nearly succeeded with creating the Philosopher's Medicine, twice reaching the penultimate stage; but, each time she did, some divine (?) interference occurred, the first time being that her house burnt to the ground, along with all her records, forcing her to start all over again, and the second time being that she suddenly died. But she had certainly done enough to prove her point.

Betty left me with her map and some notes, and, because I was already doing research in that particular area of knowledge, it was always the map that most intrigued me and which I felt was of immense importance.

The alchemical text, once decoded by Betty, told her to construct a particular diagram, a star map, on a map of the heavens. It told her which stars to link together to make the diagram, and also gave her particular positions for the Sun, Moon and planets.



This stellar diagram in fact depicts what is known as the Celestial Compass, sometimes called the Masonic Compass. Its apex lies on the star Deneb (of Cygnus) and its two points lie on the stars Spica (of Virgo) and Regulus (of Leo). The axis of the Compass passes through the Occult Pole (the centre of the ecliptic), described by Eirenaeus as a dislocated pole “hidden in the belly of the dragon”, and culminates in the Sun which is described as located at a point midway between Virgo and Leo. This is the point associated with the mystery of the hermaphrodite Sphinx, which marries the Virgin with the Lion in its symbolism. In the alchemical texts studied by Betty, this is equivalent to the alchemical marriage of the Queen (Spica-Virgo) with the King (Regulus-Leo). This axis is the Sphinx Line or Hermaphrodite Line.

The Sphinx Line bisects the hypotenuse of a right-angled triangle formed between the stars Deneb (of Cygnus), Vega (of Lyra) and Arcas (of Ursa Minor), the North Pole Star (Polaris). This right-angled triangle formed by these particular stars is commonly known as the Summer Triangle, whilst esoterically it represents the Masonic Square, or more properly the 3:4:5 Pythagorean Triangle. All of these stars and their configurations were important in navigation, but they also have profound inner significance and meaning.

The star map and its alchemical instructions, which define specific positions of the Sun, Moon and planets in relation to the stars, indicates a certain time period, which Betty worked out was midnight at the Autumnal Equinox in the early 17th century.

The alchemical text instructed that the heavenly map was to be laid out on the earth (the world), with the compass acting as an arrow pointing to the treasure, the alchemical secret. This is possible to do when the time factor is known, and so Betty was able to trace out the map with its compass or arrow-pointer on a globe of the world, using a terrestrial polar projection from a highly detailed celestial chart and knowing that the band or girdle about the earth that passes through “both the Indies” (the West Indies and Bermudas) was part of the riddle. This band or girdle corresponds approximately to the 64°W longitude (modern reckoning) that encircles the world as a Great Circle. The Bermudas extend approximately between the longitudes 64°38’W–64°55’W, and this ‘band’ of longitude passes through the West Indies British Virgin Islands that lie south of the Bermudas. To the north of the Bermudas this same band of longitude passes through Nova Scotia, where the projection of the star Deneb alighted.

Betty also noticed that a subtle reference to both midnight and the 64° band of longitude is given in the Shakespeare play, *The Tempest*, for which the account of the 1609 shipwreck of the Sea Venture on the Bermudas formed an important source. In Act 1, Scene 2 of *The Tempest*, Ariel informs Prospero: “Safely in harbour is the king’s ship. In the deep nook where once thou called’st me up at midnight to fetch dew from the still-vexed Bermoothes, there she’s hid.” “Bermoothes” refers to the Bermuda islands, and “midnight” is a subtle reference to 12:00 midnight on a clock face which, when translated into a bearing on the face of a compass, is the north direction.

The location of Deneb turned out to be on an area adjoining the coastline of Mahone Bay, Nova Scotia. Oak Island is in Mahone Bay, close to the bay’s coastline, and the island, which stretches between the longitudes 64°17’06”W–64°18’05”W, could be considered as being within the 64°W band of longitude as well as “midnight” north of the “Bermoothes”. So, when Betty heard of the Oak Island Mystery and the explorations being carried out there, she naturally considered that Oak Island could be the place being pointed to by the Celestial Compass.

Betty visited the island and various things there appeared to confirm for her that Oak Island was indeed the intended alchemical treasure trove. She even went on to work out what she thought would have been an alchemical solution to raising the treasure, but at that time the treasure hunters were not particularly interested. In the end, Betty’s conclusion was that too much had been destroyed to make it possible to fulfil the instructions and find the treasure in the way it was meant to be discovered. However, all may not be lost by any means.

The main things discovered on the island that seemed to confirm for Betty that this was the correct island and that the so-called Money Pit might be genuine were the Welling Triangle, the stone inscribed with the letter ‘G’ found at the mouth of Smiths Cove, and Nolan’s Cross.

The Welling Triangle closely approximated to the celestial Masonic Compass pattern on the star map derived from the alchemical text. Its features duplicated the Sphinx Line, including a 7° slant of the Sphinx Line from the equatorial line that forms the true median line between the stars Regulus and Spica, the points of the Compass.

The stone inscribed with the letter 'G' is significant because of its possible link with speculative Freemasonry which, in its origins, is closely linked with the 16th/17th century Rosicrucians and Francis St Alban (Francis Bacon). In Freemasonry and Rosicrucianism the letter 'G' stands for: -

- God, the Great Architect and Grand Geometrician of the Universe.
- Geometry ("the 5th science"), the mathematical science upon which Architecture and Masonry are founded. Geometry and Freemasonry are synonymous.
- Gnosis, meaning 'Knowledge of Truth (Wisdom)'—hence Proverbs 2.6: "The Lord gives wisdom (*sophia*); from his mouth come knowledge (*gnosis*) and understanding (*sunesis*)".
- The Holy Trinity. The third letter of the Phoenician, Hebrew and Greek Alphabets, *Gimel*, *Gimel* and *Gamma* respectively, has a numerical value of 3 and thus stands for the Holy Trinity, or for the Holy Intelligence/Holy Spirit (the Third Person of the Holy Trinity).
- The Seven Spirits of God, the Seven Lamps of fire, the Seven Gifts of the Holy Spirit, the Seven Virtues, etc. The letter 'G' is the seventh letter of the English Alphabet, having a numerical value of 7.

Nolan's Cross is a near perfect representation of the Northern Cross, otherwise known as Cygnus, the Swan.

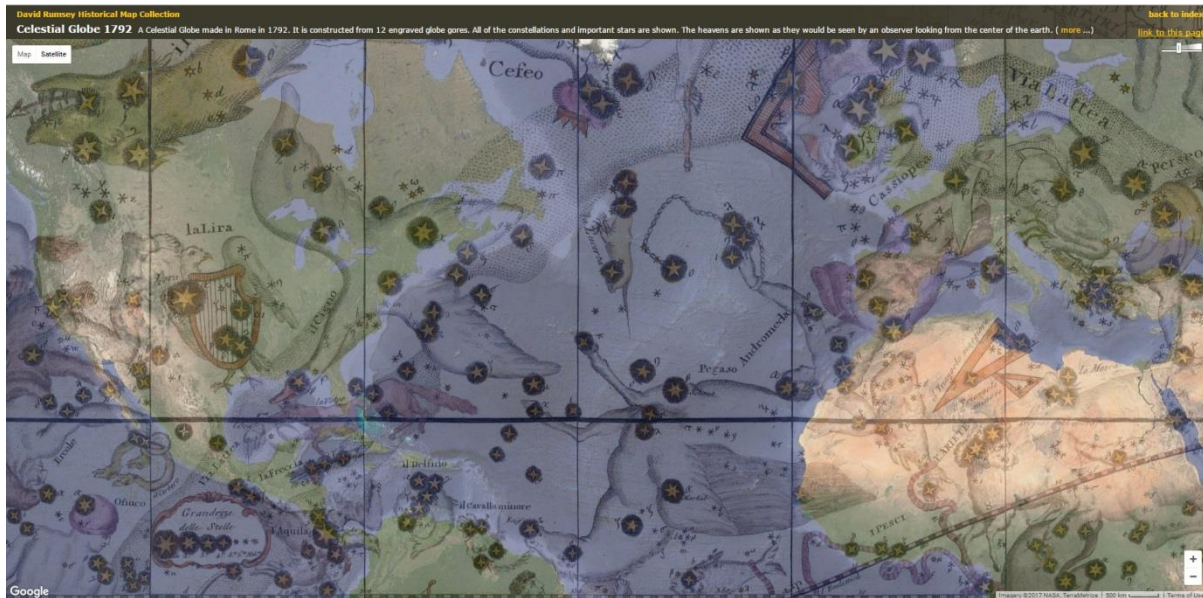
In addition Betty thought that the chalk, charcoal and clay found in various places on the island were significant, as in Freemasonry they represent freedom, fervency and seal respectively.

During the 1970s the cipher message on the Cipher Stone was decoded by Professor Ross Wilhelm of the University of Michigan, who came up with a different result to the previous attempt at deciphering made by James Leitch in the 1860s. Using the Porta cipher system, a device that figures in the New World maps of Captain John Smith, Professor Wilhelm found the plain text of the cipher to be Spanish. Translated into English the message was: "At eighty, guide maize or millet into the estuary or stream." This made sense to Betty McKaig, as she recognised it as an alchemical solution to the Money Pit, which she subsequently proved to her satisfaction in her laboratory. The destruction on the island, however, was by then too great for there to be any hope of carrying out this great experiment of alchemy, if indeed that would have been the correct solution.

Celestial-Terrestrial Globes

Betty McKaig constructed her own star map and projection onto the globe of the world as it would have been done in the early part of the 17th century, following the instructions she was given. It is not easy to do. However, thanks to David Rumsey and his Historical Map Collection, we have been provided with a sufficient means to do so. A celestial globe made in Rome in 1792 laid over a terrestrial globe, with the terrestrial globe visible underneath, can be found on: http://rumsey.geogarage.com/maps/5750001_5.html.

By sliding the slider at the top right of the map, the top image of the constellations can be faded so as to show the countries of the world beneath, so that the relationship of the sky with the earth can be seen. The + and – signs at the bottom right of the map enables the picture to be enlarged or reduced as required.



**David Runsey Historical Map Collection:
Celestial Globe 1792 overlaying Google Map of the Northern Hemisphere**

The resulting image shows Cygnus, the Swan, known also as the Northern Cross, flying over the east coast of North America. Nova Scotia lies beneath the tail of the Swan, but the star Deneb (shown as a six-pointed star) is offset from Nova Scotia by approx. 6°. The rest of the main 'Northern Cross' form of Cygnus is depicted by four five-pointed stars. (The number of points of each star refers to its magnitude of brightness.) The stars of Cassiopeia, the Enthroned Queen, cover the British Isles. Lyra, the Lyre, is over the heart of North America.

El Hierro Meridian

To create this celestial-terrestrial map, Rumsey aligned the prime meridian of the celestial globe with the terrestrial prime meridian through El Hierro, the smallest and farthest south and west of the Canary Islands ('The Fortunate Isles'), which had been in use as the longitudinal prime meridian since the time of Ptolemy and right up until the 19th century, when the Greenwich Prime Meridian was established (in 1851), although France continued to use the Paris Meridian for a few decades longer. The Paris Meridian was established in 1667.

Claudius Ptolemy was a Greek writer, mathematician, astronomer, geographer, astrologer and poet who lived AD c.100–c.170. The El Hierro (Ferro) Meridian was considered to be 20°W of the Paris Meridian, although this figure was later found more exactly to be 20°23'9"W. The longitude of the westernmost position on El Hierro, which would probably correspond with Ptolemy's El Hierro Meridian, is 18°9'39"W or 18.16079 decimal degrees west of the Greenwich Prime Meridian.

Fuerteventura Meridian

However, if Mercator's Fuerteventura prime meridian (c.14°W) in the Canaries were to be used, which is clearly the case in this story, then the star Deneb would be positioned over Nova Scotia and close to Oak Island.

Gerardus Mercator (1512-1594) was a renowned German-Netherlandish cartographer, geographer, cosmographer and mathematician. He was also an accomplished engraver, calligrapher and maker of globes and scientific instruments, and had interests in theology, philosophy, history, mathematics and magnetism. In 1541 he produced his famous terrestrial globe on which his prime meridian was drawn through the island of Fuerteventura in the Canaries. In 1551 he produced a celestial globe, the partner of his terrestrial globe of 1541, and from that date they were sold as a pair. They were in great demand amongst the wealthy and the intelligentsia until the end of the 16th century, even though the terrestrial globe was never updated, despite Mercator producing many more constantly improved maps and globes for the rest of his life, for which he was rightly famous, as well as for his *Chronologia* and *Cosmographia*. When living in Duisberg (1552-1594), he met and gave a globe to John Dee. Rumold, his third son, who spent a large part of his life (until 1587) in London's publishing houses, provided Mercator with a vital link to the world of navigation and new discoveries of the Elizabethan age.

As the Fuerteventura Meridian is approximately 4° east of the El Hierro Meridian, it means that all the stars of the celestial globe are positioned 4° east of those based on the El Hierro Meridian. The result is that Oak Island very nearly lies beneath Deneb, whilst most of the stars of Cassiopeia lie over the British Isles.⁵

Navigational Lines and Compass Rose

Besides a magnetic compass and the celestial compass in the sky to guide them, navigators also used a compass rose. Sometimes called a wind rose, a compass rose is a figure placed on maps and nautical charts that is used to identify the cardinal directions (North, East, South and West) and their intermediate points. It is also the term for the graduated markings found on the traditional magnetic compass. Before compass roses were used on maps, directional lines were drawn from key points. These navigation lines were invariably hard to follow since there were usually many of them intersecting each other on one map. The compass rose made it easier to follow the navigation lines.

European mariners were the ones who developed and used the 8-wind system, or 8-point compass rose. (The Chinese, Greeks and Romans used a 12-wind system). The eight principal winds or directions consist of the four cardinal directions (N, E, S, W) plus the four intercardinal or ordinal directions (NE, SE, SW, NW), at angles of difference of 45°.

A more refined 16-point compass rose was also used, in which the angles of the principal winds were bisected so as to provide intermediate compass points known as half-winds, at angles of difference of 22 ½°. The names of these half-winds are simply combinations of the principal winds to either side—e.g. North-northeast (NNE), East-northeast (ENE), etc. In the Mediterranean, a 32-point compass was used for navigation, providing angles of difference of 11 ¼°.

However, the 8-wind compass was the navigator's primary compass. Not only did each wind have a unique name but also the directional angle of 45° was of particular significance and usefulness. Moreover, this 45° was not only significant for sailing in the quarter-directions, but it was also significant as a latitude—the 45°N latitude being the median latitude between the equator and the North Pole.

45°N Latitude

The Genoese navigator John Cabot, sailing from Bristol with a royal patent from the English king, Henry VII, landed on the North American mainland in 1497. He reported the latitude of his landfall as 45 degrees north, which would have meant that he landed on the coast of Nova Scotia. He explored the coast and probably passed Oak Island, the median latitude of which is 44°30'45"N, which could be considered as within the 45° latitude 'band'. Thus Nova Scotia, Mahone Bay, and probably Oak Island as well, have been known to Europeans as long as any part of mainland North America. In fact, since Cabot's visit is commonly held to be the first European exploration of the North American mainland,⁶ Nova Scotia could be seen—and certainly appears to have been seen in esoteric circles—as the gateway to North America, or Atlantis as esoterically known. Gateways are important, especially when they are the 'middle gateway' on the 'middle path' that lies between the Great Pillars, as it were, the middle path in this case represented by the 45°N latitude and the Great Pillars by the equator (0°) and North Pole (90°N).

It is noteworthy, therefore, that the 45° latitude is specifically associated with a new Atlantis in *The Anatomy of Melancholy* (first published in 1621) where Democritus Junior (the pseudonymous author) says to the Reader: -

I will yet, to satisfy and please myself, make an Utopia of mine own, a new Atlantis, a poetical commonwealth of mine own... For the site, if you will needs urge me to it, I am not fully resolved, it may be in... But I will choose a site, whose latitude shall be 45 degrees (I respect not minutes) in the midst of the temperate zone, or perhaps under the equator, that paradise of the world, *uber semper virens laurus*, &c.⁷ where is a perpetual spring: the longitude for some reasons I will conceal.

This intriguing remark not only suggests that Francis Bacon was the inspirer, co-author or even the author of *The Anatomy of Melancholy* (rather than Robert Burton as usually assumed), but also follows a page containing a sentence referring to the Rosie-Cross fraternity: -

We had need of some general visitor in our age that should reform what is amiss; a just army of Rosie-Cross men, for they will amend all matters (they say), religion, policy, manners, with arts, sciences, &c.

This passage, moreover, is placed a few lines after an extraordinary and seemingly out-of-place navigational reference to "old Verulamium", which relates particularly to Francis Bacon, whose family estate, Gorhambury, lies partly on the site of the Roman city of Verulamium at St Albans, and whose title was Baron Verulam of Verulam (and, later, Viscount St Alban).

B. Atwater of old, or as some will Henry I., made a channel from Trent to Lincoln, navigable; which now, saith Mr. Camden, is decayed, and much mention is made of anchors, and such like monuments found about old Verulamium, good ships

have formerly come to Exeter, and many such places, whose channels, havens, ports, are now barred and rejected.

A couple of pages further on is a reference to Bacon's utopia, *New Atlantis*: -

Utopian parity is a kind of government, to be wished for, ¹⁵rather than effected, *Respub. Christianopolitana*, Campanella's city of the sun, and that new Atlantis, witty fictions, but mere chimeras.

The footnote reference ¹⁵ is placed before the word "rather" and refers to the text following the footnote reference. The footnote is: "¹⁵Joh. Valent. Andreas, Lord Verulam." Lord Verulam refers to Francis Bacon, the author of *New Atlantis*; but interestingly the utopia by Joh. Valent. Andreas (Johannes Valentinus Andreae) is not named in the main text. Andreae's famous utopia was *The Chymical Wedding of Christian Rosenkreutz*, published anonymously in Strasbourg in 1616. It is commonly referred to as the third Rosicrucian manifesto and, moreover, in it can be found the Monas Hieroglyphica symbol associated with John Dee, the famous expert on navigation, amongst other things.

By coupling Johannes Valentinus Andreae with Lord Verulam in the way it does, the footnote associates Bacon's *New Atlantis* with Andreae's *Chymical Wedding*, with which the Rosicrucian manifestos *Fama* and *Confessio* are directly linked. It is these four, together with Thomas Campanella's *City of the Sun*, which the author (Democritus Junior) is referring to as "witty fictions, but mere chimeras". Notably, however, Campanella's *City of the Sun* is set slightly apart from the Bacon/Andreae Rosicrucian association by naming Campanella as author of his utopia in the main text and not including his name in the footnote.⁸

The City of the Sun is presented as a dialogue between a Grandmaster of the Knights Hospitaller and a Genoese sea-captain (who supposedly sailed with Columbus), and takes its inspiration from Plato's *Republic* and the description of Atlantis in Plato's *Timaeus*. It was written in Italian in 1601 but not published until 1623 in Frankfurt, in Latin translation; thus Democritus Junior must have had access to the manuscript or a manuscript copy of the original.

Some pages further on is another reference to the Rosicrucians, in which their 'Father' or President is identified as Elias the Artist, prophesied by Paracelsus as due to appear in 1603-4 and described by him as "the renewer (instaurator) of all arts and sciences". Democritus Junior continues this description by adding "reformer of the world, and now living," making it clear that the President of the RC Fraternity, Father C.R.C., was still alive in 1621 when this book, *Anatomy of Melancholy*, was first published.

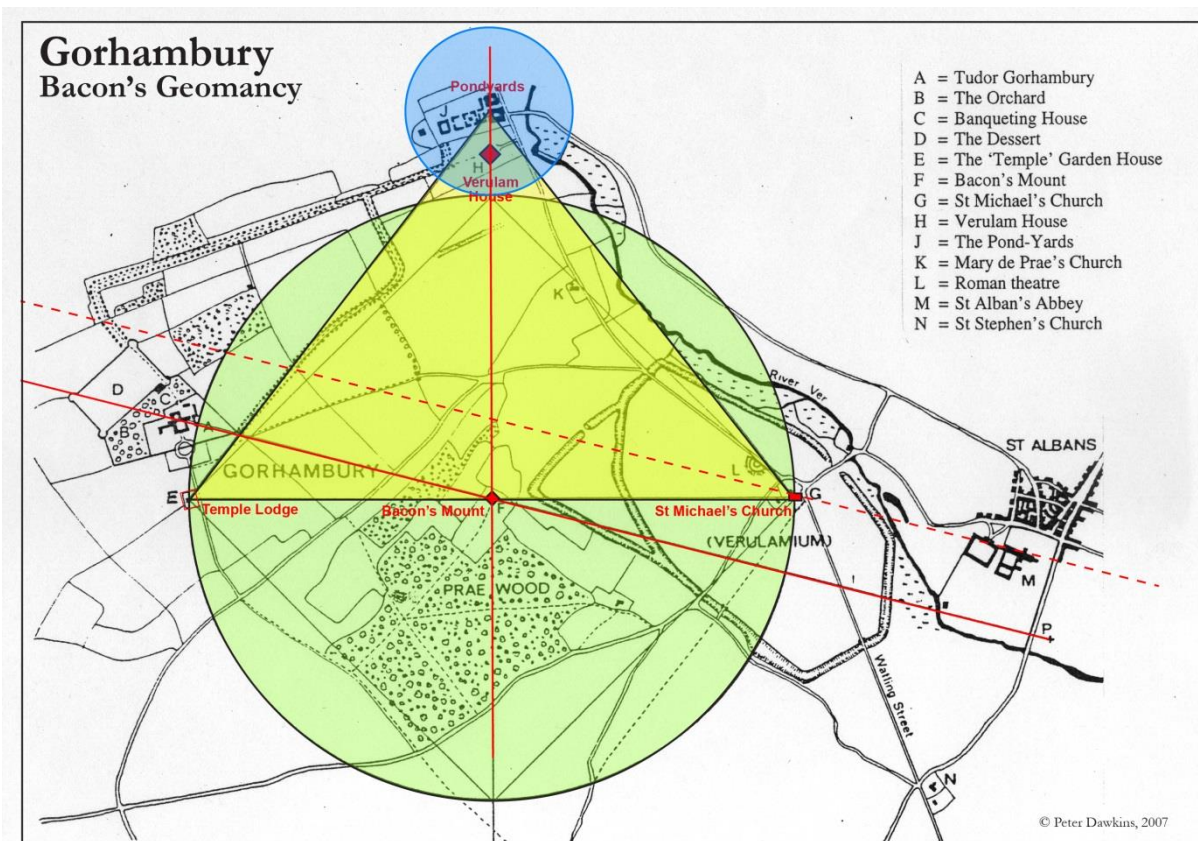
...or to descend to these times, that omniscious, only wise fraternity of the Rosicrucians, those great theologues, politicians, philosophers, physicians, philologers, artists, &c. of whom S. Bridget, Albas Joacchimus, Leicenbergius, and such divine spirits have prophesied, and made promise to the world, if at least there be any such (Hen. Neuhusius makes a doubt of it, Valentinus Ancireas and others) or an Elias artifex their Theophrastian master; whom though Libavius and many deride and carp at, yet some will have to be "the renewer of all arts and sciences," reformer of the world, and now living, for so Johannes Montanus Strigoniensis, that great patron of Paracelsus, contends, and certainly avers "a

most divine man," and the quintessence of wisdom wheresoever he is; for he, his fraternity, friends, &c. are all "betrothed to wisdom," if we may believe their disciples and followers.

It is also not by chance that Prospero, in *The Tempest*, is duke of Milan. Milan is a key place for many reasons, but it also happens to lie on the 45°N latitude (45°26'N to be more precise).

287° Navigation Line: Gorhambury Ley Line

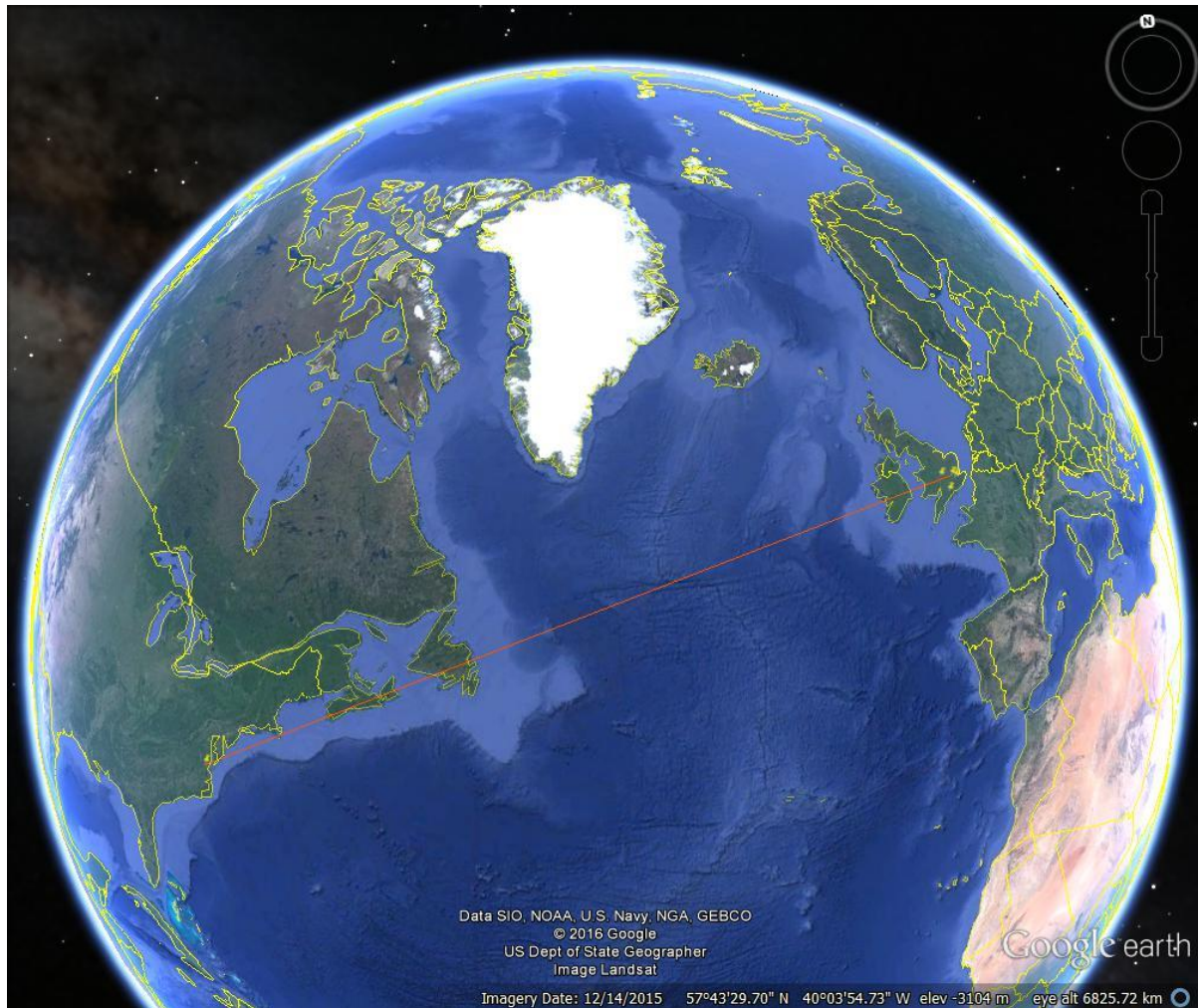
In the latter half of the 1970s, during my researches into the Gorhambury estate at St Albans as laid out by Francis Bacon, I discovered a remarkable geometric design that Bacon used to lay out various new buildings and other constructions on his estate. This design is comprised of a large circle centred on Bacon's Mount, together with a 'Great Pyramid' triangle that enables the squaring of the circle and other things. Bacon's Mount echoed this, being a unique structure built on a high point in Prae Woods that once consisted of a round seven-columned open-sided domed temple set on a square pyramidal base.⁹ Not only are the main directional axes (N-S and E-W) across the circle marked by special buildings, thus creating a Sun-Cross, but I also discovered a powerful ley line crossing the circle, either emanating from or passing through Bacon's Mount and through the ruins of the Old Tudor Gorhambury House.



Only many years later did the significance of this ley line become apparent, thanks to a completely independent discovery made more recently by the Norwegian researcher, Frode Larsen, in his decipherment of a compass rose design enciphered in the text of page 2 of *The Tempest* in the 1623 First Folio of *Mr. William Shakespeares Comedies, Histories, & Tragedies*—a compass rose that identifies Gorhambury, St Albans, as its centre. From this it became clear to me that Bacon's Gorhambury estate geometry was also a compass rose, with

Bacon's Mount marking its centre. As further confirmation, Bacon's Mount is also called Bacon's Observatory on an old map.

The ley line across Gorhambury estate from Bacon's Mount and on through the Tudor mansion is orientated approximately in the 287° compass direction. Extended further west-north-westerly across the British Isles and then the Atlantic, as part of a navigational line and 'great circle' around the globe, the line goes straight to the place in Virginia where Jamestown, the first settlement of the Virginia Company, was originally located. In doing so, it passes close to Oak Island, Nova Scotia (approximately 1 km north of Oak Island). Measured from St Albans, the exact bearing to Jamestown is 286.35° whilst the bearing to Oak Island is 286.33° .



A similar 287° line can also be drawn from the shrine of St Alban in St Alban's Cathedral to and through the memorial to Francis St Alban (Francis Bacon, Viscount St Alban) in the chancel of St Michael's Church, St Albans. Which line came first and which inspired the other is a moot point; but, as Bacon created his mount whilst he was alive and his memorial was erected after he was dead, the former is probably more likely. As the distance apart of the two lines is small, over a great distance the two would merge together.

This would imply that not only did Bacon know that the direction from Gorhambury to Oak Island and Jamestown was approximately 287° but also that the choice of both places was deliberately made on this basis—i.e. that they should both lie on this particular 287° ley or navigational line from Gorhambury.

Why should a 287° line be so important? Well, in the Kay (Key) Cipher as used by Bacon and the Rosicrucians, 287 = 'FRA ROSI CROSSE', the important Rosicrucian number that was used as a cipher signature of both the Fraternity and also the head of the Fraternity—'FRA' signifying *Frater* ('Brother') or *Fraternitas* ('Brotherhood') in Latin and *Francis* in English.

That 'Fra' could also mean 'Francis' as well as 'Frater' is given extra weight by Dr John Wilkins, Bishop of Chester, a founding member and Secretary of the Royal Society, which acknowledged Francis Bacon as its 'Instaurator'. When speaking of the ever-burning lamps of the ancients in his *Mathematical Magic*, Wilkins writes: "Such a lamp is likewise related to be seen in the sepulchre of Francis Rosicross, as is more largely expressed in the confession of that Fraternity".¹⁰

'Fra. R.C.' or 'Fra. C.R.C.' is the abbreviated title of the founding father of the Rosicrucian Fraternity, as given in the first Rosicrucian manifesto, the *Fama Fraternitatis, or a Discovery of the Most Noble Order of the Rosy Cross*, which existed in manuscript in 1610 and was published in Cassel in 1614. Michael Maier, in discussing the Laws of the Fraternity of the Rosie Cross in his *Themis Aurea* (1656), confirms that 'R.C.' refers not only to the Rose and Cross, prime symbols of the fraternity, but is also specifically intended to denote "the name of their first Author".

The first Rosicrucian manifesto, *Fama Fraternitatis*, describes Father CRC's vault as having seven sides, each side five feet by eight feet, and seven corners. This strange description gives the equation $7 \times (5 \times 8) + 7 = 287$.

The 287° navigation ley line from Bacon's Mount to Oak Island and Jamestown makes the connection of Francis Bacon with St Alban, Father CRC, the Rosicrucians, the Freemasons, Oak Island and Jamestown absolutely clear. It also provides a third navigational line to the area of Oak Island where the star Deneb has its projection on earth, thus providing a triple fix—the other two lines being the 45°N latitude and 64°W longitude. The careful scattering of clues also shows how Bacon, Philalethes and Shakespeare are intimately entwined as one philosopher, alchemist and poet, who was a great initiate of the Mysteries.

Treasure Hunt

As already described, the 64°W longitude is subtly referred to in Shakespeare's *Tempest*, and in association with Ariel, the spirit of love.¹¹ In the alchemical texts this meridian is described as a band or girdle about the earth that passes through "both the Indies" (the West Indies and Bermudas). In terms of using the Fuerteventura prime meridian rather than the Greenwich prime meridian, the longitude would be 50°W. 50 is an interesting number, cryptically suggesting the rose (i.e. 5, with the 0 treated as a null, as is usual in cipher). It is represented in Roman numerals by the letter L, which can stand for Love, such as in Shakespeare's *Love's Labour's Lost* (LLL), this labour of love being known in Freemasonry as charity and as the Lost Word.

A major source of inspiration and information for *The Tempest* was the shipwreck of the Virginia Company flagship upon the Bermudas—a company for which Bacon, as Solicitor General, wrote the royal charter as well as being a shareholder and member of His Majesty's Council of Virginia. Curiously—and pointedly—Thomas Tenison (later archbishop), who

received Bacon's papers from William Rawley, Bacon's chaplain and executor, reveals certain things about Bacon in his *Baconiana* of 1679 that are connected with this, such as: -

His Lordship [Bacon] own'd it under his Hand, that, *He was frail and did partake of the Abuses of the Times*:¹² and surely he was a partaker of their Severities also; though they proved, by accident, happy Crosses and Misfortunes. Methinks they are resembled by those of Sir *George Sommers*, who being bound, by his Employment, to another Coast, was by Tempest, cast upon the *Barmudas*. And there, a Shipwreck'd Man made full discovery of a new temperate fruitful Region, which none had before inhabited, and which Mariners, who had only seen its Rocks, had esteemed an inaccessible and enchanted Place.

The great cause of his Suffering, is to some, a secret. I leave them to find it out, by his words to King James, *I wish (said he) that as I am the first, so I may be the last of Sacrifices in your Times*.

The analogy of Bacon to *The Tempest's* Prospero via Somers is very pointed, as also the mention of happy Crosses and Misfortunes which, besides referring to Bacon's 'fall' or sacrifice immediately after he had been created Viscount St Alban, could be a subtle reference to Nolan's Cross and the Money Pit, as we shall see in the following sections.

Bacon referred to his New Method as an Art of Discovery and associated it with the Art of Navigation, providing for this a "needle" (compass). He also likened it to a treasure hunt or game of hide and seek, the ultimate 'thing' to be discovered being the Author of all things. The absolute importance of this to Bacon is made clear in his writings, wherein he quotes from Solomon's proverbs: -

Nay, the same Salomon the king affirmeth directly that the glory of God is to conceal a thing, but the glory of the king is to find it out,¹³ as if according to the innocent play of children the divine Majesty took delight to hide his works, to the end to have them found out; for in naming the king he intendeth man, taking such a condition of man as hath most excellency and greatest commandment of wits and means, alluding also to his own person, being truly one of those clearest burning lamps, whereof himself speaketh in another place, when he saith the spirit of man is as the lamp of god, wherewith he searcheth all inwardness.^{14 15}

The Swan

Why should Cygnus, the Swan, and its star Deneb, be of such importance? There are in fact many good reasons, some of them profound.

The most publicly known reason, of course, is that the great bard Shakespeare is known as the Sweet Swan of Avon, and that the swan is symbolic of a great poet who can 'sing' sweetly (i.e. harmoniously, beautifully). Fittingly, the word 'swan' is derived from the Indo-European root *swen*, meaning 'to sound', 'to sing'. Besides poetry, the swan is associated with music, grace, artistry, beauty, strength, loyalty and love; and, like the goose, the swan is emblematic of one who can fly highest and farthest in consciousness.

In classical Greek tradition the swan was sacred to both Apollo and Aphrodite, whose chariots were pulled by swans. It was also the symbol of the Muses. Zeus made love to Leda in the

form of a swan, giving rise to the birth of two sets of twins, the mortal twins and the immortal twins, of whom the two brothers, one mortal and the other immortal, were known as the Gemini. Socrates wrote that the swan sung its most beautiful song just before it died: hence the phrase, ‘swan song’.

In Hindu tradition the royal swan (*hamsa*) either represents or is the vehicle of the goddess Saraswati, in which Brahma, the Creator, rides. Saraswati, Brahma’s wife, is the goddess of language, poetry, music, dance, education, and all the arts. Described more simply, the swan signifies the Spirit that laid the Cosmic Egg in the waters of the universe, from which Brahma sprang. In the Orphic tradition, the Swan’s Egg is that from which Eros was hatched. Matching this, in Christian tradition the swan, like the goose and dove, is symbolic of the Holy Spirit or Breath that bears the Word of God, moves upon the face of the waters and, sounding the Word, gives birth to Light.

In the Vedic literature, each person who becomes a true initiate is known as *hamsa* (‘swan’), and each of those who attain great spiritual qualities and capabilities is known as *Paramahamsa* (‘Supreme Swan’)—a title equivalent to Christ.

In classical symbolism, the swan represents Orpheus, the Thracian prince, poet, singer and instaurator (reformer and renewer) of the Dionysian Mysteries, thereby giving birth to the Orphic Mysteries. In the Orphic teachings, God is defined as Love (Eros), the ‘First-born’ or first manifestation of the Unmanifest and Unknowable. Eros (‘Love’) is also known as Logos (‘Word’) and Phanes (‘Shining’, i.e. Light). It corresponds in the Hebraic teachings to the First Day of Creation when “God said, ‘Let there be light,’ and there was light” (Genesis 1:3).

Jesus Christ, following the same theme, likewise instaurated the Hebraic/Judaic Mysteries, reinterpreting the Mosaic teachings by explaining that God is Love and that the two Great Commandments, which summarise and explain the Ten Commandments, are that one should love God and love each other. Thus was born Christianity and the Christian Mysteries; and the swan, emblem of Orpheus, likewise became a symbol of Jesus Christ, son of man (mortal) and Son of God (immortal).

The phrase “son of man, Son of God” summarises the ancient teaching of the union or at-onement of the human with the divine, expressed in the Orphic teachings by the idea of Eros the First-born, the Word and the Light, who was referred to as the Father of All, and Eros the Younger, son of Aphrodite and Ares, who became like the Father: hence “the Father and I are one” statement by Jesus. The second Eros (Eros the Younger) was named ‘Christos’ by the Greeks: hence Jesus became known as Christ, who sits at the right hand of God.

This achievement—the full spiritualisation and illumination of the human soul—is conveyed in the symbolism of Cygnus, the Swan, which is also known as the Northern Cross. The Cross anciently represents Light, the Word or Wisdom of God. The Swan symbolises the human soul who sounds (i.e. vibrates with and thus becomes) the Word of Truth. The Cross is the immortal; the Swan is the mortal. They are fused together in the symbolism of the same constellation.

To be illumined, we have to die to our lower selfish selves in loving service to God/Love and others. This is the sacrificial death symbolised by the crucifixion. The singing swan is therefore said to sing its sweetest at the moment of its death, the moment when any remaining dark

ignorance of the soul ‘dies’ because it has become completely one with the Cross, illumined by its light. It is an initiatic psychological death and illumination (resurrection). This is the real meaning of “Sweet Swan of Avon”, the title applied to the poet Shakespeare by Ben Jonson in the preface to the Shakespeare Folio. It is also the meaning conveyed in the classical myth of the Gemini, which is used as a headpiece signature of the Shakespeare works—the Gemini being known as the Spear-shakers.

The Star Deneb

The star Deneb (meaning ‘tail’) represents the tail or root chakra of Cygnus, the Swan. At the same time it marks the crown chakra of the Northern Cross. In this is conveyed the mystery that is also portrayed in the symbolism of the Ouroboros, which depicts the man (or woman) bent over backwards so that the crown of the head touches the soles of the feet. This is translated into the further symbolism of the dragon eating its own tail. It is used as a symbol of time and eternity, representing the mortal becoming immortal.



Then, as already mentioned, the star Deneb acts as the apex of the Celestial Compass. This is the compass with which, in Church tradition, God lays out and measures the universe. To do this, God’s right hand holds the apex of the compass, as may be seen in the 1250 *Bible Moraliseé* illuminated painting of God, the Divine Architect, or Great Architect and Grand Geometer of the Universe as Freemasonry would say.



**God, the Divine Architect. Illumination from Bible moralisée, c. 1250.
Österreichische Nationalbibliothek, Codex Vindobonensis 2554.**

For Bacon and the Rosicrucians of the 16th/17th centuries, the appearance of a bright “new star” (nova) in the constellation of Cygnus, first sighted c.1600, was naturally of great interest. When it continued to shine ever brighter during the planetary alignments of 1603-4 that had been prophesied by Paracelsus as announcing the appearance to the world of a great being, Elias the Artist, who would reveal all things, and in 1604 by a supernova in Ophiuchus/Serpentarius, the 13th Sign and St George figure who masters the dragon, it was

a stupendous sign of a great happening. The Rosicrucians took it to mean that they could now announce to the world their work, prepared in secret, and begin the instauration of the whole wide world by means of the reformation of all arts and sciences—i.e. the Great Instauration promulgated by Francis Bacon.

As previously explained, the celestial map can be projected onto the whole world. It can also be projected onto certain smaller areas of the world. It is an ancient science. Just as the star Deneb, projected onto the world at that time, falls on Oak Island and the area round about, so on a smaller scale (the landscape zodiac of Britain) it falls on a significant place in England—Stratford-upon-Avon. This is a whole other story; but just to mention it as well as all the above gives a possible clue as to what the Oak Island/Nova Scotia mystery is all about.

Oak Island Cross (Nolan's Cross)

The cross of large conical stones laid out on Oak Island, named Nolan's Cross after Fred Nolan who first discovered it in 1992, is to all intents and purposes meant to be symbolic of the Northern Cross, Cygnus the Swan. There are some good reasons to suppose this is true.

The four ends of the Cross are marked by four cone-shaped stones, whilst a stone marking the centre of the cross has the shape of a human head. This head-shaped stone was found buried in the ground. A fifth conical stone lies on the main axis, between the head-shaped stone and the stone at the foot of the Cross; thus there are five conical stones altogether. Each of the cone-shaped stones is about 8 feet wide at the base and 9 feet tall.

Not only do the conical stones stand out as markers, but the white cone is a particular emblem of Dionysus ('Son of Zeus/Deus/God') and represents his heart. In the Orphic Mysteries, Orpheus was considered to be the embodiment of Dionysus, wherein Orpheus was the mortal human soul, the son of man, and Dionysus was the immortal self, the Son of God. Whereas Dionysus was symbolised as the Cross, Orpheus was symbolised as a swan or rose. The fact that there are five conical stones to be seen making up the Cross is therefore highly significant, as the number 5 is representative of the rose and also of the human being, as the form of both are based on five-fold (i.e. pentagonal) geometry.

The head-shaped stone, which is also said to look like a rose, adds the symbolism of the Crucifix. This ancient symbol, associated now with Jesus crucified on the cross, is another representation of the at-one-ment of the mortal with the immortal, the son of man with Son of God. In the Crucifix symbolism, the head of Jesus is set at the heart of the Cross, thereby signifying the illumination of the human soul with the love-light of the divine heart. The radiance of that divine heart is what produces the halo around the head of Jesus. This is the golden crown of spiritual sovereignty. Priests of the Dionysian, Orphic, Egyptian and Sumerian Mysteries would wear white conical head-dresses for this reason.

The main axis of the Cross is orientated at 60° from the north-south longitudinal meridian, such that the head of the Cross points 60° east of north and its foot points 60° west of south (i.e. 60°/240°).¹⁶ Interestingly, as far as can be deduced, it would appear that a line drawn from the centre of the Cross (marked by the head-shaped stone) to the Money Pit is aligned 60° west of north in one direction and 60° east of south in the other (i.e. 300°/120°), thus being a flip-image of the main stem of the Cross about the N-S longitudinal meridian passing through the centre of the Cross. In effect, this means that the main axis of the Cross and the

line from the centre of the Cross to the Money Pit probably formed between them a 120° pointer to the north, the bisecting line of which is the north-south longitudinal meridian passing through the centre of the Cross.



Lines radiating from a centre at 60° angles from each other also imply the geometry of the six-pointed star, known as the Star of David, Blazing Star or Christ Star. It is the symbol of perfection, of full illumination. It is the sort of geometry that one would expect in connection with the Northern Cross, the Christ Cross.

The investigative work of Petter Amundsen is helping to confirm some of this.¹⁷ Guided by his decipherments of codes within the Shakespeare Folio, he was led to believe that Nolan's Cross is also representative of the cabalistic Tree of Life. This is indeed so in the symbolism of the Northern Cross, which represents the Cross of Light that is also the Tree of Life; but Amundsen further believes from his decipherments and freemasonic-cabalistic knowledge that all ten of the *Sephiroth* of the Tree of Life were also laid out as part of Nolan's Cross, but more hidden so as to have to be found. The happy result is that Amundsen is indeed finding these *Sephiroth* markers, each one a rounded stone cut in half, so that one face is flat.

Buried in the ground at exactly the points identified by Amundsen as being where they should be in order to be geometrically correct, Amundsen has to date found two of these stones, including #10 (Kingdom) which marks the foot of the cabalistic Tree of Life. The five above-ground conical stones mark #1 (Crown), #2 (Wisdom), #3 (Intelligence), #6 (Beauty) and #9

(Generation). They are, in fact, the key *Sephiroth* of the whole Tree of Life and carry the symbolism not only of the Holy Trinity but also of the trinity of Sun, Moon and Blazing Star. The head-shaped stone marks what is known as *Daath* (Knowledge), which has no number. This and the other buried stone markers are associated symbolically with the planets, wherein #10 = Earth, #8 = Mercury, #7 = Venus, #5 = Mars, #4 = Jupiter, and *Daath* = Saturn.

Unsurprisingly, as discovered by Amundsen, the measurements of Nolan's Cross (rather than just the ratios) only work as significant symbolic numbers when read as Imperial feet, which indicate British involvement. The measurements made by Amundsen (slightly adjusted from those made by Nolan) reveal that the length of each arm of the Cross is 360 feet, whilst the main axis of the Cross is 870 feet total length, divided into three parts as 294 feet lower part, 429 feet middle part and 147 feet upper part (head).

Seeing that the proportion $360:576 = 5:8$, the Golden Ratio (ϕ) of harmony, this gave the clue that the geometry of the Cross as a Tree of Life is not quite as usually drawn but is such as to produce this ϕ proportion overall. (576 is derived from adding together the measurements of the upper and middle parts of the main axis, i.e. $147 + 429 = 576$.) Then the fact that 294 is the cipher number in Greek gematria for *ροδον* (rondon), the Greek for rose, and that the rose incorporates the geometry of ϕ , provides further confirmation. Petter correctly deduced the geometry and with precision found the buried stone marking *sephira* #10, which lies a further 282 feet from the cone-marked base of the visible Cross, making the total length of the Tree of Life 1152 feet. The width of the Cross/Tree (i.e. the arms) is 720 feet. The ratio $720:1152 = 5:8$, the Golden Ratio.

Oak Island Treasure Pit (Money Pit)

The Occult Pole

The orientation, arrangement and relationship of Nolan's Cross to the Money Pit could mean that the Money Pit corresponds to the Occult North Pole, the centre of the ecliptic and therefore of the celestial zodiac. Such a meaning would certainly account for its extraordinary construction as reported, if true.

The Occult Pole is called a 'pole' as it represents the *Axis Mundi* or Axis of the Universe, about which the universe (as represented by the celestial zodiac) spins. It is called 'occult' because its place in the sky is not marked by any star; therefore it is invisible, veiled from our mortal sight. The Occult Pole is located in the belly of Draco, the Dragon.

In classical tradition, the dragon is that which guards the central tree on which the golden fleece of enlightenment hangs. The tree is the Tree of Life and Light; the fleece is that of the Lamb of God.

In Hebraic tradition, the dragon is emblematic of the serpent that guards the Tree of Knowledge, which actually is synonymous with the Tree of Life—the Tree of Life being that which we are endeavouring to know.

The Divine Womb and Master's Tomb

In Christian tradition the dragon is a synonym for Satan, the regent of Hell. But 'Hell' is a name for the Divine Womb, the Darkness of Formlessness or Chaos,¹⁸ in which rebirth takes place. It is also known as the Master's tomb.

For instance, when Jesus' body was in the tomb, his soul descended into Hell in order to minister there to the souls of the dead. He helped to resurrect them—and himself too—giving new souls birth, older souls rebirth, and to raise initiate souls into higher forms of manifestation. As Jesus tried to explain to Nicodemus, to be truly initiated and see the kingdom of God (which is revelation or illumination), we must enter again into our mother's womb and be reborn (John 3:1-4)—but the mother he was referring to is the Divine Mother.

Just as the Northern Cross (Cygnus) is close to the Occult Pole, so in esoteric Christian tradition the Master's tomb is said to be close to the Crucifix or Cross of sacrifice on Calvary. It is in this tomb that Jesus' body was laid after the crucifixion, awaiting resurrection.

Enoch's Vault

In Hebraic tradition, Enoch is said to have been the first human soul to become one with the Messiah (Christ). From then on he is said to appear again and again on Earth to help every human soul reach the same level of illumination and become one with the Messiah. Enoch's tomb, therefore, is taken as the archetypal symbolic tomb of the Master. It consists of a deep pit containing ten levels. Enoch's body was placed at the tenth or lowest level. This represents Enoch descending from the highest heavens to the lowest depths of hell in self-sacrifice, as Jesus is said to have done, or from the top of the Tree of Life (#1) to the bottom (#10). To some extent this is carried out as a ritual in each Mystery school, including that of Freemasonry today. In modern Freemasonry, it is acted out in what is known as the Holy Royal Arch Degree, only the ten symbolic levels are usually dispensed with.

The reported construction of the Money Pit, with its ten levels, follows the symbolism of Enoch's Vault. If there had been a treasure of some kind, symbolic of the Master's body and soul awaiting resurrection, then it would have been at the tenth level. The tenth level of the Money Pit was reputedly at c.100 feet depth. 100 is not only symbolic of the All (God) but also of the name 'Francis Bacon', whose Simple Cipher adds to $33 + 67 = 100$.

In the 1849 investigation of the Pit using a pod auger, a 5-6 inch thick spruce platform (the 10th platform) was found at 98-foot depth, beneath which was evidence of what seemed to be a six-foot high vault containing two oak chests (from which some gold chain was retrieved), one piled on top of the other, these being supported on a construction consisting of a 6-inch thick platform of spruce (the 11th platform) placed atop a 7-foot deep plug of clay supported on a coconut fibre-covered oak platform (the 12th platform). Beneath this were the flood chambers. If the report is accurate, then these two chests are, or were, the treasure symbolising the 'body/soul' of the Master. The body would be represented by physical treasure; the soul would be represented by the knowledge 'resurrected' from this grave.

All this was destroyed in 1861 when, as a result of the side-shaft diggings, the bottom of the Money Pit collapsed and dropped down with the chests into a void below. During the 1897 investigation of the collapsed Money Pit, at 126 feet the auger drilled through five inches of oak wood and what seemed to be loose pieces of metal, then blue clay between 130 and 151 feet. At 153' 8" the bit chewed into seven inches of cement followed by five inches of solid oak. Beneath this was an inch and a half gap, then an unknown substance followed by a layer of soft metal, then 32 inches of metal pieces, then another layer of soft metal, and then more oak and cement. At 170 feet the bit rattled against impenetrable iron. When the drill was raised, the bit brought up with it flecks of gold and a tiny scrap of sheepskin parchment

bearing the letters “vi” or “ui” written with a quill pen and india ink. All this was probably the remains of the treasure chests and supporting platforms that had dropped from above.

Whether any of this can now be retrieved is yet to be seen. But one thing is fairly certain: the alchemical ‘resurrection’ in the way originally intended is now almost certainly impossible. But, as the saying goes, all is not lost. The real soul being resurrected is the knowledge.

The Cornerstone

As mentioned in Part 2 of this treatise, the western coastal side of North America lying between latitudes 34°N and 48°N, including the Bermudas, was the land of Virginia as originally defined, claimed and colonised by the English in the reign of Queen Elizabeth I. Then in 1603 the French made a counterclaim on the coastal land between latitudes 40°N and 46°N, calling it La Cadie or Acadie (i.e. Acadia or Arcadia). However, the French were only able to make their claim effective, by colonisation, over the part stretching between latitudes 45°N and 46°N (i.e. New Brunswick, the northern part of Maine and the northern half of Nova Scotia), which occurred during the years 1603-1613 and 1632-1710.

In response, in 1606 the Virginia Company was set up and granted the land between latitudes 34°N and 45°N by James I of England, VI of Scotland, for renewed colonisation purposes. This redefined the land and seascape of Virginia as lying north of latitude 34°N, south of latitude 45°N and west of longitude 64°W, with the western border as yet undefined, but which in 1609 was declared to be from east coast to west coast of North America. There are two notable factors about this: -

1. The coastal landscape of Virginia corresponds to the main body of Cygnus, the Swan.
2. The 45°N latitude and 64°W longitude meet in the Oak Island area of Nova Scotia that corresponds to the star Deneb, and this junction forms the north-east corner of Virginia.

The north-east corner is important in Freemasonry and sacred architecture, as this is where the corner-stone is placed when the temple is dedicated. Sometimes it is called the foundation stone, although this is misleading, as the true foundation stone (which encapsulates the wisdom of the universe) is that which metaphorically underlies and supports the whole temple (or its holy of holies). However, just as the foundation stone is symbolically a cube, so the north-east cornerstone is likewise a cube, being a microcosmic replica of the true foundation stone. That is to say, the cornerstone and the dedication enshrine the holy wisdom and the intention or purpose of the temple. This wisdom and dedication is symbolised by the cornerstone and the written words, symbols and artefacts that are laid with the stone.



To summarise, for the early 17th century Rosicrucians, Oak Island and the area of Nova Scotia close to it represent both the star Deneb and the cornerstone of the 'new land' of Virginia. The coastal landscape of Virginia corresponds to the main body of Cygnus, the Swan, aka the Northern Cross. It was also known as Arcadia, the Land of the Rosicrucians.¹⁹

In Baconian terms, this 'virginal' Arcadian land is the earthly counterpart of what could be the beginning of the New Atlantis—the old Atlantis of North America 'instaured' into a new, shining 'golden' form, blessing itself and the world with a new Golden Age. These are hopes and visions and have yet to happen, but the seeds are there; and the wisdom as to how this can and will happen, and what needs to happen, is laid out in the north-east corner, epitomised by Oak Island and its Swan secrets.

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Endnotes

¹ Francis Bacon, *Novum Organum* (1620), Bk I, Aph.120 (transl. Spedding & Ellis).

² Hebrews 8:6–13.

³ The group purported to have been founded in London by Agrippa was said to be similar to the one Agrippa had set up in Paris and was supposedly led by Sir Thomas More. The fraternity had secret signs of recognition, was ruled by a President, and founded corresponding chapters of their society throughout Europe. (See Joanny Bricaud, 'Historique du Movement Rosicrucien,' *Le Voile d'Isis*, Vol. 91, July 1927, pp. 559-574. See also Hereward Tilton: *The Quest for the Phoenix: Spiritual Alchemy and Rosicrucianism in the Work of Count Michael Maier, 1569-1622.*)

⁴ See eulogy 4, *Manes Verulamiani* : "dislocated pole."

⁵ The 64° longitudinal "girdle" that passes through "both the Indies" (the West Indies and Bermudas) and Oak Island, Nova Scotia, would correspond to the 50° longitudinal meridian on the 1541 Mercator map.

⁶ Christopher Columbus' expeditions, which took place between 1492 and 1503, were to the West Indies, the east coast of Central America and the north coast of South America.

⁷ "The product is always green laurels".

⁸ It also provides a timescale in which this was written, Bacon being given the title Baron Verulam of Verulam in July 1618 and then raised in peerage to Viscount St Alban in February 1621, after which he was known as Lord St Alban.

⁹ Only the pyramidal base now remains, much eroded.

¹⁰ Wilkins, *Mathematical Magick* (1680 edition), p. 237.

¹¹ Ariel is a Hebraic angel name meaning 'Lion of God' or 'Hearth of God'. It was an alternative name for Jerusalem ('The Great Peace') built on a site representing the heart centre of Israel; for Ariel is associated with the heart of God, being the spirit of love, compassion, mercy. Ben Jonson, in his masque, *The Fortunate Isles and their Union*, a parody of *The Tempest*, names Ariel as Jophiel, referring to him as an "intelligence of Jupiter's sphere" and "an arrow shot by love". In Kabbalah, Jupiter signifies *Sephira* #4, Grace, Mercy, Compassion. In *The Tempest*, Ariel is described as an "airy spirit" and Prospero calls him "my bird", "my chick", all of which are terms that refer to the Holy Spirit/Breath, or an aspect of it.

¹² Letter to King James, March 26th, 1620.

¹³ Proverbs 25:2.

¹⁴ Proverbs 20:27.

¹⁵ Francis Bacon, *Valerius Terminus, Of the Interpretation of Nature*.

¹⁶ Joy A. Steele, in *The Oak Island Mystery Solved*, proposes that Nolan's Cross is in fact the Portate Cross (St Gilbert's Cross), symbol of the evangelising Society for the Propagation of the Gospel in Foreign Lands (SPG), the missionary arm of the Church of England, acting in concert with the South Sea Company, but in fact the Portate Cross can be angled at any degree from the vertical but is normally found in heraldry positioned at 45°degrees from the vertical (i.e. similar to a Saltire).

¹⁷ Petter Amunsen, *Oak Island & The Treasure Map in Shakespeare* (2012).

See also: www.7steps2mercy.com.

¹⁸ Hell is the feminine of El or Al ('God'), the aspirate 'H' providing the feminine form, equivalent to the difference between God and Goddess in which the 's' provides the feminine form.

¹⁹ Allegorically, Arcadia is known as the land of the Rosicrucians—a land inhabited by shepherd-knights and poets, and famous for its harmonious landscapes and oak tree woods in which wild boar rummage for acorns. Sometime around 1618 a famous motto appeared for the first time on a painting created in northern Italy by the Italian Baroque artist Giovanni Francesco Barbieri (Guercino). The motto is *Et in Arcadia Ego* – meaning *And in Arcadia I*—an elliptical sentence (lacking a verb).) A slightly later painting by Nicolas Poussin, *Les bergers d'Arcadie* (The Arcadian Shepherds, 1637–38) also incorporates the same motto. Poussin's painting portrays shepherds and a shepherdess standing by a tomb.