

THE LINCOLN DA VINCI CODE



DAN GREEN

A MUST FOR ALL READERS OF THE DA VINCI CODE

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*Revises
MAG!*
Dan Green

Introduction

There is a suspicion of true irony in the fact that Hollywood came to film scenes of Dan Brown's 'The Da Vinci Code', written as fiction but considered by some as partly fact, at Lincoln Cathedral, England, during the summer of 2005, when it appears that the Cathedral may well have revealed its own 'Da Vinci Code' starting with the discovery of a strange depiction at the scene of The Last Supper - a dog on Christ's plate instead of either a loaf of bread or the Holy Grail cup.

In July 1995, the then Dean of this famous Gothic Cathedral made a most puzzling and unexplained public announcement, declaring that he believed a battle of good and evil may centre on the ancient Minster and then went on to ask that he close the Cathedral for six months for it to be exorcised with prayers. A startling thing to say, indeed, by any standards, or by anybody come to that. Could it be, perhaps that the Minster held some sort of lost or forgotten secret, frozen in stone and time in its ancient architecture and occasionally aided and abetted by those who knew? What if there were a secret hiding place of some great religious consequence?

The most prominent clue had been placed as far back as the 13th Century and it was in the form of the Lincoln Imp, a symbol barely investigated and overlooked as being of no significance. That a secret that was meant to have been maintained could have been dismissed so easily might indicate a game of chess being played, a battle or game of strategy, after all, in connection with the Cathedral we are not short of a bishop, a castle, a knight, king and queen. Connoisseurs and collectors alike of coincidences would note that on the final scheduled day of the Da Vinci movie filming the Circular Chess Championship - with a board shaped like King Arthur's Round Table - was also being held in the Cathedral, the first time ever it had been held in such an environment.

If the 'Lincoln Da Vinci Code' with its numerous interlocking clues happens to be real, then it is reasonable to assume that it may well lead us to a key location where the greatest of all and longest sought complex treasure hunt concludes, once and for all.

There seems to be something deep in the human psyche that simply loves a treasure hunt. Maybe the perceived challenge, in some way, plucks it out from something hidden deep within our psychology, the culmination the finding of some sort of catharsis, or required emotional release. From simple acrostics found in any coffee break weekly puzzle mag to complex cryptology employing computer, there is a startling cross section of people who enjoy both the eventual satisfaction and interim frustration of the pleasure-pain of working out the cracking of codes.

Man's fascination with this search in its myriad forms from the ridiculous to the sublime never seems to wane. After the Meaning of Life, the one enduring quest - and perhaps even entwined with it - seems to be the fabled search for the Holy Grail, to some a spiritual or psychological symbol, and to others perhaps a real, tangible object or treasure of immense religious significance. Since the 12th century this Grail Quest has taken many forms and in many places, the most famous and popular no doubt that of the semi-legendary British King Arthur and his chivalrous Knights of the Round Table. Arthur himself, is reputedly buried at approximately sixteen different sites scattered throughout the British Isles! In fact, the search for Arthur's grave alone has been the goal of many treasure hunters. Along with these archaeological intrepids, there is another category that continues to fascinate, and that is the conspiracy theorist, be it the Kennedy assassination, the American moon landing, UFO's, and the accidental death of Princess Diana (not to mention alleged faked deaths of Elvis, Bruce Lee and Jim Morrison), all of which are still being investigated and argued over today.

However, there is now a new contender above all contenders which does appear to combine both treasure hunt and conspiracy theory rolled into one. The Line of David - a genealogical paper chase that twists and spirals like DNA throughout history claiming to have its origins in an undisclosed family emanating from the biblical Jesus himself, has now become the premier 'fact or fiction?' investigation ... the finding of any such 'treasure' is the ultimate hunt, the disclosure

of its secret, the ultimate conspiracy. Whereas modern conspiracies have little or nothing to do with ciphers, word games and puns, this finely attuned mystery most certainly does, often to the point of vexation and discouragement, inviting us into, without real option, an arena almost exclusively dominated by the controversial society known as Freemasonry. To some, the very mention of the word conjures up scenes of men doing silly things like rolling up their trouser leg and funny handshakes, to others a very serious, if not aloof, social standing of favoured individuals. Either way, the Freemasons are viewed in such a controversial light to enable them to compete with any conspiracy theory!

In the beginning was the Word ... and from the word 'treasure', Old French 'tresor', Latin 'thesaurus', Greek 'thesauros' we find that a thesaurus is 'a storehouse of knowledge ... a dictionary'. Maybe treasure = dictionary, for certainly without the word play we will face, there will be no chance of a fortuitous or guided find.

A circulated story from the 70's was hard to miss. The story of parish priest Berenger Sauniere and the inexplicable unfolding of his almost sudden vast wealth at his small church at Rennes-le-Chateau at the foothills of the Pyrennes in the South of France in 1887 have spawned many, many books about what is popularised as the mystery of Rennes-le-Chateau, with no anywhere near satisfactory explanation or resolution to date. What is clear though, is that this fellow decorated his church dedicated to Mary Magdalene, built high up a hill, in a most bizarre fashion, commentators and researchers readily recognising his perhaps over many contrived contents as clues to either a treasure or secret he discovered himself - a 'something', it is reasoned, that would allow him to blackmail his peers. The story is long, the 'clues' vast, but I must keep it short, and in the true fashion of a knight, 'cut to the quick'! In reality, the church is not such a puzzle, for its decorations and adornments are clearly Masonic as suggested by its very basic foundation, a black and white chessboard floor and a blue ceiling with gold stars. Most Rennes investigations feel the church, under the careful eye of a shadowy

and powerful organisation known as the Priory of Sion, afford clues to lead one to a great discovery in the Rennes-le-Chateau area, and yet despite years of fruitless searching by thousands of intrepids in all manners of fashion, and even with official excavations in 2004, nothing that could meet the promise of a great discovery has ever been found.

A simple explanation would be that, yes, the famed Mary Magdalene church at the top of the hill does harbour a repository of clues leading to some great find, but that its location is not even in France let alone Rennes, but instead some other geographical point in another country. If we are willing to accept that there may indeed be a 'something' to find, let us go and see if we can decide what it might be, and then even, where it might be! Dan Brown in his book 'The Da Vinci Code', which suggests the Grail is to be found in England, visits St. Sulpice in Paris and Chartres Cathedral as scenes for his dramatic element of what he describes as fiction, whilst cheekily turning a blind eye to any reference or remark about the actual church at Rennes-le-Chateau, an actual place that gave birth to an actual mystery that he has picked up on and enlarged to a conclusion. One of his fictional prime characters is even called Sauniere! It is widely accepted, that in modern times, Rennes is the building block (pun intended) for the contemporary search for the Holy Grail and what it may actually be. Incidentally, it is fair to say very little interest was even aroused by the French even though the centre of all this media attention was in their own back yard! As I have said, I have neither time, space nor inclination to wade through a close scrutiny of analysis of the literal hundreds of clues left lying about (some thought to be red herrings!), and so with haste and alacrity I will begin the original Quest for the original Lincoln 'Da Vinci Code'.

All I need to sieve and sift to avoid, like all before me, being led astray, lies literally before my eye and right in front of my nose, for as we enter this church dedicated to the Magdalene, high up a hill, we are greeted by a statue, not a gargoye, common in churches, but a demon or devil. I am reminded at this point of Dan Brown's

'draconian devil' in one of his early clues, the word 'draconian' originating from the Latin 'draco', a dragon or snake, and also a constellation that can only be viewed from the Northern Hemisphere. This demon guardian has a contrived arrangement whereby his right leg crosses over his left. Above him preside a group of angels who collectively etch out the sign of the cross, and above the scene is design of a cross also, which could be described as a 'rosy cross'. Above the demon is a French quote;

PAR CE SIGNE TU LE VAINCRAS
Which has, amongst others, been translated as:
BY THIS SIGN YOU WILL WIN/CONQUER

The next statue, beside him, is one of St. Roch, who also draws attention to himself by virtue of him showing us his right knee exposed to the top of his thigh. As Patron saint of invalids, I wonder, could this be a reference to Dan Brown's clue that accompanies his draconian devil, the 'lame saint'? Either way, I am going to suggest it is hard not to see the parallel here - a church dedicated to Mary Magdalene, high up a hill, that keenly and immediately draws our attention to a carved devil statue with clues that wishes to lead us to another place of worship high up a hill, built on the demolished site of a church dedicated to Mary Magdalene and containing a carved devil statue ... Lincoln Cathedral, England.

BY THIS SIGN YOU WILL WIN/CONQUER - 'LINCOLN'!

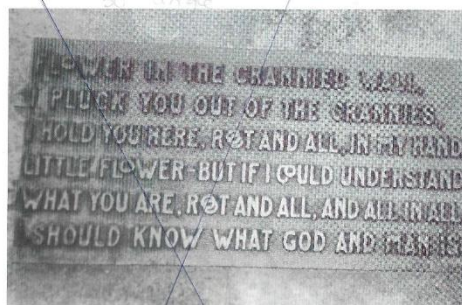
But where to start?

First, let us retrace and recap the steps of our journey thus far. Thanks to the publication of two global best sellers in recent times 'The Holy Blood and the Holy Grail' (a historical detective story in 1982) and the controversial work of fiction (although some think otherwise...) 'The Da Vinci Code' in 2004, the concept of the Holy Grail has now taken on a whole new meaning and symbology, no longer the cup or chalice partaken of Jesus at the Last Supper, the

Grail now redefined as being synonymous with the figure of Mary Magdalene whose name was forbidden in the church, and so became secretly known as the Grail, the Chalice or the Rose. There are those who believe that there is a secretive Masonic-related organisation known as the Priory of Sion who guard and have guarded the grail because of a hinted marriage of Mary to Jesus, and the continuance of a blood line or 'Rose Line'. This redefined search for the Grail therefore translates into a search for the bones of Mary and accompanying documents that offer proof of this alternative history. Or so we are told. To date, she has been placed at Rosslyn Chapel near Edinburgh, Scotland, somewhere in the region of Rennes-le-Chateau in Southern France, and also at Glastonbury, England. Like King Arthur and his many resting places, obviously, she can't be at all three. What if she isn't at any?

Meanwhile, back in Lincoln, a good place to start would surely be within the precincts and the statue of Alfred Lord Tennyson, Poet Laureate and most famed of Grail commentators. There are only two statues of Tennyson, the other being at the Isle of Wight. Ours, the work of George Frederick Watts in 1903. Tennyson (1809-1892) was born at Somersby, Lincolnshire, an Arthurian poet whose lifelong interest was in reworking the medieval legend of King Arthur and the Round Table for the 19th century readers, and whose own personal life was one of conflict between faith and doubt. His 1869 masterpiece epic poem 'The Holy Grail' is considered the finest amongst many critics. Let us take a closer look at this statue, for it appears to be laden with Grail clues, as one might expect. Firstly, the plate or plaque bearing his name, as with the plate directly below it, has a five petalled dog rose design on either side, the five-petalled rose known to be a symbol of Mary Magdalene. The significance of the dog, we will see later! The plate on the front of the plinth of the statue contains a Tennyson poem entitled 'Flower in the crannied wall'. Now, it is well known also that the great poets, like artists like Da Vinci, and architectural masons, would conceal hidden information or clues in their work for fears of orthodox reprisal. It is likely that Tennyson's 'Flower in the cranny' was the rose, symbol

for Mary, and the cranny, as the dictionary definition explain, meaning 'secret place', from the French 'cran', a notch - a notch being a 'v' shaped cut. Now, the slightly odd thing about the verse is that the double o's in the word 'root', that appears twice, are presented as interlocking - the symbol of the vesica piscis, of which much of the symbolism to emerge at the beginning of the Christian era had its origins in the geometric motif, associated with Jesus and also explained as a female symbol. We will explain more concerning the significance drawn to the word, 'root', later.



The Tennyson Plaque - the Vesica Piscis and the root and offspring of David, and the bright and morning star of Sirius

Now, turning to a plate at the back of the statue's plinth, we will read a line from Tennyson's Grail poem which says; 'Over all one statue in the mould of Arthur, made by Merlin', followed by an epitaph to its composer. If we dig out a copy of this poem in its entire length and look up the very next line that follows on, it will read; 'With a crown, and peak wings pointed to the Northern Star...' Let us put that on hold, too, if we may! Now, in the true spirit of concealment and cryptic style we are expecting from masons, if we look at the third line of this plate at the back - the name TENNYSON - and then at the line directly below it at the date of his death 1892, we will notice that the number '1' is placed rather conveniently and precisely below the 'O' in Tennyson, which when we care to encapsulate in a 'v' shaped notch, will hint at a reference to the word 'SION' - those shadowy overseers of the Grail secret. Next, I must ask you to take yet another peek at Tennyson's Holy Grail poem, in particular the very last four lines of his epic, lengthy masterwork for it reads; 'Nor the high god a vision nor that one who rose again.'

Again, I must implore you to consider what may be deliberately hidden in this crucial line, in the style we expect, for as a masonic cryptogram, it reads;
'Nor the high god a (vi)SION NORTH(at) one who ROSE again...'
North...Sion...Rose...what could it imply?

Actually, 'imply' is rather a good choice of word, for now it is high time to take a much closer look at an interpretation of Lincoln Cathedral's most infamous attraction and uninvited guest, the Lincoln Imp, flippantly considered to be no more than a mason's joke, high up between two arches on the NORTH side of the Angel Choir (one of the most celebrated achievement of Gothic arch is named after 30 angels decorating the triforium arches) seen on a spandrel squatting under the corbal above the easternmost pier. Significantly, as we will see, this 13th century demon is said to have been blown into the Cathedral by the wind. If attention as far away as France is being drawn to this imp, then maybe it is time to ask, what is an imp? Do we really know?

7



The Tennyson Plaque - 'SION' encoded in the 'notch' or 'Chalice' flanked by the dog rose.

Generally speaking, an imp is a small demon that has such a restricted power that it relishes in creating havoc by spreading untrue tales and lies amongst the gullible. The word originates from Old English 'impa' meaning 'shoot', 'offspring', 'graft'. In masonic architecture a graft is 'the place of junction of stock and scion' ... 'scion' a word from Old French 'sion, scion', meaning a young member of a family, a descendent, an offshoot. Is this a reference to what Dan Brown in his 'The Da Vinci Code' refers to as the alleged fathered child of Jesus and Mary, and the Priory of Sion who keep the secret?

8



The Tennyson Plaque 2 - 'Over all one statue in the mould of Arthur, made by Merlin ... (With a crown, and peak wings pointed to the Northern Star...) Sirius!.

The imp is clearly of Masonic handiwork, nobody argues this, but if we look closer at his deliberately exposed left leg (with his right above it, as in France) - the bare left leg being an early stage in Masonic initiation - you will see what is of even more interest, a clearly defined notch or 'V' shape which on page 321 of 'The Da Vinci Code' informs us is called the 'chalice' (which also encapsulates 'SION' on Tennyson's plate), a metaphor used throughout the Grail lore for female, and the Grail. What are we being told here? The imp looks down the Angel Choir where it is located, a similar arrangement of having angels above it, as in the chateau. Lincoln Cathedral is in the form of a cross. Is this 'cross' the sign by which you will win/conquer?

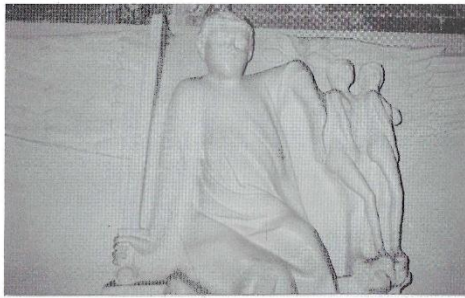
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The Lincoln Imp - A Masonic marker left on the North side of the Angel Choir indicating SION, the Masonic 'V' of the Chalice, visible on the exposed left leg.

On the Northside of the Choir, further along to the right of our demon guardian, we can see the carving of an angel with a sword in his right hand, expelling Adam and Eve from Eden. It is referred to as the 'Angel of expulsion' or should that be 'ExpulSION'? (As Mary was also expelled from biblical text). What is rather quite interesting is that back at 'The Da Vinci Code' we learn from a Grail poem a reference to a 'blade' and 'chalice' guarding over the secret location of Mary. Have we, during our search in the Angel Choir, located both the blade and the chalice - the blade held by the sword wielding angel and the symbol of the chalice on the imp's exposed leg?

10



Replica of The Angel of Expulsion, North-side Angel Choir, holding the Blade.

This blade and chalice, we learn, guards over her gates. 'Gate' comes from the Old English meaning a 'a way, path, narrow opening'. A cranny perhaps? Or maybe we refer to the Choir Screen, or gate, at the Crossing of the North and South Transept, flanked on either side by carved roses. (Or Bailgate, Eastgate, West Gate?) Is this the 'Crossing' meant by the angels above the demon back at the chateau?

For the next 'clue' we briefly return to the Tennyson statue outside for the last, but not least, time. Looking up at the root in his hand, as Tennyson looks down at it, is a DOG. (It looks up in much the same way as a dog that is with St. Roch). If you search within the Cathedral, along the aisle leading down to the Great East window, is a carving of Jesus being accosted prior to the scene of the Crucifixion. In this carving we see a most peculiar thing. Seemingly, underneath the main gathering of the figures of the scene, and yet a part of it, is a DOG looking directly up at Jesus. There is no obvious reason why this should be.



Tennyson looks down at the root (of David) as the dog (star) looks up. 'I am the root and offspring of David, and the bright and morning star'.



The dog of the Last Supper platter looks up at Jesus on the way to Calvary.



In 2005 another unlikely dog was discovered within the Cathedral. Let us now turn our attention to the unusual scene of the Last Supper - very Da Vinci Code territory - at the Great East window, made in 1855. Instead of seeing a loaf of bread on the plate as we'd expect to, there is a dog and not only that, it resembles the one on the carving exactly! The Jesus figure in the scene holds his hands above it in the same way that Tennyson is holding and inspecting his root. Again, what can it mean? I am reminded of the passage in Revelations 16:22. The passage reads:

'I, Jesus, have sent mine angels to testify unto you these things in the churches. I am the ROOT and OFFSPRING of David, and the bright and morning star..' Have we discovered the meaning of Tennyson's root, at last?

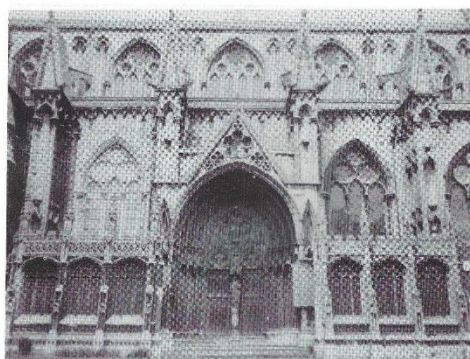
Those of you who know your astronomy will no doubt recognise the significance of this bright and morning star as being one and the same as Sirius, otherwise known as the Dog Star, synonymous with the Egyptian female Isis. The dog looking up at Jesus...the dog on the plate at the Last Supper...Tennyson's dog looking up at the root. Is attention seriously being drawn to the nearest star after our own sun?

On July 23rd each year, significantly the day directly after the celebrated Feast Day of Mary Magdalene, the star Sirius is in conjunction (it meets, or joins) with our own sun. The ancients named this period of time from 20 days before the conjunction to 20 days after, the Dog Days, named after the dog star Sirius. These dog days, most accept, commence on July 3rd and finish on August 11th. However, if we count 3rd July as day one, then the 20th day is actually the 22nd, the date associated with the Magdalene. Thirty foot up the buttress of the south east corner of the Transept, we find two sundials the South Dial and the East Dial. The East dial bears the motto; 'Pereunt et Imputantur', or, 'They (the hours) are consumed and will be charged to our account', and is unusual owing to the oddity of its numerals - no hour lines are marked earlier than 6 a.m. presumably because the Cathedral itself blocks the sun at such times. The numerals shown are; 6 7 8 9 10. (the 10 is further spaced away).



Lincolnshire Echo April 22nd, 2005. The Last Supper and The Mystery of the Dog on the Platter.

If we add 6, 8 and 9, we arrive at 23, leaving us the 7. If the 7 represents the 7th month, and 23 the day, then we discover 23rd July, the day of the Earth-Sirius conjunction! What are we to make of the solitary, standing 10? It is the Roman numeral X, as an abbreviation, used to represent the word 'Christ'. Today, it is more commonly used as to represent an unknown or unnamed person. There may be an alternative reason to the accepted to explain why no hour lines are marked earlier than 6 a.m. - and this reason is to draw our attention to the very issue. As seen in Lincoln, it is earlier than 6 a.m. that we see the sunrise during the Dog days in conjunction with the star Sirius. It is not until late September that the sun resumes rising after 6 a.m. Is the East Dial suggesting itself as a dog day marker? Let us look again at the translated motto; 'They (the hours) are consumed and will be charged to our account.' The hours leading up to the conjunction (the 22nd day of the Magdalene) are consumed and will be charged to our account. - the completeness of the merging of Sirius with our sun (charged to our - the sun's - account). There are 64 illustrations at the Great East Window (the number of a chess board), and if we consider a standard number Grid system, you would find the scene of the dog at the Last Supper at exactly 5 down and 4 across; $5 \times 4 = 20$, the exact number of days before and after the Earth-Sirius conjunction...the number of the Dog Days! A short distance away, the East Dial faces the splendour of the East Porch, known as the Judgement Porch. Underneath a dog rose shaped detail, we see Jesus high above Mary and child. I find it strange that we are asked to accept the adult Jesus above Mary, cradling the infant Jesus in her arms. To gain entry to heaven, we must be as children, and so is it totally unreasonable to suggest, that seen through a child's eyes, one might think it was in fact looking at the adult Jesus, or father, above the mother and child - the child of that father and mother, Jesus and Mary Magdalene?



The Judgement Porch - Jesus with Mary and child, but is it V. Mary or Mary M.?

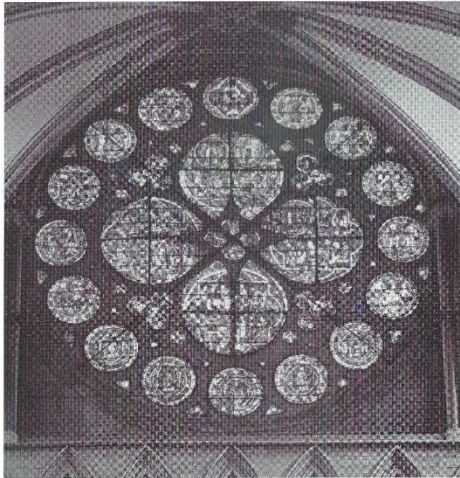
Why is Mary outside the church? Is it because she is the Magdalene, upon whom the early church passed judgement and cast her out? Jesus wears a robe and sash that clearly shows a specific tied knot. Is this the Masons telling us that he has 'tied the knot', a phrase that goes back to the Roman days and means 'to be married'?

French poet Robert de Boron (1215) who, in his 'Joseph d'Arimathea ou Le saint Graal', first definitely attached the history of the Grail to the Arthurian cycle, was first to mention the Grail as a chalice containing Christ's blood. De Boron forges a link between the table of the Last Supper and a 'grail table' in the 2nd poem in his Grail trilogy, Perceval. There, Joseph of Arimathea is given divine guidance to search for a table that resembles the table of the Last Supper.

Once he finds this table, he places the Holy Grail on it. The Grail table has 13 seats one of which is kept vacant in memory of Judas who betrayed Christ. Having established this link, de Boron forges a link between the grail table and Arthur's Round Table in the 3rd poem in his trilogy, Merlin. Near the beginning of the poem, Merlin creates the Round Table with 52 places, one of which is a vacant seat called the Judas seat. 52 places = 52 weeks in a year = a calendar, an almanac or 'table' of months, days and seasons?

We return now to the NORTH Transept within the Cathedral, the 13th century Rose Window or 'Dean's Eye'. It may be more correctly known as the Wind Rose or Compass Rose. The Compass Rose (mentioned on page 148 of 'The Da Vinci Code' and in association with the 'Rose Line') appears on charts and maps since the 13th century. The term 'Rose' springs from the figure's compass points and how it resembles the petals of this world famous flower. In the days of its origin, this device was employed in indicating the directions of the winds, then known as the Wind Rose, but the 32 points of the Compass Rose originate from the direction of the 8 major winds, the 8 half winds and the 16 quarter winds. Let us remind ourselves that in the story of the Lincoln imp (or Sion marker) it is the wind that blew the imp into the Cathedral. There is alleged circumstantial evidence that once upon a time, medieval churches remembered the use of a 'Star Clock', and that evidence of this is reflected and contained, no less, by the Masons in their stone architecture of Lincoln Cathedral. A possible reference to 'I, Jesus, have sent mine angels (of the Angel Choir?) to testify unto you these things in churches'? The Rose Window, named after the navigational compass rose measuring the wind direction in ancient portolans, faces NORTH (In the middle of the compass we find a star...) It has been said by Masons, that if the window of the beautifully stained glass decorated Rose Window be removed, and if one were to stand in a certain position within the Cathedral at night, one would clearly see in all its beauty, the constellations of the Northern 'Star Clock' revolving through the stone circles! It would, of course, highlight Sirius the Dog Star, the brightest of them all, the 'Northern Star'

alluded to in Tennyson's 'Holy Grail', and the dog rose that flanks his plate. SION....NORTH....ROSE....Lincoln Cathedral's very own Rose Window, revealing the bright and morning star.



The Rose Window at the North Transept 'The key to the Grail is hidden beneath the sign of the Rose'. 'The Da Vinci Code' page 366.

It is interesting to note that the first church built on this site in 60AD was that of St. Mary Magdalene, destroyed to make way for the Minster built in 1097. Given that this bright and morning star is apparently so relevant in our mystery, I wonder why the current chapel dedicated to Mary in the Cathedral is called 'The Morning

Chapel'? (A short distance away from the Cathedral, at Greetwell Gate, stands a public house dating back to 1781. Facing the east of the Cathedral, it is mysteriously called 'Morning Star'!) If one phonetically re-arranges 'DEAN'S EYE' to 'DEASEYNE', pronounced as 'design' - meaning 'to contrive', 'to set apart or destine', and 'a plot or an intention' (French 'designer' Latin 'designare', 'de' meaning 'off' and 'signum', a mark) then perhaps the meaning of 'By this sign you will win' will become clearer.

According to 'The Da Vinci Code', the Grail waits underneath ancient Roslin. Could this possibly allude to the Rose Window at Lincoln, adorned in the architecture of a Cathedral built by Master Mason's loving art? May we announce this Rose Window as a planisphere, the Round Table given to Guinevere (correctly pronounced as 'Queen-of-air'), a map or atlas of the Northern Constellations, a portal to the star Sirius? 'The Da Vinci Code' assures us that She, Mary, the Grail, rests at last beneath the starry skies. Could that read 'rests ~~at last~~ beneath the starry skies of the Rose Window, atlas of the Northern Heavens? Radio astronomy has proven to us that the iron content of the star Sirius is the same as the iron in our blood and the iron of the earth and of our solar system. Sirius is our blood ... the blood and the Grail?

Our Quest for the Lincoln Da Vinci Code is now at its end. My feet have taken me to many a cathedral in the British Isles, and many a spotted anomaly from the chevron shaped lozenge pillar within Durham cathedral to the peculiar broken inscription in English at the stain glass window crucifixion scene in the South Transept at Wells Cathedral - the word 'passion' in 'By thy cross and passion' is strangely broken into two, to leave the word 'SION' at the bottom left! Perhaps Dan Brown's coded explanation of Da Vinci's Mona Lisa is not quite correct after all, for it has not escaped my attention that if we were to encode 'Mona Lisa' as a simple phonetic, we would discover 'anomalis' ... 'anomalies', something which is irregular or different from what is normal ...

As I was just about to dismiss any reality of the Grail being buried below the Rose Window as being in tandem with Dan Brown's Da Vinci Code fiction factor, I took one last look back at the blood and the grail. I find it strange, a classic example of what is called 'serendipity' - the faculty of making happy chance finds, or what you are looking for finds you first - that the name of the man who started all this with his historical role in the writing of the 1982 best seller 'The Holy Blood and the Holy Grail' - the solitary inspiration behind Dan Brown's 'The Da Vinci Code' - is called Henry...LINCOLN...

ACKNOWLEDGEMENT

Thanks to Lincoln Cathedral for kind permission for reproduction of postcards and photography used throughout this booklet.

Front page: Dean's Eye (Rose Window) Tracery - the Masonic wink...?