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NATIONAL SECURITY AGENCY
CENTRAL SECURITY SERVICE
FORT GEORGE G. MEADE, MARYLAND 20755-6000

FOIA Case: 66050B
17 June 2014

JOHN GREENEWALD
THE BLACK VAULT



Dear Mr. Greenewald:

This further responds to your Freedom of Information Act (FOIA) request of 26 December 2011 for "a copy of each document at the National Security Agency concerning the famous KRYPTOS sculpture located on the grounds of the Central Intelligence Agency. Please review and release both documents that have already been made available as well as documents that have not yet been reviewed and/or released. I am particularly interested in documents regarding the as-yet undecrypted fourth message." A copy of your request is enclosed. Your request has been processed under the FOIA, and eight of the documents are enclosed. Certain information, however, has been deleted from the enclosures.

Some of the information deleted from the documents has been found to be currently and properly classified in accordance with Executive Order 13526. The information meets the criteria for classification as set forth in Subparagraph (c) of Section 1.4 and remains classified CONFIDENTIAL as provided in Section 1.2 of Executive Order 13526. The information is classified because its disclosure could reasonably be expected to cause damage to the national security. Because the information is currently and properly classified, it is exempt from disclosure pursuant to the first exemption of the FOIA (5 U.S.C. Section 552(b)(1)).

In addition, this Agency is authorized by various statutes to protect certain information concerning its activities. We have determined that such information exists in these documents. Accordingly, those portions are exempt from disclosure pursuant to the third exemption of the FOIA, which provides for the withholding of information specifically protected from disclosure by statute. The specific statutes applicable in this case are Title 18 U.S. Code 798; Title 50 U.S. Code 3024(i); and Section 6, Public Law 86-36 (50 U.S. Code 3605).

The Initial Denial Authority for NSA information is the Associate Director for Policy and Records, David J. Sherman. Since these deletions may be construed as a partial denial of your request, you are hereby advised of this Agency's appeal procedures. Any person denied access to information may file an appeal to the NSA/CSS Freedom of Information Act Appeal Authority. The appeal must be postmarked no later than 60 calendar days from the date of the initial denial letter. The appeal shall be in writing addressed to the NSA/CSS FOIA Appeal Authority

(DJ4), National Security Agency, 9800 Savage Road STE 6248, Fort George G. Meade, MD 20755-6248. The appeal shall reference the initial denial of access and shall contain, in sufficient detail and particularity, the grounds upon which the requester believes release of the information is required. The NSA/CSS Appeal Authority will endeavor to respond to the appeal within 20 working days after receipt, absent any unusual circumstances.

The CIA has asked that we protect information pursuant to 5 U.S.C. 552 (b)(3). Those deletions have been marked with the code OGA (Other Government Agency). Any appeal of the denial of CIA information should be directed to that agency.

One of the documents responsive to your request originated with another government agency. That document has been forwarded to that agency for review and direct response to you.

In addition, there are two remaining documents responsive to your request under review for another FOIA request received prior to yours. When the review of those documents is complete, they will be provided to you.

For your information, all of the documents on the Kryptos Sculpture released to date are posted on the nsa.gov website, and any future releases will be added to that collection. You can find the documents at:
http://www.nsa.gov/public_info/declass/cia_kryptos_sculpture.shtml.

Sincerely,

A handwritten signature in black ink, appearing to read "Pamela N. Phillips", written in a cursive style.

PAMELA N. PHILLIPS
Chief
FOIA/PA Office

Encls:
a/s

Jungerheld, James R

From: webteam@nsa.gov
Sent: Monday, December 26, 2011 1:25 PM
To: FOIANET
Cc: john@greenewald.com
Subject: Greenewald, John - FOIA Request (Web form submission)

Name: John R Greenewald

Email: john@greenewald.com

Company: The Black Vault

Postal Address: [REDACTED]

Postal City: [REDACTED]

Postal State-prov: Ca

Zip Code: [REDACTED]

Country: United States of America

Records Requested:

Dear Sir,

This is a non-commercial request made under the provisions of the Freedom of Information Act 5 U.S.C. S 552. Pursuant to the U. S. OPEN Records Act of 2007, my FOIA requester status as a "representative of the news media" -- a status entitling me to an unlimited search processing my request, and the first 100 pages free of charge. For examples of my various publication credits in this regard, I refer you to my radio network, and my own personal radio show (syndicated on FM and AM stations) at <http://www.blackvaultradio.com>. My internet website <http://www.theblackvault.com> which holds a vast government document database, along with many freelance articles that I have written, which have also been published in magazines and websites, including OpEdNews.com, UFO Magazine, FATE Magazine, and others.

Additionally, I agree to pay fees up to ten dollars.

I respectfully request a copy of a copy of each document at the National Security Agency concerning the famous KRYPTOS sculpture located on the grounds of the Central Intelligence Agency. Please review and release both documents that have already been made available as well as documents that have not yet been reviewed and/or released. I am particularly interested in documents regarding the as-yet undecrypted fourth message.

Thank you so much for your time, and I am very much looking forward to your response. Please know that electronic delivery of the requested material or correspondence related to this case is preferred and accepted in lieu of paper copies via snail mail.

Sincerely,

John Greenewald, Jr.
[REDACTED]

memorandum

DATE: 9 June 1993

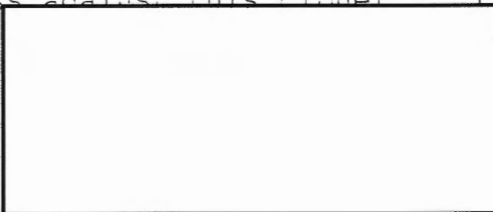
Z-043-93

REPLY TO
ATTN OF: Z*PLS FORWARD TO ADMIRAL
STUDEMAN FOR INFO.*SUBJECT: CIA KRYPTOS Sculpture - Challenge and Resolution ~~(FOUO)~~ -
INFORMATION MEMORANDUMTO: DIR *M*
THRU: D/DIR *MT*, EXEC/DIR *DD*, DDO *mm**Great
Story!*

1. ~~(FOUO)~~ The KRYPTOS sculpture, located at the entrance and in the courtyard of the new CIA headquarters, consists of a series of stone "pages" containing code which begins as International Morse and increases in complexity as the stonework extends into the courtyard. Inserted between these stone "pages" is a flat copper sheet engraved with letters and symbols - the enciphered message - that is the focus of this challenge.

2. ~~(FOUO)~~ In November, a cadre of cryptanalysts assigned to Z Group enthusiastically responded to the challenge. Within one month, three of the four cipher systems used to encrypt the sculpture's plain text had been diagnosed and completely exploited. The cryptographies employed for the encryption of these three parts involved two periodic polyalphabetic substitution ciphers and a keyed columnar transposition cipher. The exploitation of the sculpture's first three parts constitutes a readability of approximately 89%. The final 97 characters continue to elude solution.

3. ~~(FOUO)~~ Attached, for your review, is a brief description of the employed cryptographies and the plain text derived from the three exploited portions of the KRYPTOS sculpture. If your schedule permits, we would be happy to present a 15-minute briefing on the KRYPTOS sculpture solution and introduce you to the cryptanalysts responsible for the success against this cipher.



(b)(3)-P.L. 86-36

3 Encls:

1. Copy of Sculpture Picture
2. Copy of Cipher
3. Description of Cryptographies

cc: Z4
Z43Derived fm: NSA CLASS. Guide 342-97
29 May 1997
Dulany, on: XI, X5~~SECRET SPOKE~~
~~FOR OFFICIAL USE ONLY~~OPTIONAL FORM NO. 10
46695

[illegible][illegible]

THE KRYPTOS SCULPTURE CIPHER

~~(S)~~

E M U F P H Z L R F A X Y U S D J K Z L D K R N S H G N F I V J
 Y Q T Q U X Q B Q V Y U V L L T R E V J Y Q T M K Y R D M F D
 V F P J U D E E H Z W E T Z Y V G W H K K Q E T G F Q J N C E
 G G W H K K ? D Q M C P F Q Z D Q M M I A G P F X H Q R L G
 T I M V M Z J A N Q L V K Q E D A G D V F R P J U N G E U N A
 Q Z G Z L E C G Y U X U E E N J T B J L B Q C R T B J D F H J R R
 Y I Z E T K Z E M V D U F K S J H K F W H K U W Q L S Z F T I
 H H D D D U V H ? D W K B F U F P W N T D F I Y C U Q Z E R E
 E V L D K F E Z M O Q Q J L T T U G S Y Q P F E U N L A V I D X
 F L G G T E Z ? F K Z B S F D Q V G O G I P U F X H H D R K F
 F H Q N T G P U A E C N U V P D J M Q C L Q U M U N E D F Q
 E L Z Z V R R G K F F V O E E X B D M V P N F Q X E Z L G R E
 D N Q F M P N Z G L F L P M R J Q Y A L M G N U V P D X V K P
 D Q U M E B E D M H D A F M J G Z N U P L G E W J L L A E T G
 E N D Y A H R O H N L S R H E O C P T E O I B I D Y S H N A I A
 C H T N R E Y U L D S L L S L L N O H S N O S M R W X M N E
 T P R N G A T I H N R A R P E S L N N E L E B L P I I A C A E
 W M T W N D I T E E N R A H C T E N E U D R E T N H A E O E
 T F O L S E D T I W E N H A E I O Y T E Y Q H E E N C T A Y C R
 E I F T B R S P A M H H E W E N A T A M A T E G Y E E R L B
 T E E F O A S F I O T U E T U A E O T O A R M A E E R T N R T I
 B S E D D N I A A H T T M S T E W P I E R O A G R I E W F E B
 A E C T D D H I L C E I H S I T E G O E A O S D D R Y D L O R I T
 R K L M L E H A G T D H A R D P N E O H M G F M F E U H E
 E C D M R I P F E I M E H N L S S T T R T V D O H W ? O B K R
 U O X O G H U L B S O L I F B B W F L R V Q Q P R N G K S S O
 T W T Q S J Q S S E K Z Z W A T J K L U D I A W I N F B N Y P
 V T T M Z F P K W G D K Z X T J C D I G K U H U A U E K C A R

UNCLASSIFIED

~~SECRET SPOKE~~

PART 1

~~(S)~~

Cryptography: Periodic Polyalphabetic Substitution employing
10 alphabets

Plain component: Keyword mixed sequence based on **KRYPTOS**

Cipher component: Keyword mixed sequence based on **KRYPTOS**

Repeating Key: **PALIMPSEST**

Index letter: **K**

P:	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z
C1:	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y
C2:	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S
C3:	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J
C4:	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H
C5:	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L
C6:	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y
C7:	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O
C8:	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D
C9:	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O
C10:	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P

EMUFPHZLRF AXYUSDJKZL DKRNSHGNFI VJYQTQUXQB
BETWEENSUB TLESHADING ANDTHABSCE NCEOFLIGHT

QVYUVLLTRE VJYQTMKYRD MFD
LIESTHENUA NCEOFIQLUS ION

(FOUO) Respaced and punctuated, it reads:

"BETWEEN SUBTLE SHADING AND THE ABSENCE OF LIGHT LIES THE NUANCE OF
ILLUSION"

~~SECRET SPOKE~~

~~SECRET SPOKE~~PART 2

(S) Cryptography: Periodic Polyalphabetic Substitution employing
- 8 alphabets

Plain component: Keyword mixed sequence based on **KRYPTOS**

Cipher component: Keyword mixed sequence based on **KRYPTOS**

Repeating Key: **ABSCISSA**

Index letter: **K**

P: KRYPTOSABCDEFGHIJLMNQUVWXZ
C1: ABCDEFGHIJLMNQUVWXZKRYPTOS
C2: BCDEF~~G~~HIJLMNQUVWXZKRYPTOSA
C3: SABCDEF~~G~~HIJLMNQUVWXZKRY~~P~~TO
C4: CDEF~~G~~HIJLMNQUVWXZKRYPTOSAB
C5: IJLMNQ~~U~~VWXZKRYPTOSABCDEFGHI
C6: SABC~~D~~EFGHIJLMNQUVWXZKRYPTO
C7: SABC~~D~~EFGHIJLMNQUVWXZKRYPTO
C8: ABC~~D~~EFGHIJLMNQUVWXZKRYPTOS

VFPJUDEE HZWETZYV GWHKKQET GFQJNCEG GWHKK?DQM
ITWASTOT ALLYINVI SIBLEHOW STHATPOS SIBLE?THE

CPFQZDQM MIAGPFXH QRLGTIMV MZJANQLV KQEDAGDV
YUSEDTHE EARTHSMA GNETICFI ELDXTHEI NFORMATI

FRPJUNGE UNAQZGZL ECGYUXUE ENJTBJLB QCETBJDF
ONWASGAT HEREDAND TRANSMIT TEDUNDER GROUNDTO

HRRYZET KZEMVDUF KSJHKFWH KUWQLSZF TIHHDDDU
ANUNKNOW NLOCATIO NXDOESLA NGLEYKNO WABOUTTH

VH?DWKBFU FPWNTDKI YCUQZERE EVLDKFEZ MOQQJLTT
IS?THEYSH OULDITSB URIEDOUT THERESOM EWHEREXW

UGSYQPFE UNLAVIDX FLGGTEZ?F KZBSFDQV GOGIPUFX
HOKNOWST HEEEXACTL OCATION?O NLYWWTHI SWASHISL

HHDRKEFFH QNTGPAUE CNUVPDJM QCLQUMUN EDFQELZZ
ASTMESSA GEXTHIRT YEIGHTDE GREESFIF TYSEVENM

VRRGKFFV OEEXBDMV PNFQXEZL GREDNQFM PNZGLFLP
INUTESSI XPOINTFI VESECOND SNORTHSE VENTYSEV

~~SECRET SPOKE~~

~~SECRET SPOKE~~

MRJQYALM GNUVPDXV KPDQUMZB EDMHDAFM JGZNUPLG
ENDEGREE SEIGHTMI NUTESFOR TYFOURSE CONDSWES

EWJLLAET G
TIDBYROW S

~~(FOUO)~~ Respaced and punctuated, it reads:

"IT WAS TOTALLY INVISIBLE. HOW'S THAT POSSIBLE? THEY USED THE EARTH'S MAGNETIC FIELD. THE INFORMATION WAS GATHERED AND TRANSMITTED UNDERGROUND TO AN UNKNOWN LOCATION. DOES LANGLEY KNOW ABOUT THIS? THEY SHOULD. ITS BURIED OUT THERE SOMEWHERE. WHO KNOWS THE EXACT LOCATION? ONLY W.W. THIS WAS HIS LAST TRANSMISSION. THIRTY-EIGHT DEGREES, FIFTY-SEVEN MINUTES, SIX POINT FIVE SECONDS NORTH. SEVENTY-SEVEN MINUTES, FORTY-FOUR SECONDS WEST. I.D. BY ROWS."

(S) Note: W.W. is presumed to be William Webster. The coordinates refer to the location of or a location within the Central Intelligence Agency. The significance of I.D. BY ROWS remains undetermined.

~~SECRET SPOKE~~

~~SECRET SPOKE~~

PART 3

~~(SC)~~

Cryptography: Keyed Columnar transposition
 Matrix size: Incompletely filled 4 X 86
 Specific key: **KRYPTOS**, numerically keyed and repeated 13 times
 (first 12 columns listed below)
 Route: Bottom to top

SLOWLYDESPARATLYSLOWLYTHEREMAINSOFPASSAGEDE
 ASREMOVEDWITHTREMBLINGHANDSIMADEATINYBREACH
 OLEALITTLEIINSERTEDTHECANDLEANDPEEREDINTHEH
 FLICKERBUTPRESENTLYDETAILSOFTHEROOMWITHINEM

1	1	1	9	8	7
2	1	0			

BRISTHATENCUMBEREDTHELOWERPARTOFTHEDOORWAYW
 INTHEUPPERLEFTHANDCORNERANDTHENWIDENINGTHEH
 OTAIRESCAPINGFROMTHECHAMBERCAUSEDTHEFLAMETO
 ERGEDFROMTHEMISTXCANYOUSEEANYTHINGO

6	5	4	3	2	1
---	---	---	---	---	---

(L) "SLOWLY DESPARATLY SLOWLY THE REMAINS OF PASSAGE DEBRIS THAT ENCUMBERED THE LOWER PART OF THE DOORWAY WAS REMOVED. WITH TREMBLING HANDS I MADE A TINY BREACH IN THE UPPER LEFT HAND CORNER, AND THEN, WIDENING THE HOLE A LITTLE, I INSERTED THE CANDLE AND PEERED IN. THE HOT AIR ESCAPING FROM THE CHAMBER CAUSED THE FLAME TO FLICKER, BUT PRESENTLY, DETAILS OF THE ROOM WITHIN EMERGED FROM THE MIST X CAN YOU SEE ANYTHING Q"

Note: The above is a paraphrase from The Tomb of Tut-Ankh-Amen written by Mr. Howard Carter.

~~SECRET SPOKE~~

~~CONFIDENTIAL~~
SECURITY CLASSIFICATION

NSA STAFF PROCESSING FORM

TO DDO	EXREG CONTROL NUMBER	KCC CONTROL NUMBER	Z CONTROL NUMBER Z-054-98
THRU	ACTION <input type="checkbox"/> APPROVAL <input type="checkbox"/> ACTION <input checked="" type="checkbox"/> INFORMATION		EXREG SUSPENSE KCC SUSPENSE ELEMENT SUSPENSE
SUBJECT CIA KRYPTOS Sculpture -- The Challenge and Resolution (U)			
DISTRIBUTION Z4 <input type="text"/> , Z23 <input type="text"/>			

SUMMARY

(b) (3) - P.L. 86-36

1. (U) In response to your request we have put together a package chronologically outlining the events in our decryption (89%) of the CIA courtyard KRYPTOS sculpture. Also attached is a copy of the original memorandum to Adm. McConnell with attachments providing the cipher, the cryptography employed, and the respective decrypts.

2. (U) The initial examination of the cipher revealed that it was likely to consist of three cryptographically distinct sections. Basic computer diagnostic tools confirmed this hypothesis. Subsequent analysis and solution, however, did not require any compute power.

3. (C) Parts 1-3 were solved within two days of receiving the informal tasking from Chief, Z. Another day was spent on the final section and a decision was made to stop any further work. Given the suspected cryptography, the last section is too short to solve without diverting a great deal of effort from operational problems.

(b) (3) - P.L. 86-36

COORDINATION/APPROVAL							
OFFICE	NAME AND DATE		SECURE PHONE	OFFICE	NAME AND DATE		SECURE PHONE
Z09		7/22	5043s				
				Drafter			4451s
				ORG.	PHONE (Secure)	DATE PREPARED	

Approved for Release by NSA on 05-21-2013, FOIA Case # 61191

Chronological history of NSA personnel and their involvement
in the partial decryption of the KRYPTOS sculpture
located in the CIA courtyard

- 1988 - The CIA Fine Arts Commission approves James Sanborn's proposal.
- 1990 - The artwork, titled *Kryptos*, is dedicated. A portion of this work of art consists of a classic Vigenere Square and 870 characters of cipher punched through two large copper sheets.
- 1991 - While on a trip to the CIA headquarters, an informal group comprised mainly of Cryptanalysis interns, handwrites the cipher onto sheets of paper, and distributes it to any and all interested cryptanalysts back at NSA.
- 1992 - Official challenge for solution is relayed through DCI at a Gold Bug award ceremony.
- 1992 - Mr. [REDACTED] is the first person to decrypt a portion of the cipher. The cipher system used is a polyalphabetic substitution using eight alphabets. The decrypted text accounts for the last 373 characters from the first section of 436, but the initial 63 characters resist decryption. Because of this, analysts concede that four distinct sections are likely, with this being the second section. (b) (3)-P.L. 86-36
- 1992 - Mr. [REDACTED] is the second person to successfully decrypt a portion of the cipher. That portion is the third section involving 337 characters and employing a transposition system using a matrix with dimensions 4 X 86.
- 1992 - As the third successful cryptanalyst, Mr. [REDACTED] successfully decrypts the initial 63 characters of the cipher, which is the first section. It also uses a polyalphabetic substitution, but with 10 alphabets.
- 1992 - An informal document is produced detailing the solution of the three sections. These three sections comprise the first 773 characters out of 870 total, leaving the last 97 characters unresolved.
- 1993 - A formal letter is sent to Adm. McConnell (DIRNSA) detailing the story, and is returned with a request that it be forwarded to Adm. Studeman at CIA.
- 1998 - There is renewed interest from the CIA, with an eye towards a technical article for an internal publication.

DONS:
EX-235

142-93

UNITED STATES GOVERNMENT

memorandum

Z-043-93

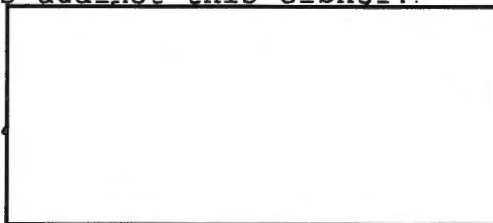
DATE: 9 June 1993

REPLY TO
ATTN OF: ZPLS FORWARD TO ADMIRAL
STUDEMAN FOR INFO.SUBJECT: CIA KRYPTOS Sculpture - Challenge and Resolution ~~(FOUO)~~
INFORMATION MEMORANDUMTO: DIR M
THRU: D/DIR JN, EXEC/DIR SS, DDO PMGreat
Story!

1. ~~(FOUO)~~ The KRYPTOS sculpture, located at the entrance and in the courtyard of the new CIA headquarters, consists of a series of stone "pages" containing code which begins as International Morse and increases in complexity as the stonework extends into the courtyard. Inserted between these stone "pages" is a flat copper sheet engraved with letters and symbols - the enciphered message - that is the focus of this challenge.

2. ~~(FOUO)~~ In November, a cadre of cryptanalysts assigned to Z Group enthusiastically responded to the challenge. Within one month, three of the four cipher systems used to encrypt the sculpture's plain text had been diagnosed and completely exploited. The cryptographies employed for the encryption of these three parts involved two periodic polyalphabetic substitution ciphers and a keyed columnar transposition cipher. The exploitation of the sculpture's first three parts constitutes a readability of approximately 89%. The final 97 characters continue to elude solution.

3. ~~(FOUO)~~ Attached, for your review, is a brief description of the employed cryptographies and the plain text derived from the three exploited portions of the KRYPTOS sculpture. If your schedule permits, we would be happy to present a 15-minute briefing on the KRYPTOS sculpture solution and introduce you to the cryptanalysts responsible for the success against this cipher.



3 Encls:

1. Copy of Sculpture Picture
2. Copy of Cipher
3. Description of Cryptographies

(b) (3)-P.L. 86-36

cc: Z4
Z43~~FOR OFFICIAL USE ONLY~~OPTIONAL FORM NO. 10
MAY 1962 EDITION
GSA GEN. REG. NO. 27

46695



6.130

THE KRYPTOS SCULPTURE CIPHER

E M U F P H Z L R F A X Y U S D J K Z L D K R N S H G N F I V J
 Y Q T Q U X Q B Q V Y U V L L T R E V J Y Q T M K Y R D M F D
 V F P J U D E E H Z W E T Z Y V G W E K K Q E T G F Q J N C E
 G G W H K K 2 D Q M C P F Q Z D Q M M I A G P F X H Q R L G
 T I M V M Z J A N Q L V K Q E D A G D V F R P J U N G E U N A
 Q Z G Z L E C G Y U X U E E N J T B J L B Q C R T B J D F H J R R
 Y I Z E T K Z E M V D U F K S J H K F W H K U W Q L S Z F T I
 H H D D D U V H 2 D W K B F U F P W N T D F I Y C U Q Z E R E
 E V L D K F E Z M O Q Q J L T T U G S Y Q P F E U N L A V I D X
 F L G G T E Z 2 F K Z B S F D Q V G O G I P U F X H H D R K F
 F H Q N T G P U A E C N U V P D J M Q C L Q U M U N E D F Q
 E L Z Z V R R G K F F V O E E X B D M V P N F Q X E Z L G R E
 D N Q F M P N Z G L F L P M R J Q Y A L M G N U V P D X V K P
 D Q U M E B E D M H D A F M J G Z N U P L G E W J L L A E T G
 E N D Y A H R O H N L S R H E O C P T E O I B I D Y S H N A I A
 C H T N R E Y U L D S L L S L L N O E S N O S M R W X M N E
 T P R N G A T I H N R A R P E S L N N E L E B L P I I A C A E
 W M T W N D I T E E N R A H C T E N E U D R E T N H A E O E
 T F O L S E D T I W E N H A E I O Y T E Y Q H E E N C T A Y C R
 E I F T B R S P A M H H E W E N A T A M A T E G Y E E R L B
 T E E F O A S F I O T U E T U A E O T O A R M A E E R T N R T I
 B S E D D N I A A H T T M S T E W P I E R O A G R I E W F E B
 A E C T D D H I L C E I H S I T E G O E A O S D D R Y D L O R I T
 R K L M L E H A G T D H A R D P N E O H M G F M F E U H E
 E C D M R I P F E I M E H N L S S T T R T V D O H W 2 O B K R
 U O X O G H U L B S O L I F B B W F L R V Q Q P R N G K S S O
 T W T Q S J Q S S E K Z Z W A T J K L U D I A W I N F B N Y P
 V T T M Z F P K W G D K Z X T J C D I G K U H U A U E K C A R

PART 1

Cryptography: Periodic Polyalphabetic Substitution employing
10 alphabets

Plain component: Keyword mixed sequence based on KRYPTOS

Cipher component: Keyword mixed sequence based on KRYPTOS

Repeating Key: PALIMPSEST

Index letter: K

P:	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z
C1:	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y
C2:	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S
C3:	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J
C4:	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H
C5:	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L
C6:	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y
C7:	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O
C8:	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D
C9:	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O
C10:	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P

EMUFPHZLRF AXYUSDJKZL DKRNSHGNFI VJYQTQUXQB
BETWEENSUB TLESHADING ANDTHABSCE NCEOFLIGHT

QVYUVLLTRE VJYQTMKYRD MFD
LIESTHENUA NCEOFIQLUS ION

(FOUO) Respaced and punctuated, it reads:

"BETWEEN SUBTLE SHADING AND THE ABSENCE OF LIGHT LIES THE NUANCE OF
ILLUSION"

PART 2

Cryptography: Periodic Polyalphabetic Substitution employing
3 alphabets

Plain component: Keyword mixed sequence based on KRYPTOS

Cipher component: Keyword mixed sequence based on KRYPTOS

Repeating Key: ABSCISSA

Index letter: K

P: KRYPTOSABCDEFGHIJLMNQUVWXZ
C1: ABCDEFGHIJLMNQUVWXZKRYPTOS
C2: BCDEFGHIJLMNQUVWXZKRYPTOSA
C3: SABCEDEFGHIJLMNQUVWXZKRYPTO
C4: CDEFGHIJLMNQUVWXZKRYPTOSAB
C5: IJLMNQUVWXZKRYPTOSABCDEFGHI
C6: SABCEDEFGHIJLMNQUVWXZKRYPTO
C7: SABCEDEFGHIJLMNQUVWXZKRYPTO
C8: ABCDEFGHIJLMNQUVWXZKRYPTOS

VFPJUDEE HZWETZYV GWHKKQET GFQJNCEG GWHKK?DQM
ITWASTOT ALLYINVI SIBLEHOW STEATPOS SIBLE?THE

CPFQZDQM MIAGPFXH QRLGTIMV MZJANQLV KQEDAGDV
YUSEDTHE EARTHSM GNETICFI ELDXTHEI NFORMATI

FRPJUNGE UNAQZGZL ECGYUXUE ENJTBJLB QCETBJDF
ONWASGAT HEREDAND TRANSMIT TEDUNDER GROUNDTO

HRRYIZET KZEMVDUF KSJHKFWH KUWQLSZF TIHHDDDU
ANUNKNOW NLOCATIO NXDOESLA NGLEYKNO WABOUTTH

VH?DWKBFU FPWNTDKI YCUQZERE EVLDKFEZ MOQQJLTT
IS?THEYSH OULDITSB URIEDOUT THERESOM EWHEREXW

UGSYQPFE UNLAVIDX FLGGTEZ?F KZESFDQV GOGIPUFX
HOKNOWST HEEXACTL OCATION?O NLYWWTHI SWASHISL

HHDRKFFH QNTGPAUE CNUVPDJM QCLQUMUN EDFQELZZ
ASTMESSA GEXTHIRT YEIGHTDE GREESFIF TYSEVENM

VRRGKFFV OEEXBDMV PNFQXEZL GREDNQFM PNZGLFLP
INUTESSI XPOINTFI VESECOND SNORTHSE VENTYSEV

PART 3

Cryptography: Keyed Columnar transposition

Matrix size: Incompletely filled 4 X 86

Specific key: KRYPTOS, numerically keyed and repeated 13 times
(first 12 columns listed below)

Route: Bottom to top

SLOWLYDESPARATLYSLOWLYTHEREMAINSOFPASSAGEDE
ASREMOVEDWITHTREMBLINGHANDSIMADEATINYBREACH
OLEALITTLEIINSERTEDTHECANDLEANDPEEREDINTHEH
FLICKERBUTPRESENTLYDETAILSOFTHEROOMWITHINEM

1	1	1	9	8	7
2	1	0			

BRISTHATENCUMBEREDTHELOWERPARTOFTHEDOORWAYW
INTHEUPPERLEFTHANDCORNERANDTHENWIDENINGTHEH
OTAIRESCAPINGFROMTHECHAMBERCAUSEDTHEFLAMETO
ERGEDFROMTHEMISTXCANYOUSEEANYTHINGO

6	5	4	3	2	1
---	---	---	---	---	---

"SLOWLY DESPARATLY SLOWLY THE REMAINS OF PASSAGE DEBRIS THAT ENCUMBERED THE LOWER PART OF THE DOORWAY WAS REMOVED. WITH TREMBLING HANDS I MADE A TINY BREACH IN THE UPPER LEFT HAND CORNER, AND THEN, WIDENING THE HOLE A LITTLE, I INSERTED THE CANDLE AND PEERED IN. THE HOT AIR ESCAPING FROM THE CHAMBER CAUSED THE FLAME TO FLICKER, BUT PRESENTLY, DETAILS OF THE ROOM WITHIN EMERGED FROM THE MIST X CAN YOU SEE ANYTHING Q".

Note: The above is a paraphrase from The Tomb of Tut-Ankh-Amen written by Mr. Howard Carter.

Cipher

#1 polyalphabetic w/ 8 alphabets (2)

#2 transposition (3)

#3 polyalphabetic w/ 10 alphabets (1)

#4 undeciphered

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CSSGp Meeting/Activity Notes

(b) (3) - P.L. 86-36

prepared 18 Dec 1991

Yes, the group name is arbitrary (CIA Sculpture Study Group). If you have a better suggestion please let us know. Any other submissions, comments, suggestions, etc. will be welcome and considered.

On 13 December 1991 the first CSSGp analytic meeting was held in conference room 3W083. The discussions were carried on about an hour with all present contributing ideas. Any discussion of "in-house" techniques or applications (being classified) are not mentioned in this text as it is to be unclassified. Other than classified methods to be considered the meeting focused on how to identify the unique "sub-"ciphers of the sculpture in total. (Simplistic worksheets representing these identities are to be included in the distro with this newsletter.)

Also, consideration of the known Morse code parts of the art work are presented on the worksheet contributed by [redacted] (BS2). Larry's sheet suggests the need for us to have exacting descriptions of all aspects of this work regarding physical placements and relationships in all parts/areas of Sanborn's CIA art presentation. Some of the sculpture is at the Langley HQs front entrance (and this includes most of the Morse code) and other parts are in the central garden (including the punched-copper cipher). The relationship of all the parts of this work are unclear.

Please examine all parts of these mailings to you and then feel free to share your thoughts about them with others on the latest CSSGp analysts listing. To share/distribute any papers you come upon/create before the next meeting mail them yourself or send them to me for copying and I'll distro them asap. I will also mail/phone the notice of any scheduled CSSGp gatherings to those on the analyst listing. Please note that some of the material you get may have distribution caveats/classifications and if they do not consider them as For Official Use Only (FOUO). Do not discuss this effort in public.

[redacted] is attempting to get a video from CIA public info office for the next gathering. This tape will present the morning shows presentation of Sanborn's efforts (apparently some P1 folks have already seen this at CIA). As soon as this is available a meeting will be announced (it may also be a KRYPTOS presentation topic).

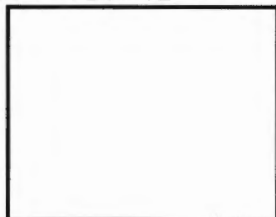
On the latest analysts list note the addition of two people, [redacted] (both from A5). They and all those who care to participate are welcome (should we be NOFORN??). The CSSGp is a loose and casual study group where the sharing of ideas to resolve common problems is a primary objective (further definition is

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open to discussion also!). The meeting participants will define the direction of effort but each is free for their own exploration (hopefully to be shared later with all). If you wish to remain anonymous/private in your effort let me know and I'll keep that secure. It has been suggested that at some point presentations to KRYPTOS and/or others may be invited.

In attendance at the 13 December gathering were



(b) (3) - P.L. 86-36

Again, any new items, distro, news, meeting dates, etc. will be passed on as I get them. Please call me if you want something included.

Happy Hunting! and Happy Holidays!



G411, 963-5315

NOTE: these notes were prepared at NO expense to the US Government

[REDACTED]
A214 963-5815
OPS2B 2B3036D

(b) (3) - P.L. 86-36

[REDACTED]
G614 963-4982
HQS 8A198

[REDACTED]
G963 963-7094
HQS 7A192

[REDACTED]
G44 963-5401
HQS 2A107

[REDACTED]
G243 963-4073
HQS 3A045

[REDACTED]
B82 963-4983
OPS1 3W140

[REDACTED]
G424 963-6458
OPS1 3A178

[REDACTED]
G612 963-4716
HQS 8A198

[REDACTED]
A544 963-1873
OPS2A 2A0336

[REDACTED]
A544 963-1873
OPS2A 2A0336

[REDACTED]
A544 963-1873
OPS2A 2A0336

[REDACTED]
B82 963-4179
OPS1 2S015

[REDACTED]
B824 963-7132
OPS1 1S025

[REDACTED]
G411 963-5315
HQS 2A198

EOF

[illegible]

-> E E E F N T I W I U
 <- E E E L A T I G I D

-> T I T N T E R P R E T A I
 <- T I T A T E R P R E T N I

-> R D O Q S I T
 <- R U O Y S I T

-> E A O I T I S O P
 <- E N O I T I S O P

-> S O S
 <- S O S

-> E Q F F N D T R I B E E
 <- E Y L L A U T R I V E E

-> E F V I S I B A I E E E E E
 <- E L B I S I V N I E E E E E

-> E E G O U N H S E E E
 <- E E W O D A H S E E E

-> E E E E E S E ? R O L
 <- E E E E E S E C R O F

-> E E E U I ? D F
 <- E E E D I C U L

-> E Q R O M E M
 <- E Y R O M E M

-> Y R
 <- Q R

FULL TEXT

FORWARD

E E E F N T I W I U
 T I T N T E R P R E T A I
 R D O Q S I T
 E A O I T I S O P
 S O S
 E Q F F N D T R I B E E
 E F V I S I B A I E E E E E
 E E G O U N H S E E E
 E E E E E S E ? R O L
 E E E U I ? D F
 E Q R O M E M
 Y R

BACKWARD

D I G I T A L E E E E
 I N T E R P R E T A T I T
 T I S Y O U R
 P O S I T I O N E
 S O S
 E E V I R T U A L L Y E
 E E E E E I N V I S I B L E
 E E E S H A D O W E E
 F O R C E S E E E E E
 L U C I D E E E
 M E M O R Y E
 R Q

~~CONFIDENTIAL//SI~~

UNITED STATES GOVERNMENT

memorandum

DATE: 26 March 1992

REPLY TO
ATTN OF: [REDACTED] Z441

SUBJECT: KRYPTOS sculpture

TO: [REDACTED] Z44

(b)(3)-P.L. 86-36

~~(FOUO)~~ In response to a direct challenge from the Central Intelligence Agency, NSA analysts have successfully diagnosed and read a major portion of the KRYPTOS sculpture, located in the courtyard of CIA in Langley, Virginia. As of 1 Dec 92, the cipher has been divided into four sections, with complete analysis and decryption completed on the first 3 parts.

1. ~~(FOUO)~~ Cipher parts 1 and 2 were encrypted using a polyalphabetic substitution system. Part 1 employed 10 alphabets, while part 2 used 8 alphabets. The third section was encrypted using a route transposition on a width of 86.

2. ~~(FOUO)~~ The decrypted text of part 1: "Between subtle shading and the absense of light lies the nuance of iqlusion.[sic]"

3. ~~(FOUO)~~ The decrypted text of part 2: "It was totally invisible. How's that possible? They used the earth's magnetic field. The information was gathered and transmitted underground to an unknown location. Does Langley know about this? They should. It's buried out there somewhere. Who knows the exact location? Only W.W. This was his last message. Thirty-eight degrees, fifty-seven minutes, six point five seconds north. Seventy-seven degrees, eight minutes, forty-four seconds west. I.D. by rows."

4. ~~(FOUO)~~ The decrypted text of part 3: "Slowly, desperatly[sic], slowly, the remains of passage debris that encumbered the lower part of the doorway was removed. With trembling hands I made a tiny breach in the upper left hand corner, and then, widening the hole a little, I inserted the candle and peered in. The hot air escaping from the chamber caused the flame to flicker, but presently, details of the room within emerged from the mist. Can you see anything? Q[sic]"

~~(FOUO)~~ Although ideas abound, a successful break into part 4 has not been made, and analysts continue to work for a solution.

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INTRODUCTION

~~(U)~~ ~~(FOUO)~~ The following paper will take a technical look at the solution to a major portion of the KRYPTOS sculpture located in the courtyard of the Central Intelligence Agency in Langley, Virginia. Before starting on the technical details, let's take a quick look at the history of the sculpture, as well as a few comments from the sculptor.

~~(U)~~ ~~(FOUO)~~ In June 1988, a Fine Arts Commission project was announced by the CIA to acquire art work for the new CIA Headquarters building. When the selection process had been completed, the Director of Central Intelligence approved the proposal submitted by James Sanborn, a Washington area artist, to create a two-part sculpture at the west entrance to the new Headquarters building, and in the courtyard of the complex. In the fall of 1990 the work was unveiled at a dedication ceremony at the CIA.

~~(U)~~ ~~(FOUO)~~ According to Mr. Sanborn, "the stonework at the entrance and in the courtyard served two functions. First, it creates a natural framework for the project as a whole and is part of a landscaping scheme designed to recall the natural stone outcropping that existed on the site before the Agency, and that will endure as do mountains. Second, the tilted strata tell a story like pages of a document. Inserted between these stone "pages" is a flat copper sheet through which letters and symbols have been cut. This code, which includes certain ancient ciphers, begins as International Morse and increases in complexity as you move through the piece at the entrance and into the courtyard. Its placement in a geologic context reinforces the text's "hiddenness" as if it were a fossil or an image frozen in time."

~~(U)~~ ~~(FOUO)~~ This paper's purpose is to concentrate solely on the copper sheets located in the courtyard through which letters and question marks were cut out. It will look at the diagnosis, exploitation and eventual solution of the majority of the cipher contained in the sculpture.

THE KRYPTOS SCULPTURE

~~(FOUO)~~ One half of the sculpture contains the following Vigenere square, which uses mixed sequences based on the keyword **KRYPTOS**.

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	A	B	C	D	
A	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	
B	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	
C	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	
D	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	
E	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	
F	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	
G	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	
H	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	
I	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	
J	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	
K	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	
L	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	
M	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	
N	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	<u>L</u>
O	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	
P	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	
Q	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	
R	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	
S	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	
T	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	
U	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	
V	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	
W	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	
X	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	
Y	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	
Z	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	
	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	A	B	C	D	

~~(FOUO)~~ The extra letter "L" at the end of the 15th line is as it appears in the sculpture. This Vigenere square will turn out to play a key role in reading 2 of the 3 cipher sections exploited by NSA analysts.

~~SECRET~~

~~(FOUO)~~ Following is the other half of the main sculpture. Line numbers and underlining have been added for reference purposes only, and are not a part of the sculpture.

```

1  E M U F P H Z L R F A X Y U S D J K Z L D K R N S H G N F I V J
2  Y Q T Q U X Q B Q V Y U V L L T R E V J Y Q T M K Y R D M F D
3  V F P J U D E E H Z W E T Z Y V G W H K K Q E T G F Q J N C E
4  G G W H K K ? D Q M C P F Q Z D Q M M I A G P F X H Q R L G
5  T I M V M Z J A N Q L V K Q E D A G D V F R P J U N G E U N A
6  Q Z G Z L E C G Y U X U E E N J T B J L B Q C R T B J D F H J R R
7  Y I Z E T K Z E M V D U F K S J H K F W H K U W Q L S Z F T I
8  H H D D D U V H ? D W K B F U F P W N T D F I Y C U Q Z E R E
9  E V L D K F E Z M O Q Q J L T T U G S Y Q P F E U N L A V I D X
10 F L G G T E Z ? F K Z B S F D Q V G O G I P U F X H H D R K F
11 F H Q N T G P U A E C N U V P D J M Q C L Q U M U N E D F Q
12 E L Z Z V R R G K F F V O E E X B D M V P N F Q X E Z L G R E
13 D N Q F M P N Z G L F L P M R J Q Y A L M G N U V P D X V K P
14 D Q U M E B E D M H D A F M J G Z N U P L G E W J L L A E T G
15 E N D Y A H R O H N L S R H E O C P T E O I B I D Y S H N A I A
16 C H T N R E Y U L D S L L S L L N O H S N O S M R W X M N E
17 T P R N G A T I H N R A R P E S L N N E L E B L P I I A C A E
18 W M T W N D I T E E N R A H C T E N E U D R E T N H A E O E
19 T F O L S E D T I W E N H A E I O Y T E Y Q H E E N C T A Y C R
20 E I F T B R S P A M H H E W E N A T A M A T E G Y E E R L B
21 T E E F O A S F I O T U E T U A E O T O A R M A E E R T N R T I
22 B S E D D N I A A H T T M S T E W P I E R O A G R I E W F E B
23 A E C T D D H I L C E I H S I T E G O E A O S D D R Y D L O R I T
24 R K L M L E H A G T D H A R D P N E O H M G F M F E U H E
25 E C D M R I P F E I M E H N L S S T T R T V D O H W ? O B K R
26 U O X O G H U L B S O L I F B B W F L R V Q Q P R N G K S S O
27 T W T Q S J Q S S E K Z Z W A T J K L U D I A W I N F B N Y P
28 V T T M Z F P K W G D K Z X T J C D I G K U H U A U E K C A R

```

~~(FOUO)~~ An initial look revealed a number of oddities. First was the inclusion of question marks. It was not known if these were being used to signify a transition from one cipher system to another, or if they acted as punctuation for the plaintext. Immediately after the halfway point was the word **END** which may be a coincidence or it might refer to the end of some cryptosystem. This was a distinct possibility because the Y, A, and R that followed **END** were actually raised slightly when compared to the surrounding letters, perhaps signaling the beginning of a different cryptosystem. All of these peculiarities would eventually be explained through the reading of the majority of the cipher.

~~CONFIDENTIAL~~**DIAGNOSIS**

~~(S)~~ The initial diagnosis of this cipher revealed the probable use of at least 3 separate cryptographies. The main reason for this assumption was that beginning with line 15, and proceeding through to line 25, numerous analysts noticed that a frequency count of the letters observed would roughly match that of the English language. If lines 15-25 used some particular cryptosystem, then it was likely that another was used for lines 1-14 and yet another one used for lines 26-28. That would yield a probable minimum of 3 distinct cryptosystems in use.

~~(S)~~ A statistical analysis of the first section (lines 1-14) showed a particular roughness on a width of 8. The most common explanation for width roughness is that of a polyalphabetic substitution system. In such a system, a message is encrypted using multiple simple substitutions, employing each substitution in a predetermined order. In this particular case, the width of 8 is a probable indication of 8 cipher alphabets being used.

~~(S)~~ The second section was already partly diagnosed, based solely on analysts "eyeballing" the cipher. Statistical programs confirmed that this section had the characteristics of English plain text, though obviously mixed up in some manner. The most likely explanation for this is a transposition system, perhaps a keyed columnar transposition. In such a system, the plain text is inscribed horizontally into a matrix, normally a rectangle, and then the letters are extracted vertically, according to a predetermined sequence.

~~(C) (S)~~ [REDACTED] the data also revealed a bias in the third section at an interval of 7. There is no specific cryptography that would give such a result, but a number of them could yield such results under certain circumstances, some of which will be discussed in detail in a later section. After solution of other parts, we discovered that this section was actually the fourth part of the problem. Read on for how this was discovered.

(b)(1)
(b)(3)-50 USC 403
(b)(3)-P.L. 86-36

~~CONFIDENTIAL~~

THE FIRST BREAKTHROUGH

~~54~~ (S) Under the hypothesis that the first section employed a polyalphabetic substitution with 8 alphabets, a frequency count was done for each alphabet in the cipher. It was assumed that the alphabets were used in a sequential order, i.e., alphabet #1 was used to encipher characters number 1, 9, 17, 25, etc.; Alphabet #2 was used for characters 2, 10, 18, 26, etc.

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
-	-	4	2	2	2	2	2	2	1	1	1	-	8	2	3	2	8	2	-	1	1	3	-	1	4
2	1	-	3	5	4	3	4	-	5	1	4	2	-	-	2	3	3	1	1	3	1	3	-	1	2
3	-	-	3	1	-	7	3	1	3	2	1	1	2	-	-	10	2	1	3	1	3	1	1	4	1
1	3	-	3	1	2	-	-	1	2	7	4	-	4	-	5	2	-	-	4	7	2	-	2	1	3
3	1	1	11	3	7	2	-	2	2	-	2	3	1	-	3	3	-	1	-	3	1	-	1	2	2
1	-	-	4	7	9	1	1	1	1	1	6	2	-	-	-	4	1	-	1	4	-	1	3	1	5
-	2	-	1	6	4	2	3	1	-	-	3	6	1	-	1	1	1	1	5	2	9	-	2	-	3
-	1	2	1	6	3	7	3	-	2	6	1	5	1	1	2	4	-	-	2	3	3	-	-	1	-

~~54~~ (S) Using the above frequency counts, it was hoped that one could place the alphabet sequence right on top of each row, though at some offset, and get something that would at least roughly match what you might expect to see. This did not lead to a hoped for solution. Since the accompanying Vigenere Square was based on the keyword **KRYPTOS**, the frequency counts were next sorted based on the same keyword mixed sequence.

K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z
1	8	1	3	-	2	2	-	-	4	2	2	2	2	2	2	1	1	-	8	2	1	1	3	-	4
1	3	1	2	1	-	1	2	1	-	3	5	4	3	4	-	5	4	2	-	3	3	1	3	-	2
2	2	4	-	3	-	1	3	-	-	3	1	-	7	3	1	3	1	1	2	10	1	3	1	1	1
7	-	1	5	4	-	-	1	3	-	3	1	2	-	-	1	2	4	-	4	2	7	2	-	2	3
-	-	2	3	-	-	1	3	1	1	11	3	7	2	-	2	2	2	3	1	3	3	1	-	1	2
1	1	1	-	1	-	1	1	-	-	4	7	9	1	1	1	1	6	2	-	4	4	-	1	3	5
-	1	-	1	5	-	1	-	2	-	1	6	4	2	3	1	-	3	6	1	1	2	9	-	2	3
6	-	1	2	2	1	-	-	1	2	1	6	3	7	3	-	2	1	5	1	4	3	3	-	-	-

~~54~~ (S) Using the frequency count this way, it appeared possible to place a keyword mixed alphabet on at least some of these rows. In the third row for example, the following appeared to be a good alignment.

2	2	4	-	3	-	1	3	-	-	3	1	-	7	3	1	3	1	1	2	10	1	3	1	1	1
L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J

U ~~(S)~~ In the sixth row the following looked like a good alignment as well.

1 1 1 - 1 - 1 1 - - 4 7 9 1 1 1 1 6 2 - 4 4 - 1 3 5
Q U V W X Z K R Y P T O S A B C D E F G H I J L M N

U ~~(S)~~ Using some of these assumptions and cribbing in words where needed, a solution was effected. Following are the plain alphabet, the 8 cipher alphabets, and a decryption of the text that was readable. Note two items: 1) there is a repeating key of **ABSCISSA** under the index letter of **K** in the plain alphabet, and; 2) the readable text actually begins with the cipher letter **V** at the beginning of the third line of the sculpture.

P: KRYPTOSABCDEFGHIJLMNQUVWXZ
C1: ABCDEFGHIJLMNQUVWXZKRYPTOS
C2: BCDEFGHIJLMNQUVWXZKRYPTOSA
C3: SABCDEFGHIJLMNQUVWXZKRYPTO
C4: CDEFGHIJLMNQUVWXZKRYPTOSAB
C5: IJLMNQUVWXZKRYPTOSABCDEFGHI
C6: SABCDEFGHIJLMNQUVWXZKRYPTO
C7: SABCDEFGHIJLMNQUVWXZKRYPTO
C8: ABCDEFGHIJLMNQUVWXZKRYPTOS

VFPJUDEE HZWETZYV GWHKKQET GFQJNCEG GWHKK?DQM
ITWASTOT ALLYINVI SIBLEHOW STHATPOS SIBLE?THE

CPFQZDQM MIAGPFXH QRLGTIMV MZJANQLV KQEDAGDV
YUSEDTHE EARTHSMA GNETICFI ELDXTHEI NFORMATI

FRPJUNGE UNAQZGZL ECGYUXUE ENJTBJLB QCETBJDF
ONWASGAT HEREDAND TRANSMIT TEDUNDER GROUNDTO

HRRYZET KZEMVDUF KSJHKFWH KUWQLSZF TIHHDDDU
ANUNKNOW NLOCATIO NXDOESLA NGLEYKNO WABOUTH

VH?DWKBFU FPWNTDKI YCUQZERE EVLDKFEZ MOQQJLTT
IS?THEYSH OULDITSB URIEDOUT THERESOM EWHEREXW

UGSYQPFE UNLAVIDX FLGGTEZ?F KZBSFDQV GOGIPUFX
HOKNOWST HEEEXACTL OCATION?O NLYWWTHI SWASHISL

HHDRKFFH QNTGPAUE CNUVPDJM QCLQUMUN EDFQELZZ
ASTMESSA GEXTHIRT YEIGHTDE GREESFIF TYSEVENM

VRRGKFFV OEEXBDMV PNFQXEZL GREDNQFM PNZGLFLP
INUTESSI XPOINTFI VESECOND SNORTHSE VENTYSEV

MRJQYALM GNUVPDXV KPDQUMZB EDMHDAFM JGZNUPLG
ENDEGREE SEIGHTMI NUTESFOR TYFOURSE CONDSWES

EWJLLAET G
TIDBYROW S

~~U-FOUO~~ Here is a more readable version, with punctuation added:

"IT WAS TOTALLY INVISIBLE. HOW'S THAT POSSIBLE? THEY USED THE EARTH'S MAGNETIC FIELD. THE INFORMATION WAS GATHERED AND TRANSMITTED UNDERGROUND TO AN UNKNOWN LOCATION. DOES LANGLEY KNOW ABOUT THIS? THEY SHOULD. ITS BURIED OUT THERE SOMEWHERE. WHO KNOWS THE EXACT LOCATION? ONLY W.W. THIS WAS HIS LAST TRANSMISSION. THIRTY-EIGHT DEGREES, FIFTY-SEVEN MINUTES, SIX POINT FIVE SECONDS NORTH. SEVENTY-SEVEN MINUTES, FORTY-FOUR SECONDS WEST. I.D. BY ROWS."

~~U-FOUO~~ The reference to W.W. is presumed to be William Webster, former director of the CIA. The coordinates given are a location within the CIA grounds, most likely the main complex or the courtyard area. The meaning of "I.D. BY ROWS" is not known at this time. The repeating key of **ABSCISSA** is defined by Webster's New World Dictionary as, "the horizontal Cartesian coordinate on a plane, measured from the y-axis along a line parallel with the x-axis to point P".

~~U-18~~ After reading this section, it became apparent that the sculpture contained a minimum of 4 parts with one preceding this polyalphabetic section (the first two lines), and two following. More on that a little later.

~~SECRET~~
~~CONFIDENTIAL//SI~~(b)(1)
(b)(3)-50 USC 403
(b)(3)-P.L. 86-36
(b)(3)-18 USC 798**THE SECOND BREAKTHROUGH**

~~(C//SI)~~ ~~(S)~~ As stated earlier, the section that began at line 15 and most likely finished at line 25 (now referred to as section 3) was a probable transposition system. [REDACTED]

[REDACTED]

[REDACTED]

Nonetheless, analysis continued.

~~(S)~~ The attack that was eventually successful on this portion was one of cribbing by brute force. It was noted that there was a single occurrence of the letter **Q**, and just 5 occurrences of the letter **U**, a likely combination. The 3 or 4 letters surrounding the **Q** were paired with the corresponding letters surrounding each **U**. The results were as follows:

Y N	Y T	Y F	Y T	Y F
T R	T E	T I	T U	T M
E E	E N	E O	E E	E F
Y Y	Y E	Y T	Y T	Y E
Q U	Q U	Q U	Q U	Q U
H L	H D	H E	H A	H H
E D	E R	E T	E E	E E
E S	E E	E U	E O	E E
N L	N T	N A	N T	N C

~~(S)~~ Though many wrong turns were taken, the third pair of columns proved correct and the letter **T** was placed in front of the **HE**, produced the word **THE**. The best combination that matched with the remainder was this:

L Y F
E T I
H E O
A Y T
G **Q U**
T H E
D E T
H E U
A N A

~~(S)~~ Many of the trigraphs above looked plausible. Using the letter **G** in front of the **QU**, pairs of columns were cribbed to form **INGQU**, with the following alignment yielding the best looking results:

~~CONFIDENTIAL//SI~~

OWLYF
AMETI
GTHEO
RWAYT
INGQU
EDTHE
WIDET
FTHEU
EEANA

⁵⁵
(3) Continuing to use column matching with the remainder of the cipher, a solution was discovered that used an incompletely filled 4 X 86 matrix. That solution follows, but because the matrix is 86 columns wide, the representation has been split into two pieces:

SLOWLYDESPARATLYSLOWLYTHEREMAINSOFPASSAGEDE
ASREMOVEDWITHTREMBLINGHANDSIMADEATINYBREACH
OLEALITTLEIINSERTEDTHECANDLEANDPEEREDINTHEH
FLICKERBUTPRESENTLYDETAILSOFTHEROOMWITHINEM

BRISTHATENCUMBEREDTHELOWERPARTOFTHEDOORWAYW
INTHEUPPERLEFTHANDCORNERANDTHENWIDENINGTHEH
OTAIRESCAPINGFROMTHECHAMBERCAUSEDTHEFLAMETO
ERGEDFROMTHEMISTXCANYOUSEEANYTHINGQ

¹¹ ~~185~~ Further, a very logical key was discovered. The cipher that started this section was from line 15:

ENDYAHROHNLSRHEOCPTEOIBIDYSHNAI

This section can be located in the recovered plaintext, and is inscribed in the matrix from bottom to top, beginning near the end of the message and proceeding towards the front of the message.

SLOWLYDESPARATLYSLOWLYTHEREMAINSOFPASSAGEDE
ASREMOVEDWITHTREMBLINGHANDSIMADEATINYBREACH
OLEALITTLEIINSERTEDTHECANDLEANDPEEREDINTHEH
FLICKERBUTPRESENTLYDETAILSOFTHEROOMWITHINEM

1	1	1	9	8	7
2	1	0			

~~SECRET~~
 BRISTHATENCUMBEREDTHELOWERPARTOFTHEDOORWAYW
 INTHEUPPERLEFTHANDCORNERANDTHENWIDENINGTHEH
 OTAIRESCAPINGFROMTHECHAMBERCAUSEDTHEFLAMETO
 ERGEDFROMTHEMISTXCANYOUSEEANYTHINGQ

6 5 4 3 2 1

~~cc~~
~~(S)~~ Proceeding backwards in this manner and labeling each column with a number, it becomes obvious that there is indeed a "method to the madness". What follows is the label for each column written out in order, on a width of 7:

```

49 12 61 24 73 36 85
48 11 60 23 72 35 84
47 10 59 22 71 34 83
.. .. .. .. ..
.. .. .. .. ..
39 02 51 14 63 26 75
38 01 50 13 62 25 74
37 86
  
```

~~Li~~
~~(S)~~ Looked at this way, the patterns within each of the 7 columns are plain, with the possible exception of the "86" at the bottom of the second column. Further, a common procedure in columnar transposition systems is to extract columns of the matrix in an order determined by a specific key, often denoted by a keyword to make the key easy to remember. To generate a numerical key based on a keyword of **KRYPTOS** for example, number the keyword based on alphabetical order:

```

K R Y P T O S
1 4 7 3 6 2 5
  
```

~~Li~~
~~(S)~~ Note how a variation of **KRYPTOS** (spelled backwards and wrapped around the ends) fits the columns of the matrix:

```

R K S O T P Y
4 1 5 2 6 3 7
49 12 61 24 73 36 85
48 11 60 23 72 35 84
47 10 59 22 71 34 83
.. .. .. .. ..
.. .. .. .. ..
39 02 51 14 63 26 75
38 01 50 13 62 25 74
37 86
  
```

~~(FOUO)~~ Although this may or may not be the way the system was originally set up by Sanborn, it is likely to be very close to the truth. The entire text of section 3 follows, with appropriate punctuation:

"SLOWLY DESPARATLY SLOWLY THE REMAINS OF PASSAGE DEBRIS THAT ENCUMBERED THE LOWER PART OF THE DOORWAY WAS REMOVED. WITH TREMBLING HANDS I MADE A TINY BREACH IN THE UPPER LEFT HAND CORNER, AND THEN, WIDENING THE HOLE A LITTLE, I INSERTED THE CANDLE AND PEERED IN. THE HOT AIR ESCAPING FROM THE CHAMBER CAUSED THE FLAME TO FLICKER, BUT PRESENTLY, DETAILS OF THE ROOM WITHIN EMERGED FROM THE MIST X CAN YOU SEE ANYTHING Q"

~~(FOUO)~~ In the first line, DESPERATELY was misspelled. In the last line, the X acts as a period, though other areas of the text should have used periods as well. The Q at the end of the text appears to act as a question mark, though the sculpture had a question mark that delineated the end of this section. Earlier, it was noted that in line 15 the Y, A, and R were slightly raised in relation to other surrounding letters. That had no affect on reading this section.

~~(FOUO)~~ If you have ever read about King Tut, the passage may have sounded familiar to you. It is a paraphrasing from the book "The Tomb of Tut-ankh-amen" written by Howard Carter.

~~SECRET~~ ~~SP5126~~

THE THIRD BREAKTHROUGH

~~56~~ (S) The last portion read was the first 2 lines of the cipher, section 1. A statistical analysis revealed that this section had width properties that were significant, similar to the first breakthrough, but this time on a width of 5, again implying a polyalphabetic system. Assuming another polyalphabetic system using 5 alphabets, the frequency count follows:

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
1	-	-	2	1	-	-	2	-	-	-	1	2	-	-	-	2	-	-	-	-	2	-	-	-	-
-	-	-	-	-	1	1	-	-	3	2	1	1	-	-	-	-	-	-	-	1	1	-	1	-	1
-	-	-	1	-	-	-	-	-	-	1	1	-	1	-	-	-	1	-	1	1	-	-	1	5	-
-	-	-	-	-	2	-	-	-	-	-	-	-	1	-	-	3	3	-	-	2	-	-	-	-	1
-	1	-	1	1	1	-	-	1	-	-	1	-	-	-	1	-	-	2	2	-	1	-	-	-	-

~~56~~ (S) As before, it was hoped that you could place another alphabet on top of these frequency counts, hopefully resulting in something that would match up nicely. Since the keyword-mixed alphabet based on **KRYPTOS** was used before, we expected that it might be a good choice here. Therefore, a frequency count based on that assumption is given below:

K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z
-	-	-	-	-	-	-	1	-	-	2	1	-	-	2	-	-	1	2	-	2	-	2	-	-	-
2	-	-	-	-	-	-	-	-	-	-	-	1	1	-	-	3	1	1	-	-	1	1	-	1	1
1	1	5	-	1	-	-	-	-	-	1	-	-	-	-	-	-	1	-	1	-	1	-	-	1	-
-	3	-	-	-	-	-	-	-	-	-	-	2	-	-	-	-	-	-	1	3	2	-	-	-	1
-	-	-	1	2	-	2	-	1	-	1	1	1	-	-	1	-	1	-	-	-	-	1	-	-	-

~~56~~ (S) The small number of characters made solution difficult in either case, but as before, analysis continued. Beginning with a likely starting point, the third alphabet with cipher value **Y** appearing 5 times was assumed to be a plain value **E**. Due to a higher occurrence of the more common letters, the output appeared to be better using the **KRYPTOS** alphabet, which results in the following:

EMUFP HZLRF AXYUS DJKZL DKRNS HGNFI VJYQT QUXQB
 ..T... ..S... ..E... ..I... ..D... ..B... ..E... ..G..

QVYUV LLTRE VJYQT MKYRD MFD
 ..E... ..N... ..E... ..L... ..N

~~56~~ (S) Through trial and error, another **KRYPTOS** alphabet was placed against the frequencies in the first alphabet, which

yielded the following reasonable text patterns:

EMUFP HZLRF AXYUS DJKZL DKRNS HGNFI VJYQT QUXQB
B.T.. E.K.. T.E.. A.C.. A.D.. E.Y.. N.E.. L.A..

QVYUV LLTRE VJYQT MKYRD MFD
L.E.. H.G.. N.E.. I.E.. I.N

~~U~~ (S) With those recoveries in place, further progress was soon made. It was noted that if the last 3 letters of plain were ION, then cipher VJYQT (which occurs twice) would become plain NCE..

EMUFP HZLRF AXYUS DJKZL DKRNS HGNFI VJYQT QUXQB
BET.. EMK.. TLE.. ACC.. AND.. ESY.. NCE.. LHA..

QVYUV LLTRE VJYQT MKYRD MFD
LIE.. HDG.. NCE.. INE.. ION

~~U~~ (S) While portions of the text seemed to have good recoveries, such as AND, NCE, LIE, and ION, other portions appeared less encouraging, like EMK, and HDG. Further scrutiny revealed that the "good" recoveries occurred in every other group of 5 letters. Using 10 alphabets instead of 5 would eliminate the "bad" recoveries. Looking back at the width statistics, width 10 had also scored high, and the width of 5 was probably a reflection of that.

EMUFP HZLRF AXYUS DJKZL DKRNS HGNFI VJYQT QUXQB
BET..... TLE..... AND..... NCE.....

QVYUV LLTRE VJYQT MKYRD MFD
LIE..... NCE..... ION

~~U~~ (S) Evaluating this new approach, it seemed that the end of the text should be TION or SION, and that the 2 occurrences of NCE would be preceded by a vowel. The following alignment of the tenth alphabet provided that:

EMUFP HZLRF AXYUS DJKZL DKRNS HGNFI VJYQT QUXQB
BET..... B TLE..... G AND..... E NCE..... T

QVYUV LLTRE VJYQT MKYRD MFD
LIE..... A NCE..... S ION

~~(S)~~ Notice that the 2 occurrences of **NCE** are preceded by **E** and **A**, exactly as expected. Further cribbing ensued, which eventually yielded the following set of alphabets and the following decryption:

P: K R Y P T O S A B C D E F G H I J L M N Q U V W X Z
C1: P T O S A B C D E F G H I J L M N Q U V W X Z K R Y
C2: A B C D E F G H I J L M N Q U V W X Z K R Y P T O S
C3: L M N Q U V W X Z K R Y P T O S A B C D E F G H I J
C4: I J L M N Q U V W X Z K R Y P T O S A B C D E F G H
C5: M N Q U V W X Z K R Y P T O S A B C D E F G H I J L
C6: P T O S A B C D E F G H I J L M N Q U V W X Z K R Y
C7: S A B C D E F G H I J L M N Q U V W X Z K R Y P T O
C8: E F G H I J L M N Q U V W X Z K R Y P T O S A B C D
C9: S A B C D E F G H I J L M N Q U V W X Z K R Y P T O
C10: T O S A B C D E F G H I J L M N Q U V W X Z K R Y P

EMUFP HZLRF AXIUS DJKZL DKRNS HGNFI VJYQT QUXQB
BETWE ENSUB TLESH ADING ANDTH ABSCE NCEOF LIGHT

QVYUV LLTRE VJYQT MKYRD MFD
LIEST HENUA NCEOF IQLUS ION

(FOUO) Respaced and punctuated, it reads:

"BETWEEN SUBTLE SHADING AND THE ABSENCE OF LIGHT LIES THE NUANCE OF ILLUSION"

~~(FOUO)~~ In the original decrypt, the word **ILLUSION** was misspelled as **IQLUSION**. The source of this quote is currently unknown. The repeating key of **PALIMPSEST**, below the index letter **K**, has a very interesting definition when viewed in conjunction with the sculpture. It is defined by Webster's New World Dictionary as, "a parchment, tablet, etc., that has been written upon or inscribed two or three times, the previous text or texts having been imperfectly erased and remaining, therefore, still partly visible". Another definition from Webster's Third New International Dictionary is "a memorial brass having earlier engraving on the side opposite to that which is exposed".

THE FOURTH BREAKTHROUGH??

~~S~~(S) Unfortunately, a fourth breakthrough has not yet occurred. There are only 97 characters remaining in section 4, but the first section contained just 63 characters and was exploited, meaning a solution is certainly possible, depending on the cryptosystem. A statistical analysis of this portion showed some roughness on interval 7. This could be a characteristic of plaintext auto-key, if the alphabet used has a high frequency letter assigned the value of 0. Another hypothesis is that this last section employs both of the systems already used. First the message is encrypted using some set of alphabets, as was done in the first and third breakthroughs, and then the cipher is put through a transposition, such as that used in the second breakthrough. If the original text had a repeat at a distance of 7 apart (or perhaps 14 or even 21 apart), then after transposing the text, the repeat would now show up in the interval statistic rather than the width statistic.

~~U~~ (S) There is no solution at the current time, although some attempts have been made using plaintext auto-key and other attempts using transposed substitution as the enciphering mechanism.

RECAP

~~U (FOUO)~~ The first section that reads are the first 2 full lines of cipher, a total of 63 characters. The cryptography is a periodic polyalphabetic substitution system employing 10 alphabets. The plain and cipher components are both a keyword mixed sequence based on **KRYPTOS**, using a repeating key of **PALIMPSEST** below the index letter **K**. The plaintext reads:

"BETWEEN SUBTLE SHADING AND THE ABSENCE OF LIGHT LIES THE NUANCE OF ILLUSION"

~~U (FOUO)~~ The second part reads using the cipher from lines 3-14, a total of 370 characters. The cryptography is another periodic polyalphabetic substitution, employing 8 alphabets. The plain and cipher components are both a keyword mixed sequence based on **KRYPTOS**, using a repeating key of **ABSCISSA** below the index letter **K**. The plaintext reads:

"IT WAS TOTALLY INVISIBLE. HOW'S THAT POSSIBLE? THEY USED THE EARTH'S MAGNETIC FIELD. THE INFORMATION WAS GATHERED AND TRANSMITTED UNDERGROUND TO AN UNKNOWN LOCATION. DOES LANGLEY KNOW ABOUT THIS? THEY SHOULD. ITS BURIED OUT THERE SOMEWHERE. WHO KNOWS THE EXACT LOCATION? ONLY W.W. THIS WAS HIS LAST TRANSMISSION. THIRTY-EIGHT DEGREES, FIFTY-SEVEN MINUTES, SIX POINT FIVE SECONDS NORTH. SEVENTY-SEVEN MINUTES, FORTY-FOUR SECONDS WEST. I.D. BY ROWS."

~~U (FOUO)~~ The third section uses the cipher contained in lines 14 through the question mark in line 25. The cryptography is a keyed columnar transposition. The matrix is an incompletely filled 4 X 86, using a key of **KRYPTOS** that has been numerically keyed and repeated 13 times. The plaintext reads:

"SLOWLY DESPARATELY SLOWLY THE REMAINS OF PASSAGE DEBRIS THAT ENCUMBERED THE LOWER PART OF THE DOORWAY WAS REMOVED. WITH TREMBLING HANDS I MADE A TINY BREACH IN THE UPPER LEFT HAND CORNER, AND THEN, WIDENING THE HOLE A LITTLE, I INSERTED THE CANDLE AND PEERED IN. THE HOT AIR ESCAPING FROM THE CHAMBER CAUSED THE FLAME TO FLICKER, BUT PRESENTLY, DETAILS OF THE ROOM WITHIN EMERGED FROM THE MIST. CAN YOU SEE ANYTHING?"

~~U (FOUO)~~ The fourth part has not been read, but most likely uses the last 4 characters of line 25, as well as the cipher in lines 26-28, for a total of 97 characters. It is highly probable

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that **KRYPTOS** plays an integral part in the solution, as it did in the 3 parts that have been exploited.

KRYPTOS SCULPTURE

BELOW IS THE COMPLETE AND CORRECT TEXT OF THE CRYPTOGRAM. THE LETTERS ARE RUN TOGETHER IN THE ORIGINAL BUT ARE ON THE LINES(ROWS) SHOWN. THE BOLD/ITALIC CHARACTERS ARE CORRECTIONS TO PREVIOUSLY PUBLISHED VERSIONS (ONE IN KRYPTOS NEWSLETTER, ONE IN THE "CRIB" NEWSLETTER) WHICH HAD GARBLES. THANKS TO [REDACTED] OF CIA FOR HIS ASSISTANCE IN VERIFYING THE TEXT. THERE ARE 28 ROWS AND FROM 29 TO 33 CHARS IN A GIVEN ROW. THERE ARE A TOTAL OF 869 CHARS (INCLUDING FOUR ?s). THE FREQ COUNT IS:

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z ?
 40 19 18 48 83 43 34 40 33 19 27 42 32 42 26 27 34 42 28 53 34 24 21 12 20 24 4

5 10 15 20 25 30

(b) (3)
 OGA

01| EMUFP HZLRF AXYUS DJKZL DKRNS HGNFI VJ
 02| YQTQU XQBQV YUVLL TREVI YQTMK YRDMF D
 03| VFPJU DEEHZ WETZY VGWHK KQETG FQJNC E
 04| GGWHK K?DQM CPFQZ DQMMI AGPFX HQRLG
 05| TIMVM ZJANQ LKQE DAGDV FRPJU NGEUN A
 06| QZGZL ECGYU XUEEN JTBIL BQCRT BJDFH RR
 07| YIZET KZEMV DUFKS JHKFW HKUWQ LSZFT I
 08| HHDDD UVH?D WKBFU FPWNT DFIYC UQZER E
 09| EVLDK FEZMO QQJLT TUGSY QPFEU NLAVI DX
 10| FLGGT EZ?FK ZBSFD QVGOG IPUFX HHDRK F
 11| FHQNT GPUAE CNUVP DJMQC LQUMU NEDFQ
 12| ELZZV RRGKF FVOEE ABDMV PNFOX EZLGR E
 13| DNQFM PNZGL FLPMR JQYAL MGNUV PDXVK P
 14| DQUME BEDMH DAFMJ GZNUP LGEWJ LLAET G

CIA

Approved for Release by NSA on 04-14-2014, FOIA Case # 62223

15	ENDYA	HROHN	LSRHE	OCPT	OIBID	YSHNA	IA
16	CHTNR	EYULD	SLLSL	LNOHS	NOSMR	WXMNE	
17	TPRNG	ATIHN	RARPE	SLNNE	LEBLP	IIACA	E
18	WMTWN	DITEE	NRAHC	TENEU	DRETN	HAEOE	
19	TFOLS	EDTIW	ENHAE	IOYTE	YQHEE	NCTAY	CR
20	EIFTB	RSPAM	HHEWE	NATAM	ATEGY	EERLB	
21	TEEFO	ASFIO	TUETU	AEOTO	ARMAE	ERTNR	TI
22	BSEDD	NIA4H	TTMST	EWPIE	ROAGR	IEWFE	B
23	AECTD	DHILC	EIHSI	TEGOE	AOSDD	RYDLO	RIT
24	RKLML	EHAGT	DHARD	PNEOH	MGFMF	EUHE	
25	ECDMR	IPFEI	MEHNL	SSTTR	TVDOH	W?OBK	R
26	UOXOG	HULBS	OLIFB	BWFLR	VQQPR	NGKSS	O
27	TWTQS	JQSSE	KZZWA	TJKLU	DLAWI	NFBNY	P
28	VTTMZ	FPKWG	DKZXT	JCDIG	KUHUA	UEKCA	R

THE FOLLOWING IS THE SETUP OF THE VIGENERE SQUARE. NOTE THAT IT IS SOMEWHAT IRREGULAR IN CONSTRUCTION IN THAT THE FIRST FOUR CHARS IN EACH ROW ARE REPEATED AT THE END OF THE ROW. ALSO NOTE THAT AT THE END OF THE "N" ROW FIVE CHARS ARE REPEATED (THERE IS AN EXTRA L). THIS IS THE ONLY SUCH ROW. POSSIBLY IT WAS AN ERROR. THE UNDERLINE SHOWS WHERE THE UPPER AND LOWER COPPER PLATES ARE BOLTED

DOCID: 4110824

~~FOR OFFICIAL USE ONLY~~

KRYPTOS SCULPTURE

TOGETHER.

\ ABCDEFGHIJKLMNOPQRSTUVWXYZABCD

A KRYPTOSABCDEFGHIJLMNQUVWXZKRYPT
 B RYPTOSABCDEFGHIJLMNQUVWXZKRYPT
 C YPTOSABCDEFGHIJLMNQUVWXZKRYPTO
 D PTOSABCDEFGHIJLMNQUVWXZKRYPTOS
 E TOSABCDEFGHIJLMNQUVWXZKRYPTOSA
 F OSABCDEFGHIJLMNQUVWXZKRYPTOSAB
 G SABCDEFGHIJLMNQUVWXZKRYPTOSABC
 H ABCDEFGHIJLMNQUVWXZKRYPTOSABCD
 I BCDEFGHIJLMNQUVWXZKRYPTOSABCDE
 J CDEFGHIJLMNQUVWXZKRYPTOSABCDEF
 K DEFGHIJLMNQUVWXZKRYPTOSABCDEFG
 L EFGHIJLMNQUVWXZKRYPTOSABCDEFGH
MFGHIJLMNQUVWXZKRYPTOSABCDEFGH I
 N GHIJLMNQUVWXZKRYPTOSABCDEFGH I J L
 O HIJLMNQUVWXZKRYPTOSABCDEFGH I J L
 P IJLMNQUVWXZKRYPTOSABCDEFGH I J L M
 Q JLMNQUVWXZKRYPTOSABCDEFGH I J L M N
 R LMNQUVWXZKRYPTOSABCDEFGH I J L M N Q
 S MNQUVWXZKRYPTOSABCDEFGH I J L M N Q U
 T NQUVWXZKRYPTOSABCDEFGH I J L M N Q U V
 U QUVWXZKRYPTOSABCDEFGH I J L M N Q U V W
 V U V W X Z K R Y P T O S A B C D E F G H I J L M N Q U V W X
 W V W X Z K R Y P T O S A B C D E F G H I J L M N Q U V W X Z
 X W X Z K R Y P T O S A B C D E F G H I J L M N Q U V W X Z K
 Y X Z K R Y P T O S A B C D E F G H I J L M N Q U V W X Z K R
 Z Z K R Y P T O S A B C D E F G H I J L M N Q U V W X Z K R Y

/ ABCDEFGHIJKLMNOPQRSTUVWXYZABCD

(b) (3) - P.L. 86-36

OTHER IMPORTANT INFORMATION AND BACKGROUND IS CON-
 TAINED IN THE ABOVE MENTIONED ARTICLES BY [REDACTED] B82. 963-4179s
 AND BY [REDACTED] A54. 963-1873s.

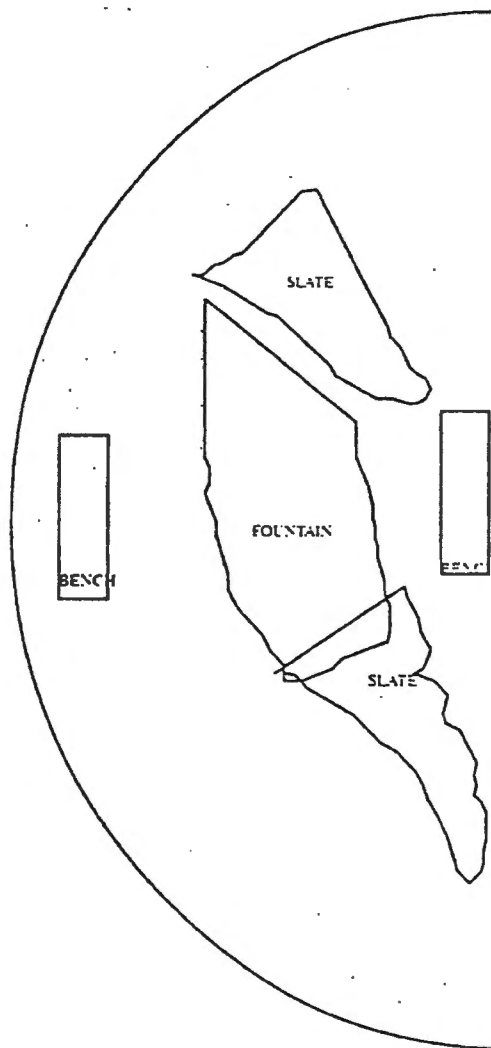
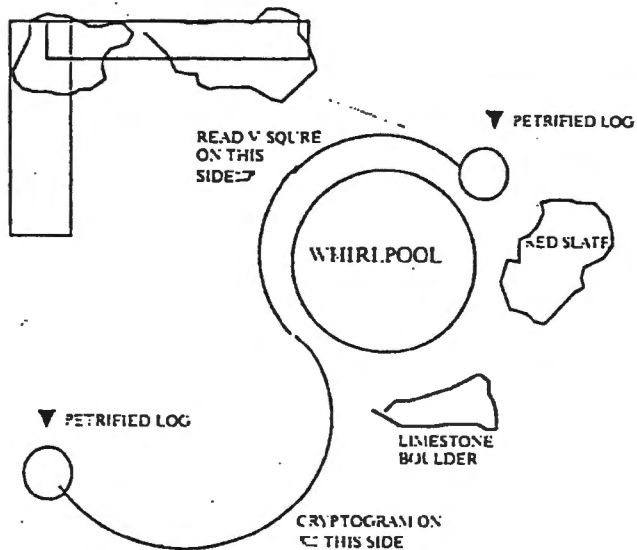
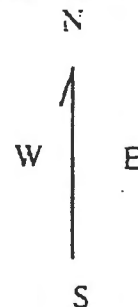
BELOW IS A DIAGRAM OF THE CIA COURTYARD WHERE THE
 SCULPTURE IS LOCATED AND THE COMPASSETCHING WHICH IS LOCATED AT
 THE ENTRANCE TO THE "NEW" BUILDING.

I WOULD BE GREATLY INTERESTED TO HEAR ANY SUGGESTIONS.
 OR OF ANY ATTACKS OR PROGRESS MADE BY ANYONE ON THIS MESSAGE.
 THANKS AND GOOD LUCK.

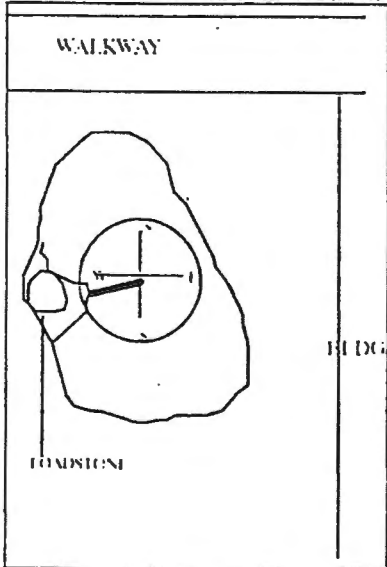
PAUL



(b) (3) - P.L. 86-36



OUTSIDE FRONT WEST ENTRANCE:



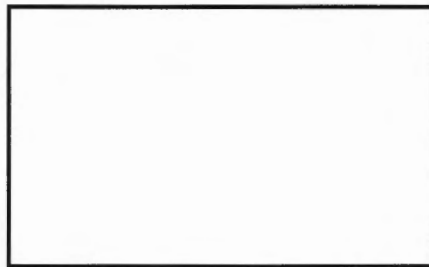
★ CIA Sculpture Study Group

For all interested persons

[Friday 13 December 1991
at 1400
in CR 3WØ83

the first informal meeting to compare notes, information, and ideas will be held.

Among those expected to attend are



(b) (3) - P.L. 86-36

and others

Approved for Release by NSA on 04-14-2014.
FOIA Case # 62223

For further information

call



, A214, 963-5815

TO: ~~W. Webster~~ [redacted]

18 November 1991

MEMORANDUM FOR: CRYPTO Novices Everywhere

FROM: George C. Dalmas → CIA EMAIL [redacted] [redacted]
SUBJECT: The CIA Courtyard CRYPTOS Puzzle

(A214,58153)

CIA
OGA
(b) (3)

There it is again, another newspaper article about that CIA Courtyard CRYPTOS Puzzle. Let's see if this one has anything new to say.

From the Associated Press in Washington it reads:

The new \$20,000 sculpture decorating the inner courtyard at CIA headquarters contains a secret, coded message so difficult to unscramble that it's spooking the spy agency's smartest spooks!

Sculptor Jim Sanborn wrote the message but steadfastly refuses to divulge its contents. He says the text is known only to himself and CIA Director William Webster, and neither is talking.

Sanborn's encrypted brain-teaser contains about 2,000 letters on the curving copper plates of his outdoor sculpture, "CRYPTOS." The work was erected outside the mirrored windows of the CIA employee cafeteria, offering a tantalizing challenge to the lunchtime crowd inside.

"Everyone wants to know what it says," Sanborn says. "They're out there all the time. There are groups of dark-suited people pointing at it and getting down on their knees trying to figure out what it says. Some take photographs. One guy copied the whole thing down with pencil and paper." *! Only one?*

Months ago, as rumors of the mystery sculpture swept through the corridors of the CIA's wooded enclave in suburban Langley, Va., police caught two men climbing ladders outside Sanborn's Washington studio trying to photograph the inscription through his windows.

Sanborn says "a friend of a friend" told him recently that frustrated CIA operatives sent a copy of the coded message to their arch rivals at the National Security Agency to run through their ultra-smart Cray supercomputer.

The sculptor, a big, bearded 35-year-old who wears aviator's sunglasses, talks freely about his other works, which have been exhibited at the Smithsonian's Hirshhorn Museum and the Corcoran Gallery of Art in Washington.

However, when he discusses "Cryptos" -- which is Greek for

"hidden" -- Sanborn retreats behind the cautious, elliptical speech of somebody who's trying to hide something.

He said the sculpture's message deals on several levels with the CIA's tradition of secrecy. He hints that it was a "collaborative project," possibly written with the help of a prominent spy novelist, but he wouldn't elaborate.

The inscription includes a Vigenere table, a system of ciphers devised by the 16th-century French cryptographer Blaise de Vigenere, and a Vigenere-coded message that Sanborn says an expert can decipher in a few hours.

The rest of the message, contained in the lower quadrant, is "a whole different ball game" of multiple codes, Sanborn said. It was written by a retired CIA cryptographer whom the sculptor refuses to identify.

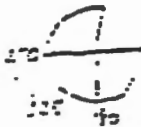
They conducted business only at secret locations, never by telephone or in writing.

"He developed something that really stumped them out there," Sanborn said. "Parts can be deciphered in a matter of weeks or months, but other parts might never be deciphered without the knowledge that Webster has. He has the key to the code, and he can easily figure the whole thing."

Sanborn knew he'd have to share his secret with a CIA confidante.

"Their business is to gather information," he said, "and if they don't know what's going on in their own back yard, how would anyone believe they'd know what was going on in the rest of the world?"

So when the sculpture was dedicated in November 1990, Sanborn handed Webster two sealed envelopes. One contained the translation of the message. The other contained the keywords required to break the code.



For those of you diehards who would like to beat out the Intelligence Community's experts and solve KRYPTOS first, I've provided for your entertainment all the clues and information I could find.

There are four clues the puzzle designer left to be investigated: a sculpture containing the cipher text and code text, a magnetic loadstone which makes a compass point south, a 106 character Morse code message, and two benches near the lily pond.

to 230°-140°

1) The cipher and code sculpture is very impressive. The cipher text is a half-inch sheet of copper plate that measures 8 feet by 8 feet and is curved to form a "(". The code text is also a half-inch sheet of copper plate that measures 8 feet by 8 feet and is curved to form a ")". They both stand end to end and from above they form a "S". Next to this giant "S" shape is a 12 foot high petrified tree trunk and a small fountain.

whirlpool

2) The compass and loadstone have an interesting orientation. The loadstone is magnetic, making a compass point to it. The compass is carved in a large flat stone next to the loadstone. The compass points South-by-SouthWest.

3) The New Headquarters Building (NHB) entrance has a 106 character Morse code message carved into the large flat half-inch thick copper plates.

4) Near the cipher and code sculpture are two wooden benches on opposite sides of a small lily pond. One faces North the other faces South. The benches are of normal construction with no special markings. The lily pond and stonework contain no special signs or symbols.

Taking each of these four clues in turn may help bring together enough ideas from the puzzle guru conversation pit to lay a foundation for solving the five parts of this puzzle. The quest is to find the elusive plain text keys. This endeavor may actually solve the puzzle and perhaps reveal the useful message it contains.

Here are some of the clues that were recently learned about the code text.

⁷⁶⁹
The ~~978~~ characters in the code text contain 4 "?". The theory is that these divide the puzzle into 5 paragraphs. Each paragraph seems to be encoded in a different cryptographic method.

Important to deciphering any of the five paragraphs is the following fact: the English language has a usage frequency pattern. The four groups from most to least usage are: ETAOINS ERDLUGH PFVVYB GJQKXZ.

The first paragraph (P-1) seems to be a digraph, a two-character system where each character represents two characters, or where two characters combine to mean one symbol.

EMUFPHZLRFAXYUSDJKZLDKRNSHGNFIVJ.
YQTQUXQBBQVYUVLLTREVVJYQTMKYRDMFD
7FPJUDEFHZZWETZYVGVWHKKQETGFGQJNCE
GGWHKK?

The second paragraph (P-2) seems to be a polyalphabetic system containing as many as 8 different alphabetic sets with perhaps 2 codes for each alphabet.

DQMCFFQZDQMMIAGPFXXHQRLG
TIMVMHZJANQLVKQEDAGDVFRPJUNGE'NA
QZGZLECGYUXUEENJTBBLBQCRTBJD: HRR
YIZETKZEMVDUFKSJHKFWHKUWQL: ZFTI
HEDDDUVH?

The third paragraph (P-3) seems to be a transpositional system where the letters are expanded to form a grid or matrix.

DWKBFFUPPWNTDFIYCUQZERE
EVLDKFEZMOQQJLTTUGSYQPF EUNLAVIDX
FLGGTEZ?

The forth paragraph (P-4) seems to be a completely random system using a one-time code. This part is very difficult to break. A brute force method using a computer may be necessary.

FKZBSFDDQVGOGIPUFXXHHRKF
 FHQNTGCPUAECNUVPDJMQCLQUMUNEDFQ
 ELZZVRRGKFFVOEEXBDMVPMFQXZZLGR
 DNQFMPNZGLFLPMRJQYALMGNUVPDXVKP
 DQUMEBEDMDHDAFMJGZNUPLGEXJLLAETG
 ENDYAHROHNLSRHEOCPTEOIBIDYSENAIA
 CHTNREYULDSLLSLLNOHSNOSMRWXMNI
 TPRNGATIHNRARPESLNNELEBLPIIACAE
 WMTWNDIT¹EEENRAHCTENEUDRETNHAEOE
 TFOLSEDTIWENHAEIOYTEYQHEENCTAYCR
 EIFTBRSPAMHNEWENATAMATEGYEERLB
 TEEFOASFIOUETUAEO TOARMAEEERTVRTI
 ESEDDNIAAHTTMS TEWPIEROAGRIEWFEB
 AECTDDHILCEIHSITEGOEAOSSDDRYDLORIT
 RXLMLEHAGTDHARDPNEOHMGFMFEUE
 ECDMRIPFEIMEHNLSSTTRTVDOHW?

VALID CHAR

The fifth paragraph (P-5) seems to be a yet-undefined system that may require an unusual plain-text key. This part may be unbreakable.

OSKR
 UOXOGHULBSOLIFBBWFLRVQQPRNGKSSO
 TWTQSJQSSEKZZWATJKLUDIAWINFBNYP
 VTTMZFPKWGDKZXTJCDIGKUHUAUEKCAR

Lets move on now to the cipher text. As you know without the correct plain text key the cipher text cannot unlock the code text.

Here are some of the clues that were recently learned about the cipher text.

The 866 characters in the code text contain no "?". The theory is that there may be a line by line relationship. There might even be a crossword puzzle relationship.

Here are the 28 lines of cipher text.

2 lines have 30 characters
26 lines have 31 characters

28 lines 866 characters

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z A B C D
A K R Y P T O S A B C D E F G H I J M N Q U V W X Z K R Y P
B R Y P T O S A B C D E F G H I J L M N Q U V W X Z K R Y P T
C Y P T O S A B C D E F G H I J L M N Q U V W X Z K R Y P T O
D P T O S A B C D E F G H I J L M N Q U V W X Z K R Y P T O S
E T O S A B C D E F G H I J L M N Q U V W X Z K R Y P T O S A
F O S A B C D E F G H I J L M N Q U V W X Z K R Y P T O S A B
G S A B C D E F G H I J L M N Q U V W X Z K R Y P T O S A B C
H A B C D E F G H I J L M N Q U V W X Z K R Y P T O S A B C D
I B C D E F G H I J L M N Q U V W X Z K R Y P T O S A B C D E
J C D E F G H I J L M N Q U V W X Z K R Y P T O S A B C D E F
K D E F G H I J L M N Q U V W X Z K R Y P T O S A B C D E F G
L E F G H I J L M N Q U V W X Z K R Y P T O S A B C D E F G H
M F G H I J L M N Q U V W X Z K R Y P T O S A B C D E F G H I
N G H I J L M N Q U V W X Z K R Y P T O S A B C D E F G H I J L
O H I J L M N Q U V W X Z K R Y P T O S A B C D E F G H I J L
P I J L M N Q U V W X Z K R Y P T O S A B C D E F G H I J L M
Q J L M N Q U V W X Z K R Y P T O S A B C D E F G H I J L M N
R L M N Q U V W X Z K R Y P T O S A B C D E F G H I J L M N Q
S M N Q U V W X Z K R Y P T O S A B C D E F G H I J L M N Q U
T N Q U V W X Z K R Y P T O S A B C D E F G H I J L M N Q U V
U Q U V W X Z K R Y P T O S A B C D E F G H I J L M N Q U V W
V U V W X Z K R Y P T O S A B C D E F G H I J L M N Q U V W X
W V W X Z K R Y P T O S A B C D E F G H I J L M N Q U V W X Z
X W X Z K R Y P T O S A B C D E F G H I J L M N Q U V W X Z K
Y X Z K R Y P T O S A B C D E F G H I J L M N Q U V W X Z K R
Z X Z K R Y P T O S A B C D E F G H I J L M N Q U V W X Z K R Y
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z A B C D

← extra "L"

Let's move on now to the 105-character Morse code message.

Here are some of the clues that were recently learned about the Morse code message.

As you know international Morse code follows a standard representation. For example SOS in Morse code is: ooo --- ooo

Notice that SOS read backwards is SOS. Another example of a palindrome is LEVEL. The longest palindrome is: a man, a plan, a canal, panama! If converted to Morse code that message would read the same if decoded ---> (right) as well as <--- (left).

International Morse Code is as follows:

A o-	J o---	S ooo
B -ooo	K -o-	T -
C -o-o	L o-co	U oo-
D -oo	M --	V ooo-
E o	N -o	W o--
F oo-o	O ---	X -oo-
G --o	P o-o	Y -o--
H oooo	Q --o-	Z --oo
I oo	R o-o	

1 o----	6 -oooo
2 oo---	7 --ooo
3 ooo--	8 ---oo
4 oooo-	9 ----o
5 ooooo	0 -----

The Morse Code section of our puzzle, the direction of which is not discernible given its position lying flat on the ground and approachable from all sides is as follows:

O O O OO-3 -C - CO O-- OO OO-
 E E E F N T I W I U
 E E E L A T I G I D

- OO - -C - C O-O O--3 O-3 O - O- CO
 T I T N T E R P R E T A I
 T I T A T E R P R E T N I

O-O -OO --- --C- OGO CO -
 R D O G S I T
 R U O Y S I T

O O- --- CO - CO OGO --- O--3
 E A O I T I S O ?
 E N O I T I S O ?

OGO --- OGO
 S O S
 S O S

O --O- OO-3 OO-O -O -GO - O-3 OO -OOO O O
 E Q F F N D T R I B E E
 E Y L L A U T R I V E E

O OO-3 OOC- CO OCO OO -OOO O- OO O O O O O
 E L B I S I V N I E E E E E
 E L B I S I V N I E E E E E

O O --3 --- CO- -O :OCCO OOO O O O
 E E W O D A H S E E E
 E E W O D A H S E E E

O O O O O OGO O O-O- O-3 --- O-CC
 E E E E E S E C R O F
 E E E E E S E C R O F

O O O CO- OO O-O- -CO OO-O
 E E E D I C U L
 E E E D I C U L

O --O- O-3 --- -- O --
 E Y R O M E M
 E Y R O M E M

-O-- O-O
 Y R
 O R

And here is one solution to the Morse code puzzle:

DIGITAL INTERPRET AT IT TIS YOUR POSITION SOS VIRTUALLY
 INVISIBLE SHADOW FORCES LUCID MEMORY BY

If CIA art is a theme or source of clues for the plain-text key, the perhaps the five main art objects found in the CIA foyer contain some text that can be used as a key to one or more of the five paragraphs.

The five major art objects that stand as monuments and could be considered good plain-text key sources are: 1st brass nameplates, a statue, a biblical quotation, a wall bust, and a book of names.

1st brassname plates, each bearing a former CIA director's name, read:

William Joseph Donovan
 Sidney William Souers
 Hoyt Sanford Vandenberg
 Roscoe Henry Hillenkoetter
 Walter Bedell Smith
 Allen Welsh Dulles
 John Alex McCone
 William Francis Raborn
 Richard Helms
 James R Schlesinger
 William E Colby
 George Bush
 Stansfield Turner
 William J Casey

The statue reads:

Founding Father
 Major General
 William J Donovan
 Director Office of Strategic Services
 Forerunner of the CIA

The biblical quotation on the wall reads:

And Ye Shall Know The Truth
 And The Truth Shall Make You Free
 John VII-XXXII

The marble bust reads:

Allen Welsh Dulles
 Director of Central Intelligence
 1953-1961
 His Monument Is Around Us

The Original Headquarters Building (OHB) entrance contains a book that is on display to everyone who enters. This book contains 23 of the 53 names of all CIA agents that died in service. Note that 30 of these agents are not named and still remain a secret.

In Honor of Those Members of The CIA
Who Gave Their Lives in The service of their country

* * * * *

1950 *
1951 * Jerome P Ginley
1956 * William P Boteler
1956 * Howard Carey
1956 * Frank G Grace Jr
1956 * Wilburn S Rose
1956 *
1961 *
1961 * Nels L Benson
1961 *
1961 *
1961 *
1964 * John G Merriman
1965 *
1965 *
1965 * Buster Edens
1965 * Edward Johnson
1965 *
1965 *
1965 * John W Waltz
1966 * Louisa A O'Jibway
1967 * Walter L Ray
1968 * Billy Jack Johnson
1968 *
1968 *
1968 * Jack W Weeks

1970 *

1971 * Paul C Davis
1971 * David L Konzelman

1972 *

1972 *
1972 *
1974 *
1975 * William E Bennett
1975 * Richard S Welch
1976 *
1978 *
1978 *
1978 *
1983 *
1983 * Robert C Ames
1983 *
1983 *
1983 *
1983 *
1983 *
1983 *
1984 * Scott J Vanlieshout
1984 * Curtis R Wood
1984 *
1984 *
1985 * William F Buckley
1987 * Richard D Krobeck
1988 *

Now for the most difficult part. Did the artist give you all the parts needed to solve the puzzle within the puzzle parts? Can you extract plain text keys from surrounding sources?

Most cryptograms have three parts, a code ext. a cipher text, and the plain text.

Below is a simple cryptogram, which may be fun for novices as well as experienced "cripples." Here is the code text:

OJM TUMX TUFKETH KMURETP. QATWT HM C NUESQWUI CACQ HM

WHEKET, ITCQ, CIP VMJIG.

cipher text: CRYPTOGRAPHDEFUXLMNKSUVWXY
plain text: ABCDEFGHIJKLMNOPQRSTUVWXYZ

In the example above OJM spells FOR. Try to complete the message.

Did you know that...

FOR _____

Here are some contributions from the popular conversation pits that may provide more clues to some plain text sources.

The number 866 might be a clue to P-1 What happened in August 1966? Louisa?

Invisible forces might mean "spies" indicating the book of names.

The words "copper", "petrified", "wood", "water", "bench", "compass", "loadstone", and "granite" may be important.

The digraph code in P-1 may use "NS" or "EW" for North-South and East-West.

The 23 names could make up the 8 alphabets for P-2.

All the characters in the 23 names might be a matrix for P-3.

The first character of each of the 23 names might be the code to the random part of P-4.

And finally, hummingbirds never remember the words to songs.

(b) (3)
OGA

CIA



NSA interns teamed at CIA

(who wrote the cipher down w/ pen & paper)

Dec 91

NSA analysts got together to talk about KRYPTOS
sculpture, no further help (internal cipher)

No one got anywhere

Nov
91/92

CIA did work on the sculpture w/ no success

CIA Challenge ??

(b) (3) - P.L. 86-36

Within the week of beginning had the first break

2 weeks later

3/4 parts read

Analysts meet w/ [] to explain how/what done
[] wasted 100% no 89%

Nothing more was done!